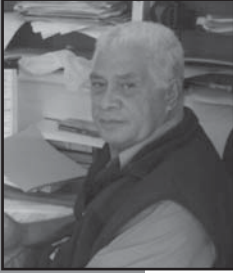
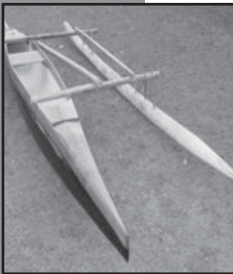


Jesus the Haua:



Diaspora Theology of a Tongan



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FOREWORD

'Haua' is what the prodigal son did! There is no doubt that Jesus wandered the length and breadth of the world! However Jesus was neither prodigal nor aimless in his movements.

From birth in the Bethlehem manger, to the escape to Egypt from King Herod; Boyhood in Nazareth; visiting the Temple at 12 years old; walking on water and helping his disciples to be fishers of man; sermon on the mount; the last supper; and Calvary were all deliberate and willful.

Jesus meandered through the world, teaching, setting examples and performing miracles in the wake on His track. These are all well documented albeit variably, in the Gospel and the New Testament. During the less reported period of Jesus' life (age 13 to 29 years) he is purported to have traveled through the monasteries of Asia teaching, interacting and learning with and from monks and others¹.

"Gospels record Jesus age 12 in the temple, then about age 30 at the River Jordan. That leaves approximately 17 years unaccounted for. Ancient texts reveal that Jesus spent 17 years in the Orient. They say that from age 13 to age 29 he was both student and teacher. The events of his pilgrimage from Jerusalem to India were recorded by Buddhist historians. To this day he is known and loved throughout the East as Saint Issa."

This POPS paper is less about Jesus than the author and the parabolic consequences of his intellectual diaspora. The author is well within his rights to see 'Hauaism' in the travels and deeds of Jesus. However if Jesus is a 'haua' then God's omnipresence is the ultimate in 'Hauaism'.

Many thanks go to the author, reviewers, commentators and discussants. Malo Dr Palatasa Havea, Ms Sesimani Havea, Rev Tavake Tupou, and Bishop Winston Halapua for the comments published after the article. Thanks to Azima Mazid for the tireless collation of disparate pieces.

God speed to everyone and our dear readers!



Sitaleki A. Finau
Editor of the POP series

¹ Elizabeth Clare Prophet. The Lost Years of Jesus. Summit University Press, First printing: November 1984

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EXECUTIVE SUMMARY

This is a personal testimony of theology evolution to embrace Jesus to a diaspora life where marginalization caring and a hunger for theological centrality prevail. This dissertation begins with the customary Tongan welcome, *malo e lelei*. This welcoming language is a traditional practice. *Who welcomes 'us'?* This range of language reflects a multiple identity, cultural diversity, migration and diaspora. I do my theology as a Tongan-Australian. The small dash between Tonga and Australia becomes the position where I stand to negotiate my past and present, my Tongan culture and Australian culture. This is the position where Tongan oral culture meets literary Australian culture.

My theology is defined by the reality that I am a male Tongan in origin standing inside Australian culture. I understand how my cultural experiences encounter other cultures and other faith traditions in my here and now. This model concerns my own self-experiences and religious experiences. This intersection of theology and culture is explicitly explored by Clive Pearson's article on "*Telling Tales: Following the Hyphenated Jesus-Christ*" in which he connects one culture and the other with what he named as an innocent small dash (-): for example, Tongan-Australians, Korean-Australians, Vietnamese or Sinhalese-Australians.¹ This line becomes a weaving space. This is the line for imaging cultural images or practices. Languages communicate historical and cultural knowledge to understand the social, political and Christian backgrounds. The history of Tongan-Australian experiences becomes the story of my life. My Tongan identity is central. Here in Australia I no longer live inside a coherent integrated culture. Schreiter's globalized culture is required because the Australian context is significantly different. That brings multiple identities; multiple cultures interact at the same time. In terms of Schreiter's work I live inside what Schreiter calls a globalized culture. This globalized general view become part of people's daily life, In other word, it brings people's lives to face diversity in a public space where global and integrated culture [local] meet. When the global market enters local culture, the integrated culture has to re-arrange their lives. It is a processed line of practice. I put this need to create new culture alongside Helen Morton's work *Creating Their Own Culture: Diasporic Tongan*.² One corner represents the child and the other two corners represent western and Tongan culture. This statement suggests that diasporic Tongans children were seeking to produce their own new culture but not reproducing Tongan culture.



Pacific theologies need a Jesus Christ who can sing hymns, who knows how to swim and fishing in the Pacific Ocean in Pacific way, and having table fellowship with them in the Pacific context here and now. Ma'afu Palu has identified several types of Pacific Theologies in his work on '*Pacific theology: A Re-consideration of its Methodology*'³ in which he said that Pacific theologians developed Pacific Theology to contextualize Jesus and the Gospel. Jesus Christ cannot become a Pacific Islander. The kinship structure in Tonga and language discriminate us in our social ranking system. Palu's work is directed towards theologies that have arisen in the Pacific. This range of types raises the question about how we might construct a theology for Tongan living in diaspora. The eighty-nine [89] Free Wesleyan Churches of Tonga⁴ alone have church choirs, Youth choirs, Sunday Schools Choirs, Women's Choirs and Men Choirs. This final section begins its organizing with church's union, Resurrection, God, human being, baptisms, Jesus as Light, Repentance and praising God.

I am going to follow the practice of a contextual theology and address the question '*Who is Jesus Christ for us today?*'⁵ I mean that these titles concern with Jesus in his Jewish context in which Jesus deeds and words are held together to form Jesus as divine Son who come to save the world and die for sinners.

In Pacific cultures names matter. Names maintain continuity. Names identify the relationship of one family to another family. The equivalent of Jesus in 1884 Tongan Translation of the Holy Bible is *Jisu*.⁶ Jesus and *Jisu* are the equivalent of *Sisu* of the 1996 Tongan Holy Bible Translation⁷ As such; *Jesus*, *Jisu*, and *Sisu* refer to Jesus of Nazareth of the New Testament. The other qualifying word in Tongan is the word *Kalaisi*. The other common Tongan names of Jesus include *Eiki Huhu'i* [Lord the Redeemer]; *Fakalelei* [Reconciler] *Tamasi'i 'Otua* [God's boy]; '*Eiki Sisu* [Lord Jesus]; and *Tu'i* [King]. These names highlight the Tongan understanding of plural identities of Jesus and how they connect with Tongan-Australian culture here and now.

I will name this *Sisu* as the *haua*. Firstly, the meaning of the word *haua* cannot be easily understood without referring to the Tongan social ranking system.⁸ The ranking system does not include the *haua*. The *haua* are excluded. Why? The *haua* [wanderer] engages in the activity of *haua* [wandering]. This container means that the context or situation in which *haua* are shaped and conditioned by culture, economics, faiths, color and racism. The forces of social injustice push some of us out from social system to become a social wanderer, a *haua*. When social justice replaces social injustice, the wanderer



returns back to the social system. *Haua* [wanderer] can easily change shape in response to that particular situation and time. When the word *haua* is divided into two words, it becomes two different hyphenated words – *ha-ua* and *hau-a*. The *tu'a* and *haua* are both in 'me'. When *haua* [wandering] becomes an activity of appearances, it engages *tu'a* and *ha-ua*. Lastly, *hau-a* becomes a twisting of *haua* and *ha-ua*. Why should I then use these images of the *haua* [wanderer] with respect to the person and work of Jesus Christ? The traditional Tongan ranking system identifies Jesus with the majestic status of *Tu'i* [king] or *eiki* [Lord, noble, chief]. The *haua* image of Jesus is in conflict with both Tongan social and Christian tradition of respect of *tu'i* [king] and *eiki* [Lord, noble, chief]. The concept of Jesus as '*vale*' point to the fact that Jesus transgressed the boundaries and norms of the *fa'a Samoa*. It means that Jesus refused social norms and religious convention. Ete referred Jesus the '*stupid coconut*' to the situation in which Jesus talked about '*God as Father*'. Jesus relates himself to God the Father and identifies him with the '*outsiders*'. It refers to Jesus as human being. Jesus is free for God's ruling and free to serve those in need. This *haua* stands at this space with its *ha-ua* images. These images are woven to the dual image of fully human and fully divine image of Jesus Christ's identity. In similar way, this image of *haua-Jesus* and *ha-ua-Jesus* are molded together to form and shape new identity of '*Jesus the haua*'. The image of *haua* and *ha-ua* is balanced by the image of *hau-a*. I mean that when Jesus becomes a wanderer [*haua*] involves in an activity of wandering about. Jesus enables himself to appear, and to be sighted as *ha-ua* by others. Jesus the *haua* stands together with the *ha-ua* group and challenges the oppressive social system. When Jesus wins this social tug-of-war, Jesus becomes no longer a *haua* or *ha-ua* but becoming the *hau-a*.



