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Ripoti faavae: Kirsty Johnson NZ Herald

*Ripoti o le Vaiaso:***Sauaga i aiga o se faama'i ua tataua ona tineia**

SAVALI MO TINA: Se ata o se savaliga a le taulaga o Kalaiesetete i le tausaga talu ai, e faailoa le savali a le Lipine Pa'epa'e. Ata i lalo, kemupeni It's Not Okay, sa fai ai le sao o le alii failotu Rev Lapana Faletolu

O le aso 25 o Novema i tausaga ta'itasi ua togia o se aso faapitoa e taula'i ai le vaai i le faafitauli o sauaga i totonu o aiga. Faaigoa o le Lipine Pa'epa'e na faafeiloa'ia mai e le United Nations Development Fund for Women i le 2004, ua 12 nei tausaga o lona tala'iina i totonu o le atunuu.

E pei foi o lenei tausaga ma lona faailogaina. Toe o taulaga tetele uma sa auai e ala i se savali poo se fono i malae, ma nisi auala sa filifilia.

I Aukilani sa faailoga le Lipine e ala i se savali sa faia i totonu o le taulaga ma faaiu ai i se talanoaga i le Paka a Myers mulimuli ane.

E faapena foi i Kalaiesetete ma Tanitini ma isi taulaga laiti sa faatino foi la latou pitolaau.

Sa molimauina i alaata a TV le lagolagoina o le faamoemoe i vasega uma, to'atele le itupa o alii sa auai, faapea foi ta'ita'i o le malo ma pulega faaitumalo. To'atele foi fanau sa auai fiafia e faaali la latou lagolago.

Na atoa foi le lagolago a leoleo i le faamoemoe e ala i le faaatinoina o o latou tiute. Saunoa le komesina o Leoleo, Mike Bush, o ia foi o se amepasa a le Lipine Pa'epa'e, o le aso 25 o se aso taua tele i le kalena a leoleo. "O le kemupeni e tineia sauaga i tamaitai o se tasi mea lena e pele i loto o soo se leoleo i Niu Sila," saunoa le komesina.

A o le failotu Rev. Sarah Clare na saunoa i le taua o le tala'i atu ma faasoa atu le fe'au, e le o se mea lelei lea mea. Na ia faaoga le upu o le faatosina ua masani ai, It's Not Okay.

Ta'utino foi le minisita o Faamasinoga, Amy Adams, o le tataua ona taula'i atili le tilotilo i lenei mataupu ua avea ma se faafitauli taufaamata'u ia Niu Sila.

Na ia ta'ua le tulaga maua o le fasi ava, e pei ona molimau faamau o numera, tusa ma se 'afa o sauaga matuia e lipotia i leoleo o na e aofa'ia i lalo o le ta'u, sauaga i totonu o aiga. Tusa ma se 86 pasene o sauaga e faasino i le va o ulugalii ma e nonofo faaulugalii, a o e aupito sauaina o fafine.

E le faigata ona iloa le tuga tele o le faafitauli. O faamau aloa'ia nei:

1. 41 pasene o le galuega tali atu a leoleo i valaau e mafua i sauaga i aiga.
2. Silia i le 3500 moliaga faamaonia e faasaga i alii i le fasi ava i tausaga uma.
3. 14 tamaitai e feoti i lima o a latou tane poo e na uluai mafuta.

E le o iai ni vaevaega o pasene i lanu ma ituaiga ua faailoaina, atonu na o leoleo o loo latou taofia ni fuainumera. O le mea lea e taumate ai pe fia ni aiga Samoa e aofia i lenei pasene maua o sauaga.

Talu ai le tuga o le faafitauli, e 12,000 ni leoleo a Niu Sila ua togia latou te feagai ma le faafitauli.

**~Otootoga~****Sauni Redcliffs o i le faamasinoga**

Ua ta'utino matua ma le pulega a le A'oga o Redcliffs i Kalaiesetete, ua sauni e o i le faamasinoga pe afai o le auala lea e maua ai le tali o lo latou mana'o. Ua folafola e le minisita le tapunia o le a'oga, ma e faavae le faaiuga i le tulaga lamatia o le a'oga i se mato e tu tonu i tua o le falea'oga. O le popolega ne'i toe solo ma afaina ai le saogalemu o le fanau. O le tali a le a'oga, o se puipui ua fausia i le va o le lotoa ma le mato. I le 2013 na malo ai le a'oga a Phillipstown i le finauga ma le malo ina ua lagolagoina la latou finau e le faamasinoga.

Malo i le finauga

Ua poloaina le a'oga a Hereworth i Hawkes Bay e totogi atu se tinoitupe e \$85,000 i sana faia'oga, e mafua i le faate'aina o lea faia'oga e le pulega. O Emma Yeun See Fox sa galue i Hereworth ma faamalolo i se faaiuga e manatu o ia e le amiotonu. Na avatu lana mataupu i le ERA ma toe apili i le Faamasinoga o Mea Tau Galuega, ma latou lagolagoina ai le faia'oga. I le faaiuga a le faamasinoga na afea ai i se fuaitau le taua o le lesona mo le komiti faafoe ma le pulega a Hereworth, e toe fuata'i ai faiga o a latou faaiuga i faia'oga.

