Vol 12, No 1 1996

MELANESIAN JOURNAL OF THEOLOGY

SPECIAL ISSUE ON CONTEXTUALISED WORSHIP
MATS Study Institute: June 18-20, 1996

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Journal of the Melanesian Association of Theological Schools

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The *Melanesian Journal of Theology* aims to stimulate the writing of theology by Melanesians for Melanesians. It is an organ for the regular discussion of theological topics at a scholarly level by staff and students of the member schools of the Melanesian Association of Theological Schools (MATS), though contributions from non-members and non-Melanesians will be considered.

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The *Melanesian Journal of Theology* normally appears twice yearly, in April and October.

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Cover design by Br Jeff Daly CP, and John Kua

ISSN 0256-856X Volume 12, Number 1, April 1996

ADDRESS (Editorial and Subscription):
Melanesian Journal of Theology
Christian Leaders' Training College
PO Box 382 Mt Hagen WHP
Papua New Guinea

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EDITORIAL
Contextualising Worship in Melanesia

The recent MATS Study Institute, held in Lae on June 18-29, 1996, focused its discussions on worship and culture in Melanesia. Discussions were centred around the need to make worship relevant to authentic Melanesian forms and styles. This question of relevancy will continue to be an area of ongoing discussion, not only in Melanesia, but in the church worldwide. This is because cultures never remain static, but continue to change from generation to generation. However, in Melanesia, relevancy or enculturation of worship has never been fully realised; rather, worship continues to be practised, with Western styles and forms. Like Melanesian theology, we could also consider Melanesian worship as "coconut worship", which is not authentically Melanesian.

While the need to make worship in Melanesia relevant exists – and the Study Institute endeavoured to address this issue – the problem we have in many Christian churches today is that the worship of God is often equated with outward rituals and popular styles. Some equate worship with better music, with more modern songs, with different liturgies, etc. Hence, before issues concerning the form and style of worship can be addressed, it is paramount that we understand the nature of true worship of God. Then the issue of Western or Melanesian styles can be placed in its proper context.

What then is worship? The Westminster Confession asks the question: "What is man's first purpose?", and gives the answer: "To glorify God and enjoy Him forever". According to this Confession, worship of God is that for which we are made. It is the Christian's highest occupation.

This truth rings throughout scripture. We are to worship God, and serve Him, alone (Ex 20:3-5; Matt 4:10; etc.). True worship is knowing this God, and expressing the worth of Him who is our

Maker. This is done through life and word (Rom 12:1-2; cf. Ps 95:6). This involves recognising the worth of our Maker in the past, in the present, and in the future – what God has been and done, what God is doing and being for us today, and what we believe He will be, and do for us, in the future. The essence of real worship then demands the revealed truth of God as its foundation (cf. John 4:19-26).

These are the reasons for gathering together for worship. And, as we gather together, we are to "let the Word of Christ dwell in you richly, as you teach and admonish one another with all wisdom, and as you sing psalms, hymns, and spiritual songs, with gratitude in your hearts to God" (Col 3:16). That is, we come together in worship to share verbally, by song, prayer, and spoken word, our combined appreciation of God.

With this understanding of worship, one could argue that relevancy, or contextualisation, of worship is immaterial. That is, one could argue that, so long as the worshippers understand what worship really is, the form or style it takes is of secondary importance. This kind of argument is valid, as far as understanding what worship is all about. But there is merit in relevancy. One of the contributors highlights that chorales and styles of worship, that were transported from the West, were often misunderstood by the indigenous people. This is an important issue that could be further examined.

On the other hand, there has been resistance – sometimes from missionaries, and sometimes from indigenous people – to enculturation of worship into local form and style. The concern has been that this would inevitably taint worship with heathen overtones. And, certainly, examples of this syncretistic kind of worship can easily be found.

Does this mean that enculturation of worship should not be attempted? Hardly. But we must be careful how we proceed. And the need for good teaching is very important. As the Wesley brothers performed an important teaching role in England, so a similar thing can occur within Melanesia.