INTRODUCTION AND WELCOME

A personal testimony of theologies evolution to embrace Jesus to Diaspora life a where marginalization caring and a hunger for theological centrality prevail. This dissertation begins with the customary Tongan welcome, *malo e lelei*. This welcoming language is a traditional practice. It is an act of respect. On other occasions I have been welcomed in other languages. On my way to Australia with my family, 'we' were welcomed with *kia ora* [Maori] at Auckland International Airport. When 'we' arrived at Sydney International Airport, 'we' were welcomed in different languages such as *talofa lava* (Samoa), *ni sa bula* (Fiji), and *g'day* (Australia).

The importance of these languages and signs of welcome is evident in the poster designed to demonstrate how the Uniting Church in Australia sees itself as a multicultural church.⁹ This poster makes use of all the languages employed in this denomination. It conveys an image of plurality. This poster is on display in many churches and church-related buildings: for example, it can be found at the entrance to Harold Wood Congregation of Auburn Uniting Church and on that church's noticeboard. It is blue-tacked to doors at United Theological College; and it is carefully placed on the glass frontage of Centenary Church in North Parramatta. These welcoming languages are different in shape, size, color, length, width, the numbers of words, and sounds of pronunciation. I only understand five of these greetings. Each one stands alongside a linguistic neighbor who is different. The poster was arranged in such a way that each greeting touches another. The image that is created is an image in which hierarchy is absent and where difference both matter and does not matter.

The use of a particular language point to the role language plays in how we understand ourselves. It directs our attention to questions of identity, for we need words that are familiar to us to name who we are and how we are situated in the world and relate to others. The specific use of the words for welcome is a sign of meeting the other, of an encounter, and the possibility of hospitality. Jumbled up together like this they are signs of cultural diversity and dislocation. These languages are not being used on this poster in the context of their own country of origin. I see this poster differently, a mirror. For me these languages are saying 'This is Australia'.

These various welcoming languages raise identity questions such as: *who am I? who welcomes 'us'?* and, *where are we? When?* These positioning questions inform 'me' about where 'I' am standing now at this time to do



theology. This range of language reflects a multiple identity, cultural diversity, migration and diaspora. All these languages and many 'others' are found in Australia. I am writing this dissertation in English language but my first language is Tongan. The words 'I', 'me', 'we', 'us' and 'others' contained in this opening paragraph indicate that my theology commences with my life in relation to others. The position of *I* and *me* in the *self* is separated and yet they belong together. I do my theology as a Tongan-Australian. This is the situation where I find my life story here and now.

- ¹ Uniting Church of Australian's Poster showing its Multicultural, multi-religious and diverse society. It is a welcoming poster that welcomes one another as Christ has welcomed you.
- ² Pearson, C., (ed.) Faith in a Hyphen: Cross-cultural Theologies Down Under, UTC Publications, 16 Masons Drive, North Parramatta, NSW, Australia 2151, 2004, p. 1-4.
- ³ Fitzgerald, G. P., Christ in the Culture of Aotearoa – New Zealand, Bergin, H. (ed.), Published by the Faculty of Theology. University of Otago, P. O. Box 56, Dunedin, New Zealand, 1990, p.7.
- ⁴ Fitzgerald, G. P, p. 7
- ⁵ Ibid., p. 7.
- ⁶ Lee, Jung Young., Marginality: The Key to Multicultural Theology, Fortress, Minneapolis, 1995, p.7.
- ⁷ The Transcendental Model focuses on the articulation of personal experiences with religious experience, basic context, other cultures and others and not with God. This ideology is the subject matter of Stephen B. Bevans' work on Models of Contextual Theology, Orbis Books, Maryknoll, New York 10545, 1994, p. 97.
- ⁸ Clive, P., p.7.
- ⁹ Uniting Church of Australian's Poster showing its Multicultural, multi-religious and diverse society. It is a welcoming poster that welcomes one another as Christ has welcomed you.



DIASPORIC TALES OF A DASH IN LUMINAL SPACE

It is helpful to see that my concern for these personal pronouns along side the tale Sisilia Tupou-Thomas tells.¹⁰ Sisilia's family name is Tupou-Thomas. This tiny dash of a hyphen connects the Tongan Tupou as to the English name Thomas. This family name came to her through marriage. She now lives in Sydney as a migrant in diaspora where she becomes a case study in the global flow of people from one part of the world to another. She drifted along many shores that exposed her to so much difference. Sisilia was like this small dash, in-between her past and the present, between Tongan culture and Australian's culture/s, between oral and literary culture/s, between the center and the margin and the local and global. She felt intimidated when facing *palangi* and other cultures because she can feel a sense of inferiority because of her color. Sisilia is in a liminal space. This personal location encourages her to explore a new territory. Her theology takes its shape from this floating tiny dash. It is a place where we exchange stories, negotiation and making decision. This is the place where I see my stories and the stories of others play their part in a similar search for a theology that engages with a quest for identity. This theology is autobiographical and conversational in nature.

I see myself standing together with her in liminal spaces. These spaces have been known well by diasporic Korean-American theologian such as Jung Young Lee, and Peter C. Phan who are theologians and are '*betwixt and between*' at the margins. I am a diasporic person, a migrant, a hyphenated Tongan-Australian. I mean that I am standing in between my Tongan past and my Tongan-Australian minority. I feel my life split, as is Sisilia's. The small dash between Tonga and Australia becomes the position where I stand to negotiate my past and present, my Tongan culture and Australian culture. This is the position where Tongan oral culture meets literary Australian culture. When these cultures are in conflict, I feel the sense of rejection, of 'other-ness', of being an 'outsider', of inferiority. In this situation, I see myself belonging to what Sisilia referred to as an Australian. I am physically present in Sydney's West, but I know that I am different. I am an Australian citizen but I am alien. This is the space where my theology emerges. My God-talk takes its form and shape from this floating hyphen. It is a place to tell stories and welcome 'others' to participate and share stories with 'others'; it is a place of



revealing and unveiling of hidden and unknown past and brings them to meet new situations' challenges. This is where I stand to construct my theology.

¹⁰ Pearson, C., (ed.) Faith in a Hyphen: Cross-cultural Theologies Down Under, UTC Publications, 16 Masons Drive, North Parramatta, NSW, Australia 2151, 2004, p. 1-4.



‘WHERE ARE YOU FROM?’ MY EVOLUTION MY DIASPORA

I began this dissertation by reflecting on who I am who say *malo e lelei*. This is a question about identity. The answer for this question shapes and influence the way I encounter the ‘other’ cultures in Australia now and at this time. My theology is defined by the reality that I am a male Tongan in origin standing inside Australian culture. I did not have theological training in Tonga apart from becoming a lay preacher since 1972 and involved actively in church activities. My formal theological training commenced in 1999 to 2004 with Uniting Theological College, Sydney. These previous experiences of being a lay leader in ministry with Free Wesleyan Church of Tonga, the Uniting Church of Australia and my formal theological training does not adequately well-supplied me with a rich and diverse perspective on church and culture. When I put my limited experiences side by side with G.P.Fitzgerald’s work *“Christ in the Culture of Aotearoa-New Zealand”*, in which he quoted F. O’Connor’s saying that *“anyone who has survived in his childhood has enough information about life to last him the rest of his days”*.¹¹ That view challenges and encourages me to do my theology with my limited experiences that come out of my own personal limited experiences, my learning about Christ, and my understanding of the church. I have been concerned with 15 years-dislocated experiences of being a Tongan-Australian embodies with the desire for healing, reconciliation, and integration. These practice become a vehicle for my emerging understanding of who Christ may be for me in the midst of this dislocation. I am engaging in a process of cultural practices. Fitzgerald convinced me that the *‘process of inculturation must be effected from within the culture...’*¹² This means that no outsiders can do theology instead of myself because I know my situation better than the outsider. I understand how my cultural experiences encounter other cultures and other faith traditions in my here and now. I have the right for my own culture and my own way of life. I have to express my faith and my conviction in my own language and my own symbol. That raises a question such as *‘has the significance of Jesus been adequately expressed within our culture ...or something imported ...or has been attached?’*¹³

This reference back to myself and where I am coming from may not be well understood by those who have not engaged in the contextual nature of theology. For much of Christian history the practice of theology has been to eliminate the subjective, to eliminate ‘me’-myself. The fact that I am drawing



attention to myself is in keeping with the work done by a number of other writers in the field of diasporic theologies. The most noted examples are Jung Young Lee and Peter Phan who both write as Asian-Americans. Lee, in particular, argues that all theology is *autobiographical*.¹⁴ It is not his intention to say that autobiography is theology; rather, our personal autobiography and how the providence of God oversees and informs my life shape, how we understand faith. Lee is well aware that his writing on an Asian-American theology cannot speak for all Asians living in that society. The underlying assumption is that how he goes about this task will echo in the experience of others in a similar situation. The model of this theology is not unlike the model Stephen Bevans names as the *'transcendental model'*.¹⁵ This model concerns my own self-experiences and religious experiences. How we understand faith in a context is revealed through how we immerse ourselves in a particular setting with the expectation that our own personal theological experience will transcend the limitations of our self and the positioning questions that define us.