Tina faavalevalea

O le ta'u lea ua ta'u ai e nisi matua se tina Ausetalia na ia tusi se faaupuga i lana poloka (blog), e lagolago ai sona taofi e le afaina le matamata o fanau i ata e le ta'ua (ponokalafi). Na mafua ai ona faatutu atu ni faitioga se tele faasaga ia te ia. O le tamaitai Niu Sila o Mary Hodson, o se faamatua i le mataupu, na faaalia lona tete'e i sea taofi. Fai mai a ia, e le afaina le talanoa i le fanau i afaina e tutupu mai ai, ae le tataua lava ona solomua matua poo ai lava e faaoso i latou e tilotilo i ai.

10 tausaga ona o le amio valea

E 10 tausaga i le falepuipui ua faasala ai le faia'oga o Stacey Reriti o Porirua, ina ua faamaonia moliaga o lona faaoolima mataga i se tamaitiiti a'oga, sa iai i lalo o lana vaaiga. E 10 tausaga o le tama na aafia. O Reriti sa avea ma se sui pule a Natone Park.

Faasoa o le Vaiaaso:**Aukilani faatau atu—talia ofo \$1 miliona i luga**

E le natia le tulaga o Aukilani pe a faataotooto upufai o taulaga tetele a Niu Sila. E pito lava i luga o le filifili o taumafa, ma e le tau finauina lea mo le aufaitau malamalama lona tulaga tutotonu i le ata lapo'a.

Ua faaigoa Aukilani o le fale gaosi e faalagolago tasi i ai le tamaoaiga o lenei atunuu.

Faapei o se afi taavale a faaletonu le afi ua faaletonu le tino. A maua i le fulu, e au ina pisia ai isi vaega uma. Ave ese Aukilani mai le ata, e tula'i mai Niu Sila o se malo tauatia'e e le faimea ma malo iloga atia'e e tutusa fuataga o laueleele.

O Aukilani o le taulaga e maua i ai ai le pasene aupito lapo'a o tagata o le Pasefika. Taimi nei ua laasia le 1.5 miliona lona aofa'i. Valoia lona faato'ateleina i le isi 20 tausaga, laasia le 2 miliona i le 2031.

I sailiga sa fai e le'i mamao atu na iloa ai le pele i tagata Aukilani o lo latou itumalo, e leai se isi e fia alu ese. E faapena foi se lagona i tagata o isi itumalo sa fesiligia, e iloga ni pasene sa ta'utino lo latou fia o atu e nonofo ai.

Tula'i mai Aukilani o le Taulaga muamua e ave i ai le ta'u Super City, faaalua foi miti a faipule o le aai mo se taulaga e mafai ona tali atu i mana'oga o ona tagata i se taulaga tutusa.

Fulisia le itumalo ua tataua ona siitia le tulaga o ana auala tetele ma ala o femalagaiga. E tele galuega ua faia e pei ona molimauina. Tele foi tapenaga i le tulaga o fale ia lava mo le vao mana'oga o vasega o tagata e nonofo ai. O le sini mo ulugalii tauamata, ia avea Aukilani ma taulaga e mafai ona faavae ai se aiga.

Seia tula'i mai le mataupu i le tau o fale e le'i mamao atu.

Ua tuua'iina le malo e le pulega a Len Brown i le le fesoasoani, ae tuua'i e le malo le pulega i le mafuaaga lava e tasi. Ae tuua'i e le Leipia le taugata o fale i le leai o se mea e faia a le malo.

Ua lagona atu le nunu i finagalo o tagata o le itumalo. E peiseai ua latou iloa atu faailoga o se afa fulifao o loo ua faamalumalu ifo i luga o le Sky City.

Lenei ua faafuase'i lava ona avea le itumalo pele ma se nofoaga ua suia. Faapei o se nofoaga ua lamatia e ni fili mai fafo. Gasolo mai i latou mai fafo ma tupe e saili manuia ai i totonu o se taulaga to'atele. E tele tupe e mafai ona gaosia, e le ni tama'i polofiti e mafai ona



Aukilani, tala'iina o se taulaga e mafai ona nonofo ai

maua mai fale e faatau ma toe ofoina atu o ni nofoaga mautotogi. E lelei foi mo le 'auJones ma le 'auKeys e saga siitia ai i luga tau o a latou meatotino. Lelei mo e maumea mai 'i ma 'o o le lalolagi.

O le a le tali a le Reserve Bank? Sii le deposit i le 20 pasene. O se pa pupuni i aiga talavou ma i latou o loo tau amata ona atia'e. A o se mea noa i le tagata mai fafo o loo sau ma le ato tupe e faaalu.