These issues require continued thought and discussion. The papers from the Study Institute represent a contribution to the continuing discussion in this area. Unfortunately, one of the papers presented at the Study Institute is not available at this stage. It was felt that the production of the Journal could not be delayed any further (it is already very late in appearing). Hopefully, this final paper will appear in a subsequent edition of the Journal.

So, instead of the final paper of the Study Institute, part of another document has been included. This is a reflection on some of the problems faced by pastors in rural areas of Papua New Guinea. These problems will not be unique to PNG, although the way in which they arise in this country does have some peculiar emphases.

Mai Ori
Christian Leaders' Training College.

AN OVERVIEW OF HYMNODY IN PAPUA NEW GUINEA

Don Niles

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Hymns

A Christian hymn may be described simply as "a song in praise or adoration of God" (Apel, 1979, p. 397). Many people say that is precisely why they sing them. Others may point out that hymns are for learning, or teaching, about aspects of their beliefs, and that they are enjoyable.

My purpose in this paper is to examine the ways the different churches have gone about creating their hymnody in Papua New Guinea. Firstly, though, it is important to consider what comprises a hymn. Fundamentally, there is a text and its music. I will concentrate on these two aspects. Other features may include the presence or absence of instruments, or of dance, but these are generally peripheral to the main text and musical setting. Additionally, a very important consideration is the meaning of the text, and how accurately is portrays religious doctrine. While this latter aspect has been explored for various vernacular hymnals by a number of authors (e.g., Felde, 1995; Flierl, 1956; Pech, 1977; Reitz, 1980; Renck, 1990), it is a very difficult subject for the country as a whole, because of the number of languages involved. Therefore, it is not considered here.

Mission Reaction to Traditional Music

All missions had to confront traditional music – a very important, vital part of traditional Papua New Guinean cultures. The difficulty, of course, was that so much traditional music was very closely tied to traditional religious beliefs, and what was thought by missionaries to be sexual excess. The Christianity presented by every

mission was a new religious system. Could it co-exist with traditional systems? For the most part, in the beginning, the answer was simply "no". To be a Christian, one had to abandon traditional religious beliefs. Yet, reaction to traditional music and dance varied between missions and among individual missionaries. But the fundamental problem remained, and three approaches were possible: acceptance of traditional music, modification of context, or total banning.

Perhaps the most ardent opposition to traditional music was in the Papuan Region, through the influence of William Lawes of the London Missionary Society, who frequently came into conflict with administrators over government sponsoring of traditional dances (Groves, 1954). But the LMS was not alone in this reaction, and many early missions reacted similarly. Over time, however, attitudes changed, and some missions became much more lenient in their acceptance of traditional music.

Materials Used

In considering the question of hymnody in Papua New Guinea, I attempted to examine all locatable hymnals. Much of my work in this area was done in the preparation of an introduction to a publication of ours: an English translation of a book by an early Lutheran missionary on Jabêm hymnody (Zahn, 1996). I have examined over 200 hymnals, mostly in the New Guinea Collection (Michael Somare Library, University of Papua New Guinea), Papua New Guinea Collection (National Library), De Boismenu archive (Holy Spirit Seminary, Bomana), and hymnals we have purchased over the years. Additionally, I have also been able to obtain bibliographic information on about 150 more hymnals from overseas libraries (full bibliographic details can be found in Zahn, 1996, pp. 456-466). Yet, there are many gaps in my knowledge, and I must apologise in advance if anything here falsely portrays any churches. I look forward to any comments or corrections that anyone may have. And I am very interested to learn of significant collections of hymnals in other libraries in the country.

Typical Early Approach to Hymnody

All of the missionaries, who arrived in the 19th century, followed a similar approach: learn the local language and translate the texts of the hymns they were familiar with, or compose new texts, using those overseas hymn tunes. Consequently, early hymns, although in Papua New Guinean languages, used hymn tunes derived from British, German, and French sources. Because of the nature of their liturgy, only Catholics introduced a foreign language (Latin) for the singing of some hymns – yet, because in many traditional musical systems, song texts are untranslatable, because the language used is archaic, or from another region, perhaps this introduction was not as difficult as it may seem at first.