It is also an approach that stands inside the way in which Rebecca Chopp describes as the poetics of testimony. This testimony refers to witness *"in and to the public place... about what one has seen, about one has experienced, what one knows to have really happened"*.¹⁶ This witness proceeds from the mind of the subject and not the nature of the object being considered. It is autobiographical. This testimony is theologically essential to determine what is right or wrong in public and private spaces. This testimony is not imported. It is constructed. It does not base itself only on self. It relates to life stories that interact with other cultures' stories in a particular location. As such, Chopp's audiences include those who stand between two cultures and cannot tell their suffering stories and their hope in a particular location at a particular time. These non-speaking audiences located themselves at the margin together with Lee's autobiographical approach to theology.¹⁷ Lee was searching to find out what it means to be a migrant standing at the margin in public domain. That indicates life stories at the margin become the right context for doing theology.

The autobiographical, subjective account that follows is justified in the light of these considerations that take seriously the intersection of theology and culture. This intersection of theology and culture is explicitly explored by Clive Pearson's article on *"Telling Tales: Following the Hyphenated Jesus-Christ"* in which he connects one culture and the other with what he named as an innocent small dash (-): for example, Tongan-Australians, Korean-Australians,



Vietnamese or Sinhalese-Australians.¹⁸ I am standing at this hyphen (-) and look at both ends. It becomes the line for negotiation, for making choices, for encountering cultural differences, for making decision, for telling stories. This line becomes a weaving space. This is the line for imaging cultural images or practices. This is the space in which we find dislocated migrants. This is the line in which we ask who is Christ for 'us' and how he helps us in the midst of this dislocation.

I am an educated Tongan born father, aged sixty-two married with three grown up children. I was born into a Christian married couple who divorced when I was two years old. My father married my stepmother. My mother married my stepfather. These two families have six and four children each respectively. I found out that I am belonging to two units of families. In Tongan language, I belong to two *fale* [that is, family and immediate relatives] I do not feel that I fully belong to either my natural father's *fale* or my natural mother's *fale*. I am in-between but belong to both families. I have brothers and sisters who have been formed and shaped in the same mother's womb. We belong to different family. The children of both families call me brother. They are my half-brothers and half-sisters. It means that I have brothers with same father and different mother or in the other way round. Right from the earliest days of my life I experienced the sense of '*belonging*' and '*not-belonging*', *being welcomed and being rejected* at the same time. This painful experience of belonging to a dislocated family background is what Jurgen Moltmann has described as a companion experience. Even though it belongs to the past it still shapes and moulds me. It has formed me. It is part of my givenness and the providence of God will make itself known to me in and through this experience that. I will carry forward with me these wherever I go in future. I cannot eliminate those dislocated experiences. To eliminate that means to eliminate 'me' - my life.

This sense of being dislocated is even there in my name. My family name or surname is *Finau*. When we put a small *f* instead of a capital *F*, my family name is made up of two words. These two words are *fi*, which means *plaiting or twisting* two or more threads together to form a particular pattern,¹⁹ *nau* means *now*. The methods use in the process of *fi-nau* includes '*choose*' or '*reject*'. During the process of *fi-nau*, some social values are regarded unfit-threads that have to be rejected or let them go now. For example, the belting of children for misbehavior by parents is acceptable in Tonga but it is rejected in Australian. The Tongan attempt to maintain the concept of '*sameness*' while in Australia '*differences*' is highly valued.²⁰ As such, the belting of



children and 'sameness' has to be rejected during the process of becoming *fi-nau*. There are cultural threads such as hospitality that mean to welcome others, and be opened to receiving the cultural gifts of change from each other. The languages matter. Languages communicate historical and cultural knowledge to understand the social, political and Christian backgrounds. The interrelationships of verbal and visual modes of expression become an important features of the cultural forms of Tonga in which the combination of poetry and music in such a way the old become part of the new. It derives ideas and values. For example, the ideas and values of Christian and non-Christian, inclusiveness and exclusiveness, white and black, justice and injustice, question of truth and untruth, right and wrong, rich and poor, races, gender, and faith traditions, refugees of migration, citizen or non citizen, identity, and power, who make decision. These are some general cultural values to choose from or reject during the process of *fi-nau* [plaited or twisted now]. These social values shape my past identity. My past identity intersects with my presence identity, in my case, and *fi-nau* to form a new 'Born-again Tongan'²¹ cultural identity. These processes shape our life identity into a particular 'pattern'. These values become parts of myself, that is, my life.

The history of Tongan-Australian experiences becomes the story of my life. This is who I am.

I was born into a hierarchical society. My Tongan identity is central. It is situated inside a highly ranked social structure. This social ranking is a fundamental aspect of my every day life. This rank is vertically 'fixed at birth'.²² The *tu'i* [meaning the king], the *eiki* [chief], the *tu'a* (commoner; back of the house or back), *popula* (slave). I belong to the *tu'a*, a commoner who is lower and does not have chiefly lineage. The other meaning of the word *tu'a*, is that, outside the house or back.²³ In other word, when the *tu'i* or 'eiki *nopole* [noble and chief] is inside the house, the *tu'a* is always found outside the house. The word 'eiki is an adjective that describes anyone whose rank is superior in comparison to anyone who is lower or *tu'a*. My position in this system is a crucial component that form and shapes my individual sense of self. In practice, in any ceremony, *tu'a* will be found at the back of the house, often remaining outdoors, preparing food while the 'eiki and the invited guest are eating inside the house. This social division is conceptualized as 'above' and 'below' or 'high' and 'low'. So I identify myself as *tu'a*, a foolish thing from 'below'.

The type of cultural system in which I belonged originally can be described as an 'integrated culture'. This is the term used by Robert Schreiter in his work A



New Catholicity in which, this concept of an 'integrated culture' describes 'a small society, which is often bound by tradition rules and hierarchy'.²⁴ Who I am, my identity, in this system is received at birth. I am born into this culture and I know my place. It is a concept of culture that is 'self-enclosed, and self-sufficient and govern by rule and tradition'.²⁵ That was the culture in which I grew up, in which I was educated and nurtured and where I experienced my personal dislocation within my own family. Now I have migrated and my name, *fi-nau*, which suggests a plaiting and twisting threads, is lived out elsewhere.

Here in Australia I no longer live inside a coherent integrated culture. Schreiter's globalized culture is required because the Australian context is significantly different. This change demonstrates that the context is becoming 'deterritorialized', 'hyperdifferentiated' and 'hybridized'.²⁶ When the context is becoming 'deterritorialized', Schreiter means that the context is becoming a compressed space for contested multiple identities, for crossing boundaries of differences rather than territorial boundaries; it also means that 'home' is not tied to a particular geographical place. 'Home' is no longer Tonga and yet it is not really Australia either. The language of being *hyperdifferentiated* means the compressing of time and movement of people. That brings multiple identities, multiple cultures interact at the same time. This is the time in which people engage in the tension of dealing with various cultures that occupying the same space. What this means in practice is that my identity is constructed alongside others who have also migrated and those who have not. In terms of ethnicity I am be Tongan, but who I am is shaped through my encounter with Anglo-Celts, Korean migrants to Australia and Muslims who have come from Turkey, Lebanon, and Pakistan but who now live in my neighbourhood suburb. To be 'hybridized' means breaking of boundaries between two cultures and open up a new boundary, a new reality, and a new way of interpretation and re-shaping and dialogue with Christian traditions. These contextual changes call for a globalized culture.