O le a le tali a le malo? Tali masani, tala ua malamalama. Na o le Leipia o loo ua finau mo se tulafono e noatia ai i latou na, ma taofiofia ai le faavalemalosi o loo fai. Afai e le nofo i le fale na ia faatau, o lona uiga o loo saili ana tupe i le malosi o tagata e ona le nofoaga. Tagata tonu na o loo ua faafitia i ai le avanoa e maua ai ni o latou fale, talu latou.

O le a le tali a Aukilani? Ua amata ona gasolo ese le to'atele i isi itumalo taumamau e galulue ma nonofo ai. E le pine e manuia ai na itumalo i o latou tomai ma agavaa. A o se maumau mo Aukilani e le faigofie ona toe faatumu.

To'atele e le'i fia o ese, a ua sili ia i latou le gaiou nei a o mafai. Mo nisi, o le avanoa e ono faatau ai se fale motu.

Ua lagona au o le nunu i soo se vaega o le itumalo. I Aukilani i Saute ua pulunaunauina e e ana fale e le aufaatau fale e toe faatau.

O le iuga ua na o se ata faalemafaufau, ae i se tulaga faapea e tula'i mai, e sili ona afaina fanau o aiga limavaivai. Fai o le totogi o fale, le tau o le soifuaga, a o sauaga i totonu o aiga e masani ona o faatasi ma na suiga. Faaopoopo le mafatia i le sosola ese o a latou faia'oga.

O loo ua tatou vaai atu i le suiga o Aukilani mai le 'liveable' o loo taulagi i le 'unlivable' lea ua vavala mai.

Se'i vagana ua tula'i mai Phil Goff o se faaola totoga, pe a le o se faivavega.

“mafaufauga o le vaiaaso”

*A e mana'o i le filemu, galue mo le amiotonu.
Pope Paulo le VI (1897-1978)*

Tulimanu a Popa:**Alofa'aga mai Pale, komesina lotemea, se tupe mo Palauni**

Faamalo le folau, o le viiga i le Ao o Faalupega Uma e faasilisiliina lava, a o nai motuga afa foi nei o le vaiaaso mo lau faafofoga tapuai.

Le faalavelave i Pale i Farani ua faamanatu mai ai le maaleale o le lalolagi ua iai. Lea ua tuu e le Isis le fu'a a Niu Sila i le latou lisi o fili, lona uiga e tupu foi i o tatou taulaga pe a maua le avanoa o nei tagata e fai ai.

O le fesili pe aoga le \$28 miliona tupe a le aufailafoga i le sailiga o se fu'a a Johnny Kim. Ia e tofu lava tatou ma le tali. O la'u tali, sa tataua ona tele nisi ata e fai ai le filifiliga. E le lava le lima na aumai. Ua ou fausia le fautuaga a Peters e sili le tuu, se'i kamuta muamua le tamaoaiga lea ua alu a'e i le 6 pasene le aulefaigaluega. Sese le faamuamua.

Malie foi le finau a le Komesina o Aia Tataua e sui le Kerisimasi i se isi igoa e fesootai uma i ai tagata. Ia, o anafea na ita ai se Kerisiano i se Diwali a Initia? Ua leva lava ona faamanatu faatasi e lotu aso faailoga a lotu uma. Se'i su'esu'e le komesina pe le se sipai a le Isis.

Talanoa i le Isis ma le lotu Isalama, na fesili se tama laitiiti pe aisea na ifoifo ai SBW ina ua malo i le Ipu. E te'i ina ua ta'u i ai e le faia'oga, o SB o se sui o le lotu Isalama. 'Lona uiga la e lavea foi i le Isis? fesili le tama. "Leai, e ese lava le Isalama ese le vaega lena."

Vave tele ona ti'eti'e se lotu i luga o le tua o se tagata ta'uta'ua, pe sa'o pe sese le gafa poo le mafuaaga. Lotu i taaloga? Pei lava e lelei ona faamanifi. Teu pea lou talitonuga i totonu o lou fatu. E iai ona aafiaga pe a ova le faaaliali.

Sa ma talanoa ma le pulenuu o Aukilani, ua sauni lava e faaii lona tofiga i se faatalofa faaauo. Na fesili mai ia te a'u po o le a sa'u fika i se numera e talafeagai ma lana tautua. O'u tali atu lea, 'Lemi, ou te mana'o i se \$10 miliona, tusa pe gau ai le council ae leaga ua tele lou aoga i le itumalo." Na tagi si toeaina ma faafetai mai. O lana tala, tuai oo mai le Kerisimasi, se'i alu e su'e se isi teine Asia la te sisiva.

Vili mai lo matou aiga ou te alu atu i le faiga saofai i Samoa. O la'u tala na fai i ai, ou te le tau alu atu, o lea foi ou te saofa'i iinei i luga o le mau aitalafu. Soia le faia o na pisinisi ma le vave ona mama'i e lei aulia le Kerisimasi.

Ae toe talanoa foi.

TALITONU I AI PE LEAI?

O le pepe sau'ai na avea ma faaola o lona nuu

O se tala mo tamaiti uma

Ua alu nei le malaga a le auuso, latou te le iloa se mea e tasi ua tupu i o latou matua. Ua atoa le vaiaso o savavali pea i totonu o le vaomatua, a o le aso mulimuli lava na latou iloa atu ai ni tagata o loo galulue.