The example of a vernacular text with an overseas melody was followed in the very first book published in any Papua New Guinean language, a pedagogical and religious book in Motu, which contained a number of hymn texts (example 1).

Although the melody is not indicated, the metre usually is, and one assumes that various melodies could have been used, as long as the syllable count was appropriate.

With this generalisation to early hymnody as an example, I will examine in more detail the two aspects of hymns: text and music.

Text

In conformity with the above generalisation of early hymns, consisting of a vernacular text with overseas music, many examples can be cited from all the early missions. In later LMS hymnals, as well as those from the Methodists and Anglicans, and until today, it is common to indicate the name of the melody used, the metre, and/or a reference to the source hymnal (example 2).

In the LMS tradition, source melodies are named independently of the text concerned. This contrasts with some of the other missions, where melodies are referred to by the first line of text (e.g., examples 4, 8, 9, 10, 11, and 13).

Obviously, early composers were missionaries themselves, bu, as Christianity became more a part of people's lives, Papua New Guineans began to contribute hymns as well, and their names are frequently mentioned in Methodist and Lutheran hymnals (example 3).

Anglican and Catholic hymnals also conformed to the early model of local text, overseas melody (example 4).

Vernacular texts co-existed with Latin ones in Catholic hymnals. As well as references to source hymnals, texts were often also supplied with cipher notation, about which I will say more later (example 5).

Following the first five missions (LMS, Methodist, Catholic, Lutheran, and Anglican), Seventh-day Adventists and the Liebenzell Mission began within the first two decades of the twentieth century. Unfortunately, I have not been able to locate any of their early hymnals, but I assume that they followed a similar pattern.

Tok Pisin and Hiri (Police) Motu) became increasingly important as more Papua New Guineans worked in different parts of the country, where they had to communicate with people from unrelated languages, and towns developed. To my knowledge, the first Tok Pisin hymnal (example 6) was produced by MSC Catholics in 1931 (Tok Pisin, 1931), followed a few years later by Lutheran efforts (Tok Pisin, 1938, 1939).

In the aftermath of World War II, new missions entered the country. Instead of encountering a population speaking only their vernacular, they often encountered groups where Tok Pisin or Hiri Motu was known. Many of these new missions concentrated on these two languages, enabling them to undertake their work much more quickly (see Hovey, 1990, pp. 65-66). As a result, there is a great increase in the number of Tok Pisin and Hiri Motu hymnals, with many fewer in vernaculars.

English hymnals were also felt to be required in certain situations, for Europeans in the country, or Papua New Guineans, who had learned the language in school. Perhaps the earliest English hymnal produced in Papua New Guinea dates from 1923 (English, 1923).

Music

As stated above, all early missions began using the hymn melodies they were familiar with: melodies from their home countries. While there was, initially, no attempt made to get Papua New Guineans to learn the English, German, or French languages of their missionaries, it was expected that Papua New Guineans learn European musical languages. There are many reports from all missions about the difficulties in this. Just as the missionaries made many errors in learning the Papua New Guinean languages they encountered, villagers had many problems with the foreign musical system they were expected to learn. Initially, teaching would have been done through imitation, but, surprisingly, early on, Catholics began to introduce cipher notation, where the pitches of the Western scale are assigned the numbers 1 to 7. The earliest known example of cipher notation is found in a hymnal from 1898 in the Roro language (example 7).

Cipher notation was used extensively by MSC Catholics. It was introduced by Lutherans, in conjunction with tuned conch shells, to improve the singing of German hymn tunes in 1925 by Heinrich Zahn. This was a tremendous success, both in improving singing, and in the creation of a new ensemble: a conch-shell band was formed, with one shell for each pitch used in the hymn, and one player for each shell. Four-part hymns were eventually performed, and two editions of notations of this music were published. References give names of German and English hymns, and Jabêm texts, sung to those tunes (example 8).