In terms of Schreiter's work I live inside what Schreiter calls a globalized culture. This globalized culture is defined as "it is about increasingly interconnected characters of political, economic and social life of the people of the planet".²⁷ This globalized general view become part of people's daily life, In other word, it brings people's lives to face diversity in a public space where global and integrated culture [local] meet. It shows that the two cultures are inseparable because the hyphen becomes a bridge for a 'global flow [here represented by the mass movements of people] to flow into a 'local space'



and flow back to a '*global space*'. We see boundaries of differences. It is about struggle for identities, a struggle between self and others, a struggle between one ethnicity and others. Therefore a globalized identity is viewed by Schreiter '*as fragmentary or multiple, constructed and imagined*'.²⁸

So a globalized culture is not imported or inherited. It has to be invented, re-invented, constructed and re-constructed. It is an ongoing process of practice. This process involves honesty, respect and participation and negotiation. When the global market enters local culture, the integrated culture has to re-arrange their lives. These '*integrated culture*' is *fi-nau* with '*globalized culture*' to form my hyphenated local-globalizes cultural identity. The small tiny dash that connects '*local*' and '*global*' has many faces. It is a representative line of space for the process of *fi-nau*; a line of participation; a line of flow and engagement. It is a '*line of encounter*' between local and global.²⁹ It is a processed line of practice. It is the line where change and transformation take place. It is a line of confusion. It is a line for negotiation. It is a line for choices. It is a line of making decision. It is a line for what Schreiter called as the line of the dynamics of '*global flow*'.³⁰ During this flow, as a result, we encounter negative and positive characteristics: for example, central authority negatively pushes the poor and the oppressed to the margin. In the same way in which Jung Young Lee referred to the '*in-between*' is the space where the central authority pushes the poor and the oppressed to the margin while the '*in-both*' is characterized with the absent of marginality.³¹ I move to another space where I continue the process of negotiation, weaving, and making decision to construct my new Christian identity.

This needs to create a new kind of culture that has been described by Helen Morton. I put this need to create new culture alongside Helen Morton's work *Creating Their Own Culture: Diasporic Tongan*.³² Morton will refer to the Tongan woman who made a triangle with three corners. One corner represents the child and the other two corners represent western and Tongan culture. The woman said, as the child was standing somewhere in between these two points, "He creates his own culture".³³ This statement suggests that diasporic Tongans children were seeking to produce their own new culture but not reproducing Tongan culture. These Tongan-Australians children maintain their senses of '*integrity of the self*'.³⁴ Helen Morton named these migrant children as "*Born-again Tongans*".³⁵

I live inside and in between the intersection where global and local cultures meet. This meeting stands inside '*global flow*' to negotiate issues of economics, technologies, communications, health care system, migration, security and



refugees. When the current of this 'global flow' becomes too strong, it pushes members of local cultures aside to the margin to either follow the 'global flow' or dropped off the global map. This is the situation where my dislocated experience emerges. This is the situation in which powerful global culture has to consider the local (integrated) culture I was once inhabited. This is my ordinary daily life. I move in and out of being Tongan and English-speaking and finding ways of negotiating my life in a society where my culture is on the margins. I have been living like this for fourteen years now. This is the setting in which I live out my Christian identity. This globalized culture is quite different from the integrated one, which I have left behind.

¹¹ Fitzgerald, G. P., *Christ in the Culture of Aotearoa – New Zealand*, Bergin, H. (ed.), Published by the Faculty of Theology. University of Otago, P. O. Box 56, Dunedin, New Zealand, 1990, p.7.

¹² Fitzgerald, G. P., p. 7

¹³ *Ibid.*, p. 7.

¹⁴ Lee, Jung Young., *Marginality: The Key to Multicultural Theology*, Fortress, Minneapolis, 1995, p.7.

¹⁵ The Transcendental Model focuses on the articulation of personal experiences with religious experience, basic context, other cultures and others and not with God. This ideology is the subject matter of Stephen B. Bevans' work on *Models of Contextual Theology*, Orbis Books, Maryknoll, New York 10545, 1994, p. 97.

¹⁶ Clive, P., p.7.

¹⁷ Lee, Jung Young., p. 7.

¹⁸ Sisilia Tupou-Thomas who said she is Tongan, a drifting seed which drifted and crossing many shores and lived in Sydney North where she feel like an Australian living in not in between but in both local and global sphere. She writes the preface of the Clive Pearson's work (ed.) *Faith in a Hyphen: Cross-cultural Theologies Down Under*, Sydney and Adelaide, UTC Publications and Open Book, 2005, p. 1-4.

¹⁹ Churchward, *Tongan Dictionary*, p. 186

²⁰ Morton, H., *Creating Their Own Culture: Diasporic Tongans: The Contemporary Pacific*, Volume 10, No. 1, Spring 1998, University of Hawaii Press, 1998, p. 22.

²¹ Morton, H., p. 22.

²² Morton, H., *Becoming Tongan an Ethnography of Childhood*, University of Hawaii Press, 1996, p. 23

²³ Churchward, *Tongan Dictionary*, p. 515.

²⁴ Schreiter, R. J., *The New Catholicity: Theology between the Global and the Local*, Orbis Books, Maryknoll, New York 10545, 1997, p. 48.

²⁵ Schreiter, R. J., p. 48.

²⁶ Schreiter, R. J., p.26

²⁷ Schreiter, R. J., p.5

²⁸ Schreiter, R. J., p.54

²⁹ Storrar, W. F and Morton, A. R., *Public Theology for the 21st Century*, T & T Clark Ltd., 2004, p. 407.

³⁰ Schreiter, R. J., p. 55.

³¹ Lee, Jung Young, p. 61.

³² Morton, H., p. 1.

³³ Morton, H. p.10.

³⁴ *Ibid.* , p. 6.

³⁵ *Ibid.* , p. 21.



PACIFIC THEOLOGY

It is not especially easy for Pacific people to develop their own theologies. The Samoans for instance, do not even have a word for theology. Our cultures have been more oral than literary. There is no great philosophical tradition to consult. There have been few theological texts written by Tongans. The work of biblical criticism and the western quests of the historical Jesus are not widely known.

And yet there have been attempts to construct a range of Pacific theologies. The reasons for these include the search to find a point of entry for a theological discourse that speaks to Pacific people. Pacific theologies need a Jesus Christ who can sing hymns, who knows how to swim and fishing in the Pacific Ocean in Pacific way, and having table fellowship with them in the Pacific context here and now. Ma'afu Palu has identified several types of Pacific Theologies in his work on *'Pacific theology: A Re-consideration of its Methodology'*³⁶ in which he said that Pacific theologians developed Pacific Theology to contextualize Jesus and the Gospel. Palu is generally critical of those whom he calls the 'Pacificans'. It is his conviction that the emphasis is placed too strongly upon the Pacific cultural side and colonizing history of the Pacific and less of the gospel-culture relationship. In this sense Palu sees Christ as a foreign imported figure that 'is ontologically different from Jesus-Christ of the New Testament...'.³⁷ This imported figure is named by 'Pacificans' as the Pacific-Christ who was 'uprooted and 'transplanted' in Pacific soil. According to Ma'afu, this Pacific Christ cannot save us. He is not the same Christ with that of the Incarnation and not the Christ of the New Testament. Jesus Christ cannot become a Pacific Islander. In this sense, cultural context concerns more likely to be one of the confrontation between the gospel and culture. That raises concerns whether cultures are fixed and self enclosed or they are opened to interweave with others in a particular place and time here and now.

The likely strength of his work is the way in which he has divided up these theologies into three models. The first model uses the physical surroundings and culture to illustrate what a Pacific Christ might look like. They used physical surrounding and our cultures to develop a Pacific Christ. These physical surroundings include coconut, taro, Pacific delicacies, hibiscus and orchids and Kava and betel nuts. It is an effort to weave faith and the Gospel together in Pacific soil and context and imagine Jesus had been grown up as a Pacific Islander. *Examples of this kind of theology are Sione Havea's*



'Coconut Theology'.³⁸ Rev. Dr. Ilaitia Sevati Tuwera's 'Oceanic Theology'.³⁹ Keiti Ann Kanongata'a's *Theology of 'Birthing and Liberation'*.⁴⁰ Dr. Jovili Meo's 'Theology of Smallness'.⁴¹ In what ways do these examples demonstrate the model? The term Oceania is used instead of Pacific. It is a shift of perspectives. It is a shift from ideological politics, military and economics interest of richer and powerful nations of USA, Japan and Asian nations to Oceania. This Oceania becomes a place of sea and land. We cannot separate land from sea, humanity from plants, birds from fish. It helps us to interpret the gospel and Christian traditions in relation to the needs of Oceania. Oceania is a good example of contextual theology. The kinship structure in Tonga and language discriminate us in our social ranking system. For instance the king at the top of the rank and the nobles and the lower class at the bottom is the '*me'a vale*'. *Me'a vale* means a foolish thing. This is how we know our position in our ranking system. To name someone *me'a vale* means degrading. So we need a theology to challenge this dehumanizing structure.