Ona fesili lea i ai pe na latou te iloa se tala i se pepe sau'ai na lafoa'iina. Na tali fiafia mai tagata, ioe, latou te iloa le tala, ae le faapea so latou taofi. E manatu i latou o le pepe o se meaalofoa a atua ia i latou. Ua latou momoli atu foi le auuso i luma o lo latou tupu.

Ua faateia le tupu i le tala i se auuso na o mai e saili lo latou uso sau'ai.

“O le malo o Tane lenei. E iai la matou sau'ai. Ae ou te iloa lelei ona matua, o ni tagatanuu o lo'u malo. Ae o le a se'i aami Saio, o loo alu e galue i lana faatoaga. E sau lava ia e fai mai pe iai ni ona uso, auā matou te talitonu o ia o se tama a le lagi, na auina mai e atua e puipui i matou.”

Ua alu le fe'au ma e lei lava lava ae faalogoina loa le pa'o'o mai o laa a se tagata, ua galulu foi le eleele e peiseai ua to se mafuie. Ua latou iloa atu le tagata tino ese o loo savali mai. O lona umi e pei o se tasi laau aupito umi i le vaomatua. Ua nofo ifo o ia i se nofoa tele lava, e feagai tonu ma le maota o le tupu.

Ona savali atu lea o le tupu ma faafeiloa'i ia te ia. Ua ia faamatala atu foi i ai le tala a le auuso e to'afa na o mai e saili lo latou uso sau'ai.

“Lau afioga, ou te le iloa se mea e tasi i lo'u tupuaga. Pau lava le mea ou te iloa o a'u sa ola a'e i le nuu lenei, sa tausii a'u e o'u matua o ni tagata faifaatoaga.”

“O lona uiga e tala pepelo le aualii ia na o mai, ma ua tatau la ona faaoo i ai se faasalaga, o le tala lea a le tupu ua ita.”

“Aua ia le faapea lau afioga. Ae se'i su'esu'e filemu pea pe faamaoni la latou mau. Ae tuu mai ia te a'u ou te su'esu'eina,” o le tala lea a Saio le



sau'ai. Ona fai atu lea o ia i le tupu, “A oo nanei ona momoli atu lea o tagata nei i lo'u fale. Tuu mai ni aso se lua ou te su'esu'eina ai.”

Ua faapea lava ona fai. Ua momoli atu le auuso e ni avefeau a le malo o Tane i le fale o Saio le sau'ai.

E taunuu atu tama e le o iai se sau'ai ae na o se laulau o mea'ai mananaia o loo tuu mai, i totonu o se fale tele tele lava. O ona pou e pei o ni niu le uumi, o lona lautele e pei ona aoa tetele se tolu ua soo faatasi. E lei vaai muamua se isi o latou i se fale uiga ese faapenei.

Ua lagona lo latou vaivai ma le fia aai. Ua faalatalata atu i le laulau o taumafa o loo vevela ma sasala mai. Ua latou iloa foi e lima nofoa, e fa i autafa ma le tasi i le ulu o le laulau.

A ua faapea a latou e le o se mea tatau lo latou 'aiina o mea'ai ae e lei valaauina e le ana le fale i luga o lana laulau. Ona nonofo ai lea i se tulimanu o le fale ma taumate poo fea o iai le e ana le fale.

E lei lava lava ae o latou faalogoina loa le pa'o'o o ni laa, ioe, e le o se pa'o a se tagata, ae foliga o se vaomatua o laau tetele o loo savavali aga'i mai. Na lagona e i latou le popole ma le fefe, ae na faapea a latou, e le o se isi, o lo latou lava uso.

fa'auau le fagogo i le vaiaso fou.



O NI ATA O LE FANUA A MARK CRAVEN



Ata a le alii tusiata Niu Sila o Mark Craven. Ua ave le faataua a lea alii i le Laufanua o Niu Sila. Ua iloa gofie foi ana ata i lona faaoga o lanu malolosi. I le ata i luga le Faga o Flaxmill i Whitianga. I le ata i lalo le matafaga o Keri Keri i le motu o Motukawanui, itumalo o Northland.

O SE SOLO FAATATAU I LE KERISIMASI

O LA'U TETEE I LE MANATU E SUI LE IGOA KERISIMASI

Se talofa le au faafofoga Samoa
Ae e'e maia i si ou tala na atoa
Ae se'i ou liliu ane se'i fai se tala
I lenei faaaliga ua afaina ai le agaga.
Ua mana'o le Komesina o Aia Tatau
E sui le Kerisimasi i se isi igoa valaau
Pei ta te faalogo atu ua pe lo ta fatu
Ou te ofo i lenei fafine i le le manatunatu.