Except for a few brief examples of cipher notation in one Jabêm hymnal (Jabêm, 1927), however, Lutherans do not appear to have published anything else employing cipher notation. While there are

other reports of various missions teaching tonic sol-fa (e.g., Wetherell, 1977; Webb, 1995), I have not been able to locate cipher notation in the hymnals of any other missions.

Some use has also been made of Western musical notation. Seventh-day Adventists have translated many texts from their hymnal, using the same four-part arrangements found in this source (example 9).

In addition to the Lutheran musical experiment with conch shells, before this time, they were also involved in something much more revolutionary. In the first decade of the twentieth century, Christian Keysser, working in the Kâte region, began to experiment in setting Christian texts to traditional melodies. Keysser's first hymnal, including songs based on such melodies, appeared in 1909 (example 10).

A mission inspector from the Lutheran head office in Neuendettelsau (Germany) visited Lutheran missionaries just prior to World War I. He gave full support to Keysser's approach to hymnody, as it was felt that this would make the hymns much more easily accessible to Papua New Guineans, and a more meaningful part of their lives. As this became mission policy, all subsequent Lutheran vernacular, and Tok Pisin hymnals, included hymns, based on traditional melodies, as well as those using overseas melodies (example 11).

While Lutherans pursued this new approach to hymnody, they were not alone in considering the possibilities of using traditional melodies for hymns. There was some experimentation along these lines, in the 1930s, in the Baining and Tolai areas, by MSC Catholics (Krähenheide, 1938), but it does not appear that these were ever published. Anglicans were also much more accepting of traditional music, allowing traditional dance, and permitting drums in some church festivals in the early part of the twentieth century. After World War II, some traditional melodies were used for hymns, but the use of traditional melodies, instruments, and dance received particular

support following the consecration of Bishop George Ambo in 1960, through his own compositions, and those of others (Kombega, 1987, p. 25). Sadly, however, none of this material appears to be published.

For Catholics, significant changes to hymnody resulted, following the changes initiated by the Second Vatican Council (1962-1965): the congregation was to take a much more active part, to be accomplished, in part, through the translation of Latin liturgy into local languages, and the incorporation of aspects of traditional culture, which were not in conflict with Catholic beliefs. This led to settings of the musical portions of the Ordinary and Proper of the mass using vernacular, or Tok Pisin, texts and traditional melodies, resulting in the death of Latin and Gregorian chant, as a part of worship here.

In the late 1960s, the first masses, using traditional melodies, were composed. *Misa Maiwara*, based on melodies from Madang Province, appeared in 1970, with a Tok Pisin text (example 12).

Although not a mission, the Summer Institute of Linguistics has worked closely with established missions. As their work concentrates on learning local languages, texts in their hymnals are in vernaculars, but the melodies used vary according to the approach of the pre-established mission in the area concerned. For example, in the SDA-dominant Mountain Koiari region, overseas melodies are used (example 13). While, in the Lutheran Waskia region on Karkar Island, traditional melodies predominate (example 14).

Some SIL staff, notably Vida Chenoweth, have encouraged the development of hymnody, based on traditional music systems. In contrast to the Lutherans, however, where tunes from traditional songs were appropriated for use in hymnody, Chenoweth encouraged new compositions, but based on traditional intervals, melodic movements, and rhythms.

In 1980, an ecumenical workshop was held to encourage hymn composition by Papua New Guineans. The resulting book of hymns

(James, and Paulson, 1981) contains examples relating to traditional and overseas music (example 15).

Today, while hymnals continue to be issued, texts are frequently accompanied by guitar chords, and many hymns are issued on cassette, enabling easier learning over a much greater area.