The second model Palu identifies comes from our customs in which movement have been made to engage the message of the gospel to pacific people in Pacific ways and through cultural symbols. The particular customs used are from Pacific customs which can be seen in the work of Dr. Havea's '*Theology of Celebration*',⁴² Boseto's *Theology of 'Gospel of Economy'*,⁴³ Dr. Mafaufau's '*Pacific Time*'⁴⁴ and Dr. Koria's Samoan *Concept of 'Fa'aaloalo'*.⁴⁵ The example of customs includes respect. The Tongan custom of wearing *ta'ovala* (mat around the waist) becomes sign of respect. We cannot enter King's Palace without *ta'ovala*. The Tongan socio-cultural setting gives women certain privileges such as *fahu* (sister) has more power than her brother in family celebration such as wedding and funeral.

Palu's third model comes from our legends and myths in which Pacific Christ is derived from our myth and legends that arose from Dr. Havea's *kava* ceremony. In this regard, Palu reminds us that this myths and legends are the products of thinking about Jesus of the gospel with pacific minds. This mytheologization means masking of Jesus of the Gospel with legendary and mythical blind to obscure the reality of Jesus of the Gospel. It is a deploying way of describing objective reality of any thing beyond our catch.

Palu's work is directed towards theologies that have arisen in the Pacific. There is no concern here for a diasporic theology. Some of those writers whom he cites have lived elsewhere but the diasporic theme is never highlighted. Nevertheless the typology he has developed is helpful in establishing a framework on which such work might happen. This range of types raises



the question about how we might construct a theology for Tongan living in diaspora. In the circumstances it may be useful to follow the example of Risatisone Ete. In his theology for a New Zealand-born Samoan generation he turned to the Congregational hymnbook for the sake of determining how Christ was viewed. The reason for this lay in the role that singing plays in island cultures. In some ways it could be argued that singing and dancing are the vehicles by which an island culture tells its stories and demonstrates what is important. *Hiva* [song] of various kinds usually give voice to honor individuals, social values, and places. *Hiva* [song] becomes an outlet for anyone's thoughts and emotions and becomes a mirror for the stages of their lives. The choir becomes an important part of all churches in Tonga. The reasons for this include making singers fully aware of the meaning of the words, rhythm of the words in association with melodies and voices are all combined to make it fully expressive.

The hidden assumption is that what we sing influences the shape of our faith. The choir resources worship and reflect the nature of Christian faith. It is a great effort because choirs engage many people in regular weekly basis. The eighty-nine [89] Free Wesleyan Churches of Tonga⁴⁶ alone have church choirs, Youth choirs, Sunday Schools Choirs, Women's Choirs and Men Choirs. The other churches and the Mission Schools have choirs. The Catholic Church, Churches of Tonga, and many other denominations have their own choirs. The dedicated, organized group of people comes together for singing practices for two-hours each twice or three times a week. The choir members come to practice not because they are or not singing well but they just be interested to sing with others and have a great sense of humor. This is how choirs prepare for every Sunday Worship Services. They sing hymns on other occasions such as funerals, birthdays and many other social ceremonial functions.

For the sake of a Tongan theology the most accessible source is the hymnbook of the Free Wesley Church of Tonga. At this stage, I am unable to find the published date for this hymnbook. There was evidence that the first line of hymn No.468, "*Jesus shall reign where'er the sun, with universal power...*" [*Ko Sisu kuo pau moona, Ke Tu'i fakaleleva...*] was sung with '*full-throat Tongan fervour*' during a thanksgiving service to mark the Tongan "*Emancipation Day*" on 4th. June 1862.⁴⁷ It was created by '*...Kau Faifekau*' [Many ministers].⁴⁸ This hymnbook was reprinted several times up to 1988. It reflects the hymns that have come to us from the sending churches that evangelized our islands but also reflects particular Tongan themes and ways



of singing in which stories and teaching about Jesus Christ were memorized and passed on from person to person, generation to generation through singing hymns. Through this way, singing is not only important part of worship but also a way of teaching about Jesus Christ.

This hymnbook contains two main divisions that are numbered: first. From numbers 1 to 360, and then the second chapter start from 361 to 663. The first part is sub-divided into five chapters while the second becomes one division. The first of 5 chapters is ordered along the lines of the teaching about sin, worship, God, death, judgment, Heaven, Hell and the Bible; second chapter is about the dead and true worship. The third chapter is ordered along the lines of what is Faith and a concern for the Holy; the fourth chapter is concerned with the same but differs in the respect of believers who are searching faithful life in worship. The first explicit reference to Jesus in this early ordering does not occur until the 5th chapter. This final section begins its organizing with church's union, Resurrection, God, human being, baptisms, Jesus as Light, Repentance and praising God. This is not to say that the opening section or chapter of the Free Wesleyan Church of Tonga's hymns makes no reference to Jesus. Quite the contrary. But the way in which the hymns are organized there is, first of all, an overriding concern for sin, for death, for worship and repentance and the need for faith. The organization reflects a culture that is on the receiving end of mission and evangelism. The second section is not organized along the lines of chapters. They are arranged to praise and glorify God; there are hymns to reflect Jesus Christ's birth, incarnation, early life, redeemer, passion and the cross, resurrection, redemption, and salvation.

³⁶ An essay presented to Sub-Regional Convention on Contextual Theology in Tonga, November 2002. See Palu, M. T, Pacific Theology: A Re-consideration of its Methodology. The Pacific Journal of Theology. Series II, Issue 29, 2003, p.30.

³⁷ Ibid., p.37

³⁸ Havea, S. A., 'Christianity in the Pacific Context' in the South Pacific Theology: Papers from the Consultation on the Pacific Theology, Papua New Guinea, Parramatta: Regnum, 1987, p. 14-15.

³⁹ Tuwere, I. S., He began in Galilee and now He is here: Thoughts for a Pacific Ocean Theology PJT 2:3, 1990, p.4-9 and also Tuwere, 'Agenda', p. 9-11.

⁴⁰ Kanongata'a, K. A, 'A Pacific Women's Theology of Birthing and Liberation,' PJT 2:7, 1992, p.3-11.

⁴¹ Meo, J. 'Smallness and Solidarity' PJT 2:6, 1991, p. 91-96.

⁴² Havea, S. A., pp. 10-15; See also Havea, 'Giving', p. 10-15.

⁴³ Boseto, L., 'The Gospel of Economy from a Solomon Islands Perspective; PJT 2:8, 1992, p. 79-84.

⁴⁴ Mafaufau, K., 'Pacific Time and the Times: A Theological Reflection' PJT 2:6, 1991, p. 22-29.

⁴⁵ Koria, P., 'Moving Towards a Pacific Theology: Theologising with Concepts', PJT: 22, 1999, p. 2-14.

⁴⁶ The Minute of the Free Wesleyan Church Annual Conference, FWC Press, Tongan Version of the Minute 2001, pp. 9-14



- ⁴⁷ Wood, A. H. *Overseas Missions of the Australian Methodist Church*, Aldergate Press, 1976, p. 122.
- ⁴⁸ The Tongan Hymnbook is the collective efforts of “Many Ministers” (‘A ia na ‘e fa’u ‘e he kau Faifekau) and called it Free Wesleyan Church of Tongan Hymnbook, was reprinted to mark the Anniversary of the Church in Tonga. Printed and bound by Chong MOH Offset Printing, Singapore-Exclusively to the Friendly Island Bookshop, 1998.



JESUS, THEOLOGY AND US TODAY

I am going to follow the practice of a contextual theology and address the question *'Who is Jesus Christ for us today?'*⁴⁹ The 'us' referred to in this question is the Tongan-Australian community. The nature of this study will mean that I will have to explore how this culture is lived out both in Tonga and in the wake of migration to Australia. Of particular importance will be to explore the matter of generational difference. This exploration also helps me to understand what it means to be a follower of Jesus-Christ who lives alongside the neighbor who speaks a language that I do not understand. Living in Auburn these neighbors can belong to different faith traditions.⁵⁰ The neighbour for our local church is the mosque. The aim of this task is to learn more about who is Jesus Christ and how he helps us in our encounters with the other who are different.

The focus of this dissertation is on Christology. In keeping with the practice of a contextual theology I will need to take into account the way in which this doctrine is usually constructed. Which New Testament traditions are most privileged? How is the balance between the humanity and divinity of Jesus maintained? Which theories of atonement most powerfully speak into this hyphenated experience? What is the relationship of Christ to the Spirit? These are the kind of questions that determine the shape of Christology and soteriology. These are the kind of questions that lie behind Daniel Migliore's understanding of the person and work of Christ as being concerned with *"Who is Jesus Christ?"* and *"how does he help us?"*.⁵¹ The practice of a contextual Christology is also to look for images or symbols of how Jesus is imagined in the particular setting under consideration.