Faato'a sau nei lava ia ananafi
Ma le Kerisimasi ua leva i le lalolagi
Pei ua fa'aaoga e tagata tulaga tofi
E sui ai mea e pele i Kerisiano lotu
Afai o lena e sui ona e afaina ai
lagona o isi tapuaiga
Ua tatau loa ona sui uma, pe faasa
loa a latou Lamatana ma Diwali
Ona fea lea o le mataupu, ae le o le
faasino o le lima i se to'atasi.

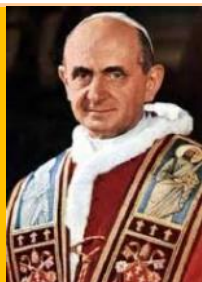
Afai o le agaga tonu lea o le finau
Lona uiga e sui foi Christchurch ma
isi igoa—Keriso e ta'u ai.
O fea a uma ai lenei faavalevalea
Poo ai le igoa poo Puta, Mumeto,
Pateto poo ai lava—ou te le kea.
Pau le mea taua o le mafuta fiafia.

Kenape F Mavaega



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LOUTALA FA'ASOLOPITO SAMOA HISTORY

*"Ne'i mea ane na galo"*Pope Paulo VI
1897-1978

29 Nov—05 Tesema

29

1970 Asia Samoa e le ta'ita'i
aoao Roma Katoliko,
Pope Paulo VI

30

1957 Leuatea Siō & Pepe
Nokise faau'u mo
Aukilani ma Ueligitone
PIC; uluai taulaga o
sootaga mo e malaga
mai Samoa

1902 Uluai lomiga Fetuao
a le Metotisi

01 Tesema

1875 Taunuu i Apia le HMS
Barracouta e fai se tonu
o Sitanipeka

02

1918 Taunuu va'a Ausetalia
Encounter e fesoasoani
mafatiaga Faama'i Oti

03

1894 Maliu Robert Louis

Stevenson (Tusitala)
i lona aiga i Vailima

04

1955 Siamani. Fasiotia
faletua o Wilhelm Solf
(ulua'i Kovana a Samoa)
ma lana tama i
Siamani i le pule a
Hitila ma le Nazi

1889 Fonoa Lepea; alaga le
tupu o Malietoa
Laupepa; 17 sui mai
Tutuila sa auai

05

1984 Toe umusa le fale o
Tusitala (Robert Louis
Stevenson) i Vailima;
avea ma se mata'aga

1914 Sa taputapu ona faatau
se 'ava malos i Apia

1894 Tufatufa fanua e le
Komisi o Eleele i
papalagi mai fafo:
132,000 eka le aofa'i

Sa nofo se tusitala ta'uta'ua i Samoa

Talu ai o le igoa o
Stevenson ua lauiloa
i le lalolagi, o le autu o
isi galuega tusitusi,
o le auga o su'esu'ega
a e saili ni tusipasi
maualuluga i iunivesite
a le lalolagi, e ono te'i
se tasi pe afai e le o se
mataupu taua mo le
ausu'esu'e a lona
atunuu fou na nofo ai.



Atonu ua iai se tusi poo se sailiga mae'ae'a, ae
i le vaaiga lautele, e le o atagia lea i le laufatu o le
leo Samoa poo le gagana Peretania foi. Na saili
mai e se faia'oga se alaga'oa faa-Samoa i le
soifuaga o Stevenson; o se tusi e malamalama ai
fanau laiti. Na o sana tusi na faaliliu e Aiono ma
lena na liliu e se misionare, ae leai ni tala e uiga ia
te ia ma lona nofo ai i Samoa i le 19 seneturi.

Fai mai le tala e ofo Samoa i le manaia o le fale,
taumafa taugata ma le tamaoaiga o le alii tusitala,
ae sili le ofo i le le talitonu e mafai e se galuega
tusitusi ona faatupe na mea uma. Sa manatu
Samoa e le se galuega lea mea o le tusitala. E te
le iloa atu o gaiosi se tasi i le faiga o se fe'au.

Atonu foi o lea uiga faaali i faiva tusitusi e mafua
ai ona le faatauaina le taofiofia ma faaualoa o
faamau taua sa taiuluina e Misi papalagi. E pei o le
Fetuao a le Metotisi, le Auauna a le Katoliko, le
Sulu a le LMS, le Tala Moni a le Aso Fitu, le Savali
a le malo, ma le Malamalama a le Faapotopotoga
a Iesu. Aumai le Fetuao mo se faata'ita'iga, ulua'i
lomia i le 1902, e taumate le iai ma maua pea ni
kopi o na lomiga i sona maopoopoga atoatoa. Ae
afai o iai o lona uiga o se faasao le 'aumaua lea
mo tatou uma e saili i ai le tala faasolopito, le gafa,
le gagana ma le anoano o mea taua a le taimi.

Tele ma anoanoa'i mea taua ua galoma atu
faatasi ma na lautusi, a o lea ua tau saili le tala
ona o le manatu mama i faamau tusitusia.

Ua leva ona faamaopoopo le Savali a le malo,
atonu o loo faaauau pea lea fe'au taua e oo mai
i lenei taimi, auā e tua i ai tupulaga fai mai.