Any discission of hymns in Papua New Guinea must take note of *peroveta anedia*, "prophet songs", which are very popular in the Papuan Region of the present-day United church. *Peroveta* were introduced by the LMS Polynesian teachers as a substitute for the banned traditional music, probably at the end of the last, or the beginning of this, century. These introduced songs were Polynesian hymns, particularly from the Cook Islands – adaptations of traditional Polynesian musical styles, with Christian texts. Initially, the songs introduced here were in Polynesian languages, later Papua New Guinean language texts were added. While some song text collections have been typed, and photocopied for local distribution, none have been mass-printed. Instead, they continue as a vibrant part of contemporary oral tradition.

Conclusion

I have tried, here, to present a descriptive overview of hymnody in this country. I have avoided making any judgments on the approaches used – this is something which the churches involved must make for themselves. In conclusion, I would like to highlight certain trends, and present questions, which should be addressed when considering future hymnody in Papua New Guinea, and its relevance to the country. Figure 1 summarises the approaches to hymnody by various churches, contrasting approaches to texts and music; dates are the first-known example of a particular hymnal in that category.

As we have seen, there has been a definite trend from vernacular to Tok Pisin/Motu texts, as these languages have become more widely known. This enables people from different languages to come together in worship, using a common language and hymnody. In relation to the music used, however, there are two trends. Western

music has always played an important part in the hymnody of this country, and continues to do so now, more than ever – for many parts of the country, it can hardly be considered a "foreign" musical system any longer. Today, Lutherans, Anglicans, and Catholics have tapped traditional musical systems as sources for hymn melodies. Most other churches, however, are now interested in such enculturation, and are experimenting along these lines. In their theses, both Andrew Midian (a United church pastor, 1990) and Spencer Kombega (an Anglican priest, 1987) have argued for the need to make use of the richness of traditional musical expression in hymns. Figure 2 contrasts elements of traditional music and hymns, illustrating the present-day move away from traditional music.

Vida Chenoweth dedicates her book, describing an approach to analysing music, with the goal of creating hymns in traditional musical systems, to her colleague, who had a "profound belief that every tongue, both linguistically and musically, was needed to adequately praise God" (Chenoweth, 1972, p. ix).

Does the use of traditional melodies for hymns create community or divisiveness? It seems unlikely that there will ever be great acceptance of singing hymns in languages, which are not understood, so I doubt that vernacular hymns will spread much beyond village boundaries. Yet, is the same true for singing hymns in different musical systems?

The setting of a sacred text to a secular melody is nothing new in the Christian church – it has been a common procedure since the Renaissance. Martin Luther used melodies of religious songs, school songs, children' songs, folksongs, and Christmas carols, in his *Deutsche Messe*, at the very start of Protestantism – the experiments of Christian Keysser, then, were hardly revolutionary, but in keeping with Lutheran tradition. Later, Stephen Foster melodies were used for Salvation Army hymns. The Sankey, Alexander, and Wesley hymns, which supply melodies for many of the hymns sung today, are also based on the musical styles of the late 19th century, much influenced by the popular music of the day. Consequently, the Christian church

has always drawn on contemporary musical sources – popular and folk. Why not traditional Papua New Guinean music? Or is it safer, and perhaps, easier, to continue to sing century-old melodies? Have such hymns become as sacred as the Bible from which they draw inspiration?

But will a Chimbu or Motu person, for example, learn and sing a hymn, based on a Tolai melody? And how would a Tolai react to this? Would it be an enrichment of Christianity in Papua New Guinea, or a debasement of a proud musical tradition? How flexible are the churches? How flexible are we?

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Gedaged

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The Conch Shell Hymnal, Henirich Zahn, ed., Helmut Wolfrum, rev., Madang PNG: Lutheran Mission Press, 1959.

Kâte

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Motu

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Hehatolai anedia, [np]: [np], 1985.

Mountain Koiari

Nogoli buka: buka 2, Ukarumpa PNG: Summer Institute of Linguistics, 1979.

Roro

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Toaripi

Fara aea veveu, [Harold Brown, ed.], [np] PNG: United Church, 1969.