Those elements of Christology are likely to lie embedded in a popular Tongan Christology. They are more likely to be implicit rather than be described in any explicit fashion. For the sake of establishing an effective link between Christ and context in these circumstances I wish to propose an alternative route. In view of the discussion on the role of the hymnbook and choirs, there is first a need to consider how Jesus is sung about in a Tongan society. There is also a need to consider how Jesus is named in the light of the importance associated with naming in this particular culture. This strategy, of course, falls within the scope of the more conventional interest in Christological titles. These titles in our singing hymns fit with Palu's typology in the view that historical Jesus, the church are indeed things of the past. I mean that these titles concern with Jesus in his Jewish context in which Jesus deeds



and words are held together to form Jesus as divine Son who come to save the world and die for sinners. Therefore, we can know Jesus to be what the Gospels say who he is. The text becomes a record. This view is problematic when we attempt to discern how we live, witness and worship Jesus today in our here and now. The text as record does not guide us, speak to us, help us and enable us to discern our current pathways as followers of Jesus now. These views hold together all elements such as text, cultures and contemporary re-construction during our search for a relevant Christology for today.

- ⁴⁹ Hall, D, J., Who is Jesus Christ for us today? In *Professing the faith*, Fortress Press, Minneapolis, 1993, p.497.
- ⁵⁰ Rowe, K., *Living with the Neighbour who is different*, Uniting Church Press, 65 Oxford Street Collingwood 3066, 2000, p.7
- ⁵¹ Migliore, D. L., *Faith Seeking Understanding: An Introduction to Christian Theology*, Wm. B Eerdmans Publishing Co., 1991, p. 139.



JESUS: THE TONGAN HAUA

For the sake of this dissertation it is important to consider how we name Jesus. In Pacific cultures names matter. The names signify seniority, entitlement and positions in the family circle and society at large. Names maintain continuity. Names identify the relationship of one family to another family. Names indicate position and relationship of anyone within the traditional ranking system. The importance of names is such that some hymnbooks have particular sections devoted to *'the name of Jesus'* and *'the name above all names'*.

The standard convention in Tonga is to make use of the word *'Jisu'* or *'Sisu'* to name Jesus. It is a new word that was brought to the Tongan language through the preaching of the gospel. The equivalent of Jesus in 1884 Tongan Translation of the Holy Bible is *Jisu*.⁵² Jesus and *Jisu* are the equivalent of *Sisu* of the 1996 Tongan Holy Bible Translation.⁵³ As such, *Jesus*, *Jisu*, and *Sisu* refer to Jesus of Nazareth of the New Testament. The change from letter *J* to *S* is of significance because there is no *J* in the Tongan language and the elimination of the final *i* is due to the practice that all words must end in vowel. It is simply the product of voiced speech, the sound of *J* becoming *S*. The other qualifying word in Tongan is the word *Kalaisi*. It is our way of saying Christ. The Gospel of John 1:41 referred to Christ to mean *Pani* [anointed Messiah], or *Fakanofu* [appointment and ordination]. The other common Tongan names of Jesus include *Eiki Huhu'i* [Lord the Redeemer]; *Fakalelei* [Reconciler] *Tamasi'i 'Otua* [God's boy]; *'Eiki Sisu* [Lord Jesus]; and *Tu'i* [King]. These names highlight the Tongan understanding of plural identities of Jesus and how they connect with Tongan-Australian culture here and now.

My intention in this dissertation is to break new ground. I will name this *Sisu* as the *haua*. This can mean, as a verb, the act of continually wandering about; as a noun, *haua* means a wanderer.⁵⁴ It can also be spelt and pronounced as *'ha-ua*⁵⁵ and *'hau-a*.⁵⁶ These three words, *haua*, *ha-ua* and *hau-a* stimulate my search for naming *Sisu* as the *haua*.

I will now explain their meaning and how they relate to each other. Firstly, the meaning of the word *haua* cannot be easily understood without referring to the Tongan social ranking system.⁵⁷ At the top of this rank, we find *tu'i* [king], then below that we find *eiki* [lord, chief]; below *eiki* we find *matapule* [talking chiefs]; below talking chief we find *tu'a* [commoner, outside the house or back]; below *tu'a* we find *popula* [slave].⁵⁸ The ranking system does not include the *haua*. The *haua* stands outside or drops off from the social ranking map. It lies between *tu'a* [commoner, out side the house,



back] and *popula* [slave]. And yet they are still there and, even without a proper rank; they are the Tongan equivalent of what William Storrar called 'co-habitants'.⁵⁹ To be a *haua* [wanderer], he/she has to leave home, and move out from the conventional ranks and inhabit a new social space. They become non-citizens. They are not co-habitants of citizens in terms of state's citizenship requirement of civil society. The *haua* are excluded. Why? They [*haua*] need to be on their own, to be self-dependent. They become *haua* through being the products of divorced parents, of family oppression; they are *haua* on account of unemployment and of poverty, and various forms of social oppression. They have identities that are being formed and shaped by their behavior of being beggars, of being outside the family circle and social ranking system. The *haua* [wanderer] engages in the activity of *haua* [wandering]. They operate in various groups. The *haua* [wanderer] can beg for money to buy food, drugs, and alcohol. They [wanderer] are mobile and do not stand still. This mobility becomes an activity [wandering] of changing location and of how to relate to others.

That brief description of the word *haua* shows the meaning to be 'fluid' and 'complex'. To be fluid, means that the *haua* [wanderer] has no fixed shape as it take the shape of any container. This container means that the context or situation in which *haua* are shaped and conditioned by culture, economics, faiths, color and racism. It offers little resistance to external force. For example, *haua* [wandering] can be a moving out from family or social structure on free will or by social force or both. The forces of social injustice push some of us out from social system to become a social wanderer, a *haua*. When social justice replaces social injustice, the wanderer returns back to the social system. It is 'complex' because it is made up with different particular parts. These parts include, for example, gender, color, race, religion, sexual orientation and the general experience of marginality.

Haua [wanderer] can easily change shape in response to that particular situation and time. It is always a complex identity and made up of many threads. These threads include poverty, gender, unemployment, economic, racism, ethnic, and ignorance. The way in which these threads are woven together means that the *haua* [wanderer] has multiple identities. The experience of migration and living as *haua* [wanderer] operates differently in Australia; it wears different hats. Here the *haua* [wanderer] are known for engaging in gang robbery, drugs dealing and drug uses, cars stealing, gambling, alcohol drinking, and many other organized crimes. So the *haua* [wandering] in Australia often becomes an illegal business.



For the sake of this dissertation I want to make a further distinction. When the word *haua* is divided into two words, it becomes two different hyphenated words - *ha-ua* and *hau-a*. The word *ha* means “to be sighted, to be visible, to be evident”⁶⁰, while *ua* means two. Therefore, the *ha-ua* means to be sighted, and to be visible as one of the two. These dual characteristics of *ha-ua* do not mean that *ha-ua* is pluralistic in nature, but it is pluralistic because it is relational. It engages the ‘*me*’ as *ha-ua* in wandering about to relate to ‘*others*’ in certain co-operative activities in which different members of the group are involved. It is social processes of practice in which the ‘*me*’ is the ‘*us*’ and ‘*us*’ is the ‘*me*’ become member/s of the ‘*others*’ in a particular community. This inter-related engagement would not complete without welcoming and respect each other. The successful engagement would render the *ha-ua* as *hau-a* or the champion of the process. They [*me* and *us*] move to new location where they meet new ‘*others*’. For example, I crossed the Pacific Ocean from Tongan to Australia leaving behind the old ‘*others*’ and engage with new ‘*others*’. The ‘*old others*’ refers to many other Tongans apart from me in the Tongan community. The ‘*new others*’ here refers to all other Australians living in this country. This movement is an activity in which the ‘*me*’ and the ‘*us*’, as wanderer/wanderers, stand/s side by side/s with all Australians. These meanings can be brought together.