Niu Sila: 29 Nov 1893—Avea Elizabeth Yates
ma uluai pulenuu tamaitai mo Onehunga,
mua i malae mo Niu Sila faapea le Emepaea



NIUPAC PUBLICATION

Email: evaleon.books@gmail.com
Phone: (09) 269-6186
Postal: PO Box 43122
Mangere Town Centre, AUK 2153

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Editors:

Levi Tavita ~ ltavita8@gmail.com
Muliagatele V. Fetui ~ v.fetui@auckland.ac.nz
Saili Aukuso ~ saili.niupac@gmail.com

EVALEON BOOKS & NIUPAC PUBLISHING

Telefoni (09) 269-6186. Imeli: evaleon.books@gmail.com

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Sini Autu: Ia sa'o fa'aleoga o a'u upu
o vauei soo tolu

Alaga'oa e a'oa'o ai: siata upu
(upu fa'aaoga soo)

Sipela Faaleo Ta'u atoa

1. taua tau-a taua

2. taui tau-i taui

3. faaali fa'a-ali fa'aali

4. faauli fa'a-uli fa'auli

5. feau fē'au fe'au

6. faua fa-ua faua

Aofa'i o a'u faaleoga sa'o =

Fale Faupu:

O meafaigaluega e
lagolago ai galuega
fa'atino:

O la'u lisi o upu ou te iloa:

O ni fesili:

1. Pe na sa'o lelei le
fa'aleoga o a'u upu?

2. Pe na sa'o lelei la'u
fa'aleoga o ulua'i
silapela ?

3. O a ni isi upu
masani ou te iloa lelei
o latou fa'aleoga?

UILI FAU UPU

Saili tali o fesili o lo'o i lalo.
Pule oe pe sipela i luma
(clockwise) po'o tua
(anticlockwise).
E sa le feosoosofa'i.



1. Ta'u mai ni soa se tolu
o le *malie* i le Igilisi:

2. Saili ni upu se fa e
faaiu i le *sua*

3. Su'e le upu *suamalie*,
tusi sona faamatalaga:

4. Tusi uma upu/
fuiupu e ta'i 4-8
mata'itusi, ma o
latou soa i le Igilisi
(E faitau ai ma upu
ta'ua i le 1, 2 & 3)

Lelei atoa = 12 upu
Lelei tele = 8 upu
Lelei = 6 upu

SUDOKU #37 (TAALOGA I NUMERA)

4	6							
8					4			2
				2	3	4		5
		8		6			5	
	7						3	
	9			1		7		
5		1	7	9				
9			4					8
							1	9

FAIGOFIE / FEOLLOLO / FAIGATA

©sudokuessentials

Fa'atumu
pusa numera
(tama'i
sikuea) i
fuainumera
1 i le 9.
Ia uma ane le
galuega ua
maua atulaina
ta'itasi
(tu, fa'alava)
o iai le 1 i le 9.
E tofua le
atulaina ma
lona
fa'atulagaga
e ese mai le isi.



Brayley, Nadine, Dhyreille, Jonah

TALI GALUEGA OLA 36

UILI FAU'UPU 36

- lau—leaf; lau—thatch;
lau—page
- fai—faia, faiga, faiga,
faia'oga, faitala, mnf
- failauga (veape, nauna)
talanoa e ala i ni lauga,
fesootai i lauga e fai; o se
tagata na te faia se lauga;
o se e poto e lauga.
Ta te le failauga, o ta'ua o
le uso. O Mose o le
failauga o le tala lelei, a o
lona uso o le failauga a le
aganuu.

- lauga—sermon; lauga—
speech; la'uga—the taking,
fetching; faila—file; faila—
register; faila—stick up (of
hair); fagu—bottle;
fagua— be awakened;
gafa—genealogy; alia—
brook; alia—double canoe;
aila—deer

TALI SUDOKU #36

2	6	1	3	7	5	8	9	4
5	3	7	8	9	4	1	6	2
9	4	8	2	1	6	3	5	7
6	9	4	7	5	1	2	3	8
8	2	5	9	4	3	6	7	1
7	1	3	6	2	8	9	4	5
3	5	6	4	8	2	7	1	9
4	8	9	1	6	7	5	2	3
1	7	2	5	3	9	4	8	6

TALI SUDOKU #36

TALI PASO #36

T	O	A	S	O	I	A	L	O
U	T	A	O	S	L	M		
I	F	O	A	N	O	F	A	L
G	A	P	A	N	P	R		
A	U	P	T	E	K	O	R	I
M	O	S	I	A	I	U		
A	O	A	F	U	A	L	A	U
L	P	S	E	K	P			
A	L	A	O	F	A	L	E	O
O	L	U	E	H	H			
M	A	L	O	A	V	A	R	U

TALI PASO #36

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PASO I GAGANA E LUA

Faatumu le paso i upu / igoa Samoa. Fill
the crossword box with **Samoan words /**
names —unless stated otherwise.

1		2		3		4		5		6
				7						
8						9	10			
				11						
12			13			14			15	
		16						17		
18	19							20		21
			22		23		24			
25				26			27		28	
			29						30	
31								32		

Faalava~Across

- 1 albino (5)
- 4 AB: Julian ? (5)
- 7 want (3)
- 8 iron (5)
- 9 them (5)
- 11 barrel (5)
- 12 sleep as a group (5)
- 14 roots vegetables (2)
- 15 prohibit (2)
- 16 city of sails (8)
- 18 pigeon cooing (3)
- 20 verb to be (3)
- 23 Mareko in English (4)
- 25 be in demand (6)
- 27 poisonous (4)
- 29 Samoan for Evan (5)
- 30 points (2)
- 31 Netball: Maria ? (6)

32 full house (4)

Lalo~Down

- 1 Manu: Sakaria ? (7)
- 2 be from a distance (7)
- 3 halfback (7)
- 4 a Samoan village (8)
- 5 AB: Victor ? (4)
- 6 a scoop (5)
- 10 men's wear (4)
- 13 dog howl (2)
- 15 jar (3)
- 17 Michael _ Jones (4)
- 19 turn (5)
- 21 Isaiah in Samoan (5)
- 22 clay (4)
- 23 finished (4)
- 24 lawyer in Maori (4)
- 26 bones (3)
- 28 only (3)

E iloa oe i ou la'ei faalenuu moni.



Ta'u mai poo fea atunuu e o mai ai i latou o loo i luga. Faamatala.

POLE MA PAPA



Opinion:

The Book of Books: What Literature Owes the Bible

By Marilynne Robinson

The Bible is the model for and subject of more art and thought than those of us who live within its influence, consciously or unconsciously, will ever know.

Literatures are self-referential by nature, and even when references to Scripture in contemporary fiction and poetry are no more than ornamental or rhetorical — indeed, even when they are unintentional — they are still a natural consequence of the persistence of a powerful literary tradition. Biblical allusions can suggest a degree of seriousness or significance their context in a modern fiction does not always support. This is no cause for alarm. Every fiction is a leap in the dark, and a failed grasp at seriousness is to be respected for what it attempts. In any case, these references demonstrate that in the culture there is a well of special meaning to be drawn upon that can make an obscure death a martyrdom and a gesture of forgiveness an act of grace. Whatever the state of belief of a writer or reader, such resonances have meaning that is more than ornamental, since they acknowledge complexity of experience of a kind that is the substance of fiction.

Old Jonathan Edwards wrote, “It has all along been God’s manner to open new scenes, and to bring forth to view things new and wonderful.” These scenes are the narrative method of the Bible, which assumes a steady march of history, the continuous unfolding of significant event, from the primordial quarrel of two brothers in a field to supper with a stranger at Emmaus. There is a cosmic irony in the veil of insignificance that obscures the new and wonderful. Moments of the highest import pass among people who are so marginal that conventional history would not have noticed them: aliens, the enslaved, people themselves utterly unaware that their lives would have consequence.

The great assumption of literary realism is that ordinary lives are invested with a kind of significance that justifies, or requires, its endless iterations of the commonplace, including, of course, crimes and passions and defeats, however minor these might seem in the world’s eyes. This assumption is by no means inevitable. Most cultures have written about demigods and kings and heroes. Whatever the deeper reasons for the realist fascination with the ordinary, it is generous even when it is cruel, simply in the fact of looking as directly as it can at people as they are and insisting that insensitivity or banality matters. The Old Testament prophets did this, too.

A number of the great works of Western literature address themselves very directly to questions that arise within Christianity. They answer to the same impulse to put flesh on Scripture and doctrine, to test them by means of dramatic imagination, that is visible in the old paintings of the Annunciation or the road to Damascus. How is the violence and corruption of a beloved city to be understood as part of an eternal cosmic order? What would be the consequences for the story of the expulsion from Eden, if the fall were understood as divine providence? What if Job’s challenge to God’s justice had not been overawed and silenced by the wild glory of creation? How would a society within (always) notional Christendom respond to the presence of a truly innocent and guileless man? Dante created his great image of divine intent, justice and grace as the architecture of time and being. Milton explored the ancient, and Calvinist, teaching that the first sin was a *felix culpa*, a fortunate fall, and providential because it

prepared the way for the world’s ultimate reconciliation to God. So his Satan is glorious, and the hell prepared for his minions is strikingly tolerable. What to say about Melville? He transferred the great poem at the end of Job into the world of experience, and set against it a man who can only maintain the pride of his humanity until this world overwhelms him. His God, rejoicing in his catalog of the splendidly fierce and untamable, might ask, “Hast thou seen my servant Ahab?” And then there is Dostoyevsky’s “idiot” Prince Myshkin, who disrupts and antagonizes by telling the truth and meaning no harm, the Christ who says, “Blessed is he who takes no offense at me.”