Let me explain with reference to myself. I am a *tu’a* [commoner] moving out from the traditional social ranking system and so become *ha-ua*. When I say to myself, “I am a *ha-ua*”, I mean that I am a commoner [*tu’a*] and *ha-ua* at the same time. In other words, when I say *ha-ua* I mean commoner [*tu’a*]; when I say *tu’a* I mean *haua*. I am not standing still. The *tu’a* and *haua* are both in ‘*me*’. In other words, I am not in between *tu’a* and *haua* but I am in both. I am a wanderer who is drifting and traveling [wandering] about with or without any definite purpose. In other words, I am appearing and allowing myself to be seen in different situations by ‘*others*’ as both *tu’a* and *haua* at the same time. When *haua* [wandering] becomes an activity of appearances, it engages *tu’a* and *ha-ua*. Lastly, *hau-a* becomes a twisting of *haua* and *ha-ua*. *Hau* means champion, victor, conqueror, and sovereign ruler⁶¹ and ‘*a*’ means a suffix for the sake of emphasis. The ‘*a*’ emphasizes any sovereign ruler becomes the champion, the victor, the conqueror and the sovereignty of any ruler. The King of Tonga is known as ‘new hau’⁶² of Tonga. Why should I then use these images of the *haua* [wanderer] with respect to the person and work of Jesus Christ? This term has never been used with respect to Jesus before. It might cause a bit of shock. The traditional Tongan ranking



system identifies Jesus with the majestic status of *Tu'i* [king] or *eiki* [Lord, noble, chief]. When I name *eiki-Sisu* [Lord, noble, chief, Sisu] as *haua*, I am disrespecting, *sio lalo* [looking down] and defaming my *eiki-Sisu*. The *haua* image of Jesus is in conflict with both Tongan social and Christian tradition of respect of *tu'i* [king] and *eiki* [lord, noble, chief]. This conflict means that I am not conforming to Tongan social and Christian structures of respect. So the 'us' [Tongan-Australians] will call me '*fie poto*' [*fie* means want; *poto* means clever or skilful] because I want to be selfishly clever in identifying the *Tu'i* [king] and *eiki-Jesus* as *haua*.

The image of *haua* is offensive among Tongans in the same way that the Samoans can be offended by Ratisone Ete's use of the '*vale*' and '*stupid coconut*'. The image of Jesus the *haua* could be compared with Ete's use of '*vale*'⁶³ [idiot] and '*stupid coconut*'.⁶⁴ The concept of Jesus as '*vale*' point to the fact that Jesus transgressed the boundaries and norms of the *fa'a Samoa*. It means that Jesus refused social norms and religious convention. In other words, Jesus placed himself in the position of an outsider, a '*vale*'. The concept of '*stupid coconut*' refers to a *fia-poto* Jesus when he crosses the line of God's rule and breaking bread with the marginalized, fellowship with women and condemned social and religious structures. In Ete's case, this line is a "*Bridge in my Father's House*" in which Samoan first generation meet young second generation in New Zealand's context to discuss *fa'a Samoa*. This discussion aimed at building new understanding of Son-Father relationship. The Samoan recognizes power is vertically trickling down while Jesus stresses horizontal and equal status. The action of Jesus Christ becomes the action of the Son in obedience to the will of the Father. This image of Jesus speaks to young generations that were regarded as immature and conceived as being '*lost*'. This is the space in which Jesus engages in bridge building. Jesus reminds the first generation and the New Zealand-born Samoan that they are away from home and encounter strangers. This engagement of building relationship is referred to by Ete as bridge building is always in our Father's House.

This concept of '*vale*' is associated with Paul's correspondence with the Corinthians by saying '*the message of the cross is foolishness to those who are perishing...*' [1 Cor. 1: 18]. This statement means that many Greeks considered the crucified Jesus Christ to be a foolish, because he was executed as a criminal. How can a criminal become a saviour? Jews and Greeks saw Jesus' death as a defeat and not as a victory. It could not be seen as the work of a *hau*. The Jews and Greeks were concerned more about the physical body of



Jesus and ignored the message of the cross. Ete referred Jesus the '*stupid coconut*' to the situation in which Jesus talked about '*God as Father*'. At the same time Jesus was preaching about '*the loving of enemies...breaking bread with the marginalized, mocked for having fellowship with women...*'⁶⁶ Jesus relates himself to God the Father and identifies him with the '*outsiders*'. There are dual senses of Jesus as Son of God the Father who is moving out from center of divine God's ruling to the world. In this world, Jesus talks like God and talks like '*vale*' and '*stupid coconut*'. This section becomes more clearly when we put it side by side with Migliore's confessional affirmation that Jesus is '*fully human and is fully divine*'.⁶⁷ It refers to Jesus as human being. He likes us in all respects. He agitated religious traditions and social norms. In this case, Jesus' engagement with sinners and breaking bread with the marginalized identify that Jesus is fully human, a new humanity. In a sense, his relational closeness with God and his unity with sinners and the marginalized are both unique and shocking. Jesus is free for God's ruling and free to serve those in need. So Jesus fully human do not simply means human being but a new humanity with new norms of relation to God and others'.

These Samoan dual images of Jesus reflect Jesus the *haua*, an image that step out from cultural norm of *eiki* to stand outside hierarchical system as a *haua*. This *haua* stands at this space with its *ha-ua* images. These images are woven to the dual image of fully human and fully divine image of Jesus Christ's identity. In similar way, this image of *haua-Jesus* and *ha-ua-Jesus* are molded together to form and shape new identity of '*Jesus the haua*'. This *haua* can be further twisted to form '*hau-a*' [emphasize superiority in power] a champion who defends a person or, 'underprivileged'.⁶⁸ The image of *haua* and *ha-ua* is balanced by the image of *hau-a*. I mean that when Jesus becomes a wanderer [*haua*] involves in an activity of wandering about. Jesus enables himself to appear, and to be sighted as *ha-ua* by others. This image embodies and discloses his divinity and humanity outside hierarchical system as *haua*. Jesus the *haua* stands together with the *ha-ua* group and challenges the oppressive social system. When Jesus wins this social tug-of-war, Jesus becomes no longer a *haua* or *ha-ua* but becoming the *hau-a*. This new champion, the '*hau-a*', is balancing the shortcomings of the image of *haua* and *ha-ua*. This balancing means negotiating, dialogue, listen and challenging the wanderer [*haua*] with the *ha-ua* [sighted as one of the two], the divine and human identity of Jesus. If this balance is successful, Jesus becomes the *hau-a* of both *haua* and *ha-ua*. This successful balancing means restoration, the sense of belonging.



- ⁵² The Holy Bible in Tongan (Ko e Tohi Tabu Katoa), Reprinted from 1884 edition. Published by the Bible Society in the South Pacific, P.O Box 5173, Raiwaqa, Suva, Fiji, 1966.
- ⁵³ The Holy Bible in Tongan (Ko e Tohi Tabu Katoa), Published by The Bible Society in the South Pacific, P. O. Box 5173, Raiwaqa, Suva, Fiji, 1966.
- ⁵⁴ Haa means wanderer is wandering. A metaphor uses for Jesus mobility and his activities. See Churchward, C. M., Dictionary: Tongan-English; English-Tongan, Printed by Tongan Printing Department, Nuku'alofa, Tonga, 1955, p.214.
- ⁵⁵ ha-ua: ha means to appear as two or one of the two (ua). This metaphor is constructed to act as mirror to reflect the dual identity of Jesus Christ, that is, divinity and humanity in the context of Tongan-Australian in Australia. The small dash (-) becomes a space in which Jesus divinity and humanity are both engaged in any Jesus' activity of wandering up and down the hierarchical social system.
- ⁵⁶ hau-a: a constructed image to reflect the universal power for all of Jesus Christ. It is a balancing image for haa and ha-ua image. Once Jesus the haa and Jesus the ha-ua engage in any activity and Jesus won. Jesus becomes the hau-a. For example, "Satan tempted Jesus in the wilderness" and Jesus won – Jesus becomes the "hau-a", the champion in that particular activity. Jesus won because his divinity (Holy Spirit) acted in his humanity to defeat Satan.
- ⁵⁷ Rutherford, Friendly Islands, p.67.
- ⁵⁸ Ibid., p.67
- ⁵⁹ Cohabitants means not non-citizen but cohabitants of citizen, a cohabiting citizens, which include the excluded. See Storrar, W. F., Lecture Notes No. 3 on "On Being Neighborhood Saints: Christian Identity in Pluralist (global) civil society presented in a Seminar week general topic "Current Issues in Theology: God and Society. This seminar week was held at United Theological College, between 16-20 August 2004.
- ⁶⁰ Churchward, Tongan Dictionary, p. 205
- ⁶¹ Churchward, p. 213.
- ⁶² Rutherford, Friendly Island, p. 37.
- ⁶³ Ete, T., Iesu Keristo: Towards a New Zealand-born Samoan Christology. In A bridge in my father's house. B. D. dissertation, University of Otago, 1996, p. 139
- ⁶⁴ Ete, Iesu Keristo, p. 135.
- ⁶⁵ Ete, R., p 20.
- ⁶⁶ Ibid, p. 22.
- ⁶⁷ Migliore, D, p. 145.
- ⁶⁸ The Angus and Robertson Dictionary and Thesaurus in one Volume, refer to a champion who defends an underprivileged. First Published in 1987 and reprinted in 1992, p. 160.