Each of these works reflects a profound knowledge of Scripture and tradition on the part of the writer, the kind of knowledge found only among those who take them seriously enough to probe the deepest questions in their terms. These texts are not allegories, because in each case the writer has posed a problem within a universe of thought that is fully open to his questioning once its terms are granted. Here the use of biblical allusion is not symbolism or metaphor, which are both rhetorical techniques for enriching a narrative whose primary interest does not rest with the larger resonances of the Bible. In fact these great texts resemble Socratic dialogues in that each venture presupposes that meaning can indeed be addressed within the constraints of the form and in its language, while the meaning to be discovered through this argument cannot be presupposed. Like paintings, they render meaning as beauty.

The Easter service that is the climax of “The Sound and the Fury” is a study in the workings of fiction and Scripture as reciprocal interpretation. Like Dostoyevsky, Faulkner represents Christ in the person of an “idiot.” Yet while the epileptic Prince Myshkin is unworldly and rather childlike, he’s not truly idiotic except in the eyes of those offended by him. Faulkner takes the idea a step further by limiting his 33-year-old Benjy to the perception and understanding of a child of 3. Groaning and disruptive as he is, he accompanies the endlessly patient servant Dilsey to the celebration in her little church. A minister brought in for the occasion preaches a sermon so purely allusive as to seem no more than a series of fragments, except to his hearers, who know his language so well they are “beyond the need for words.” This recalls Paul’s saying that when prayer is insufficient the Spirit intercedes “with groanings, and with sighs too deep for words.” Speaking in idiom and in cadences that are in effect a liturgical language, the preacher conflates the long captivity in Egypt with the numberless generations that have passed while the world awaits its renewal. He invokes the tender realism of Christ’s infancy, all infancy, and conflates the massacre of the innocents with the Crucifixion. These are classic methods of interpretation. The biblical narratives are themselves allusive in this way, anticipating the death of Christ and recalling these foreshadowings and others drawn from Old Testament prophecy as the story proceeds to its climax. The preacher describes the death of generations in the language of the world-desolating flood in Genesis and then “de arisen dead,” who have the blood and the recollection of the Lamb.

It is an Easter sermon, full of assurance that beyond death there is life, that the “immolation and abnegation and time” that have corroded Dilsey’s face will end, and end gloriously. But the central and most moving words come in the

minister’s descriptions of the crucified, “de thief en de murderer en de least of dese.” His use of the phrase “the least of these” to mean Jesus comes from the Parable of the Great Judgment in the 25th chapter of Matthew, in which the enthroned Son of Man says, “I was hungry and you fed me, I was thirsty and you gave me drink. . . . Insofar as you did it unto the least of these, you did it also unto me.” In the moment Christ’s grandeur is revealed, his identity is conflated with those most profoundly in need. So Faulkner’s Benjy and every Benjy in the world is in fact Christ, not metaphorically but metaphysically. Dilsey, in assuming her endless burden of care for him, has fed and clothed Christ himself, and she has been Christ in her care of him. She must have known this all along — the text is not obscure — but a good sermon changes even known truth into profound realization. The word that has seized the preacher is, again, Christ, who according to the tradition is present in vulnerability, in mercy and in truth. The absolute character of Dilsey’s vision is expressed in her saying, “Ise seed de first en de last,” and “I seed de beginnin, en now I sees de endin.” This is the language of Revelation, and these are the words of “the Lamb that was slain,” the apocalyptic Christ of the sermon. The whole novel is comprehended in the nexus of allusion that makes up the sermon, another tale told by an “idiot,” superficially incomprehensible and in fact profoundly meaningful.

In our strange cultural moment it is necessary to make a distinction between religious propaganda and religious thought, the second of these being an attempt to do some sort of justice to the rich difficulties present in the tradition. The great problem for Christianity is always the humility of the figure in whom God is said to have been incarnate, and the insistence of the tradition that God is present in the persons of the despised and rejected. The failure of the notionally Christian worlds of Russia and Mississippi to be in any way sufficient to the occasion of Christ among them would be a true report always and everywhere. But theology is only in part social commentary. Crucially it has to do with the authority of a vision, of a world that is only like this world in essence. The sermon interprets Benjy’s wordless first chapter, a tale told as passionate memory of gentleness and love, Faulkner interceding to evoke for Benjy thoughts that are too deep for the words of any writer but one who is generous and also great. Everyone knows that life is profaned when such thoughts are neglected, as they so often are. As a statement about human consciousness and the reality that contains us, this vision is always familiar and never easier to accept. Paul quotes an ancient hymn in his letter to the Philippians that says Christ “emptied himself, taking the form of a servant, being born in the likeness of men. And being found in human form he humbled himself and became obedient unto death, even death on a cross.” And this recalls the servant described in the book of Isaiah, “one from whom men hide their faces,” who “was despised, and we esteemed him not.” In its emphatic insistence that the burden of meaning is shared in every life, the Bible may only give expression to a truth most of us know intuitively. But as a literary heritage or memory it has strengthened the deepest impulse of our literature, and our civilization.

Marilynne Robinson is the author of three novels, including the Pulitzer-winning “Gilead,” and three books of nonfiction. Her essay collection “When I Was a Child I Read Books”.