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DISCUSSANTS

Discussant 1: Rev. Tavake Tupou

Some of the words, phrases, and structure of sentences are beyond my ability to follow so as to enable me to draw logical conclusions. However, my mind has been trained to exegete, expound, and apply Scripture to life's journeys and experiences rather than the other way round. It is very difficult to teach an old dog new tricks – I simply don't have enough time left to learn new ones.

In the light of the above and from what I think I can understand of the paper, I make the following comments:

1. The section on personal cross cultural experiences is very true of all Tongans who have left Tonga and sought a life overseas. Some of his detailed personal stories are just common everyday experiences for many people. The same can be said of every other milestone or transitional point in life eg. Attending school for the first time (home-institutional schooling).
2. His exposition of 'Fi (plaiting/twisting)-nau' (now) probably comes into the creative accounting – fiddling of the books category.
3. The use of the 3 possible ways of interpreting the word haua, with the use of the hyphen, is nothing short of literary (if that's the right word) brilliance. Calling Jesus the 'Haua' won't win him many friends among the theological and cultural purists, but I may be very wrong of course! His use of the above to throw light on the Incarnation, the Human-Divine nature of Jesus, and his Lordship, can be helpful in the preparation of sermons on three of the most central doctrines of the Christian faith. The Incarnation – named Haua in the paper – was a deliberate self-emptying by God, born out of love, with the specific goal of Man's salvation, which still continues today through the Holy Spirit working in and through the Church (Christians). The Human-Divine nature of Jesus - named the 'Ha-ua' in the paper – was the subject of many heated debates in various councils in the 4th and 5th centuries and decisions were agreed upon at great personal costs to many Christian leaders. Jesus, being both fully man and fully God, was an absolute necessity to implement Man's salvation – Fully God to ensure he had no sin of his own to die for; fully man to represent



sinful humanity deserving of punishment for man's sins. The Lordship of Jesus – named 'Hau-a' in the paper – is the only logical outcome given the above two truths, attested to by the Resurrection. No other religion can come close to such a claim! So you can see from these brief comments that what the paper has tried to illustrate using the Haua model, are very deep and central doctrines of our Christian faith. No human explanation can exhaust the meaning and significance of the cause, cost, and challenge of these divine truths, which without revelation, would have been almost impossible to comprehend.

God bless!

Discussant 2: Dr Palatasa and Ms Sesimani Havea

The manuscript consists of the author's testimony and attempt to define his own theology in the context of life experiences in diaspora. He found himself in many "in-between" situations that had forced him to reconstruct a culture, a theology, a new way of doing things, that are more applicable to his new environment while retaining the integrity of his own identity. The author has done well in sharing his story in the contexts of his culture and related literature.

The core of the gospel message rests on the belief that Jesus Christ (Son of God) died on the cross to save us from the terrible consequences of our sins. And one needs to receive Jesus as his/her personal saviour and Lord (i.e. by believing in Jesus one is considered saved, (s)he will not suffer eternal death; and Jesus rules in his/her life). Both aspects are subjects of numerous writings. It is, however, interesting to note that there is a 'personal' aspect to this gospel. One has to relate to Jesus on a personal level. How one relates to the person of Jesus is a fundamental issue in much of the theological debate and discussion of our day, and this is much more prominent among the Pacific island theologians. There are two sides to this discussion:

- i) the belief that to relate to God one has to change his/her life and comply with the character of Jesus of the New Testament;
- ii) the belief that one should change or make Jesus someone (s)he can relate to (contextualization).

The author has done well in discussing both sides of the debate. He describes



his life experiences in the “in-between” situations (between two cultures, between two families, etc.) where he found himself in. He uses the concept of *haua* to describe his life experiences and that of Jesus. This is an interesting and thought provoking approach that will create more discussions among the Pacific theologians. Using *haua* to describe Jesus is not theologically paradigmatic especially in the Tongan cultural and theological contexts. But looking at the recorded life of Jesus Christ and all the “in between” situations he was in, and how he broke down all boundaries of cultures and all social silos in order to reach all with the gospel, it is not easy to dispute the author’s *haua* concept.

I think the author did not do enough in discussion of the life and “in-between” experiences of Jesus at the end of the manuscript. While there was much discussion of the theology in relation to cultures and others (horizontal), this should be balanced by a vertical dimension, a discussion of the Biblical historical Christ, which may be the subject of a subsequent publication. The gospel story started from Abram being asked to leave his own people and culture and be an alien in a foreign land. This was so that God could relate to him personally. This was followed by his children being aliens in another foreign country (Egypt), and then the wilderness for 40 years, then Babylon etc. The history eventually came to Jesus who revolutionised the culture of Judaism. He was seen as an alien and was eventually crucified. The here and now, when one experiences a personal relationship with Christ, (s)he wonders into new grounds of relationships, challenges and experiences etc. With all these as evidences the *haua* concept would be stronger proposition. Given all this, who is to say that God did not use the *haua* concept/approach to save the world or at least the *haua* themselves???

Discussant 3: Bishop Dr Winston Halapua

Many Tongans are now living outside of Tonga and it is important that theology emerge from and relate to their experience. This author sets out to do contextual theology from perspective of the Tongan Diaspora in Australia. The title of the paper caught my attention because of the promise of originality in the exploration of the Tongan concept of the *haua* in relation to Jesus.

Finau develops the Tongan concept of *haua* in his doing contextual theology. The word *haua* is defined as ‘the act of continually wandering about’ or ‘a wanderer’. The author locates *haua* in a Tongan social context. “To be a *haua*



[wanderer], he/she has to leave home, and move out from the conventional ranks and inhabits a new social space". The plight of the *haua*, the author asserts, is a social construction. It may be the result of a broken marriage, of unjust economic-political structures, hierarchical social structures and many forms of dislocation. The author concludes that people who are *haua* are people who find themselves on the margins of a community

The author illustrates the nature of *haua* from his life story. He shares his experience of growing up in the context of a broken marriage. He relates his early formation and upbringing to his struggle to the context of the phenomenon of the Tongan diaspora in Australia. How are the Tongans excluded in Australian society? The author does not spell this out. He argues that Tongan *haua* are among the excluded section of society. At the same time, he implies that the position of *haua* is a conscious decision of some individuals who would like to be self-dependent.

The main theological argument is that the concept of *haua* is appropriate for a contextual Christology. As Jesus expresses the nature and the fullness of God, one way of comprehending God's down to earth care is through the lens of the worldview of *haua*. *Haua* as a phenomenon is a human construction. The margins of society are concrete manifestations of unjust structures. The author asserts that if God is the God of justice, there is no surprise that Jesus' earthly ministry is among the marginalized. The author theologically asserts Jesus is the *Haua*. Finau identifies *haua* with the stigma, wounds and marginalization associated. He uses *haua* as a contextual theological tool to underline the depth of God's revelation of love expressed in the humanity of Jesus Christ

The author has championed a new way of exploring the context and reflecting theologically. However, a weakness in this discourse lies in his limited approach. As a Tongan from Tonga and now a citizen in Australia, he fails to identify the wider unjust structures and to locate *haua* in the context of Australian society and the displacement of the Aboriginal people. The silence in the paper about the plight of the Australian Aboriginal first settlers of the continent is a mystery. It seems to me, the bigger issue is unjust structures within the system which manifests in disadvantage and hardship of different peoples within a society.

The struggles of the Tongan Diaspora raise questions about the current immigration policy of Australia. Understanding Jesus as the *Haua* should lead to identification of ways to address marginalization. This vision of Jesus as *Haua* encourages to a positive being alongside other marginalized peoples.



BIOGRAPHY - REV. SALESI FINAU.



I was born in Masilamea, Tonga on 26 December, 1942. I started school at Te'eki Government Primary School. I entered Sia'atoutai and Nuku'alofa Middle School of the Free Wesleyan Church of Tonga in 1956 and 1957 and Tupou College in 1958 to 1963.

I attended and graduated from Fiji School of Medicine in 1964, from Singapore School of Public Health in 1965, and the Department of Community Medicine, Sydney University in 1990 and much later from Sydney School of Divinity, Sydney University for My BTH and MTH in 1999 to 2004, respectively.

I worked as a Senior Public Health Inspector, Public Health Section, Ministry of Health, Tonga. I retired from Ministry of Health in 1990 and migrated to Australia on the same year.

I was a confirmed member of the Uniting Church of Australia since then. I was a Chairperson of Auburn Congregation of Uniting Church, Sydney for 11 years and was commissioned as a Community Minister in 2003.

Now I am a Lecturer at Sia'atoutai Theological College, Free Wesleyan Church of Tonga (FWCT) since 2004. I was appointed as First Year Trainee Minister by 2007 General Annual Conference, FWCT, Tonga.

I am also interest in rugby, table tennis, walking and aerobic exercise.

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