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Tolai

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Waskia

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Wedau

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Fig. 1: Hymn Texts and Melodies

		Vernacular texts		Tok Pisin/ Motu Texts	
Beginning of work	*Mission/church*	*Overseas Mel.*	*Local Mel.*	*Overseas Mel.*	*Local Mel.*
1871	LMS	1877+	—	?	—
1875	Methodist	1879+	—	?	—
1882	Catholic	1891+	c1936 1970+	1931+	c1970+
1886	Lutheran	1898+	1909+	1938+	1938+
1891	Anglican	1900+	c1960+	?	?
1908	SDA	?	—	1938+	—
1914	Evan Ch of Manus	n.d.	?	n.d.	?
1945	Baháí		—	1994+	—
1946	Paliau Movement			1970s	
1950s	Jehovah's Witnesses	—	—	1984+	—
1956	Salvation Army	—	—	1993+	—
1956	SIL	1973+	1968+	?	?
1961	Gutnius Luth Ch			1974+	
1964	Evangelical Alliance	—	—	1968+	—
1979-81	Mormons	—	—	1990+	—
?	New Tribes	1971+		1971+	
?	Evan Brotherhood Ch	?	?	1975+	—
?	Ch of the Nazarene			1985+	—

Fig. 2: Traditional Music vs Hymns

	Text		**Music**	
	Vernacular	*Tok Pisin/ Motu*	*Overseas*	*Traditional*
Traditional music	+			+
Hymns				
Beginning	+		+	
Luth/Cath/Ang	+			+
Luth/Cath		+		+
Most others		+	+	

ANE.

TIRAVA ANAMOA.

ANE 1. (8.6)

1. Tirava momokani,
Iehova Sapaota,
Ia namonamo siakau,
Ita Tirava ia.

2. Iehova ia kupa ai noho,
Kapuna namona,
Ia tanopata itaia,
Ia tauna adipaia.

3. Iehova kupa karaia,
Ia ima mauria,
Ia koata dikadika,
Koikoi lasi

4. Iehova natuna siaia,
Ia mauri mailaia,
Ita mauri pavaapia,
Ita mate lasi

ANE 2.

1. Laueku Tamana kupa ai noho,
Laueku Tamana kupa ai noho,
Ia lau boilia, lau lao,
Tamana dekena noho,
Lau lao, lau lao kupa ai noho,
Ia lau boilia, lau lao,
Tamana dekena noho.

2. Laueku Lohia kupa ai noho,
Laueku Lohia kupa ai noho,
Ia lau boilia, lau lao,
Lohia dekena noho.
Lau lao, lau lao, kupa ai noho
Ia lau boilia, lau lao,
Lohia dekena noho.

3. Laueku hanua kupa ai mia,
Laueku hanua kupa ai mia,
Iesu boilia lau lao,
Hanua namona noho,
Iau lao lau lao kupa ai noho,
Iesu boila, lau lao,
Hanua namona noho.

ANE 3.

1. Tirava Helaka oi mai,
Ai patipati na noho,
Oi namo siakau mia,
Taina mailaia ai apia

2. Oi tau ai noho ai dika,
Dipura be, kavakava,
Oi mai, ai boka tiali,
Iebova ereva kamonai.

3. Tirava Helaka, oi mai,
Dika luaia vata lasi,
Miru uria, momo taloa,
Ai lalona koevahoeva.

4. Oi mai dekena laourau,
Iesu tara hamaoroa,
Hanuana dika nekea,
Kupa namo ita noho.

Example 1: Motu 1877:30–31, LMS

3 Karu ta rauapo lôvoa
Arôri voa la pataipea
Karu ta rauapo lôvoa
Rauapo kavai.

4 Lôvoa pataipeta karu
Iesu sa toari pavai,
Lôvoa pataipeta karu
Iesu sa toarai.

5 Lea pasisa ve itua tao
Oti foroe lôvoa laea,
Lea pasisa ve itua tao
Oti foroe laea.

88

C.P. 122 C.H. 247 L.M.

Winchester New.

1 Tairu ve Papuvita e,
Mea voa pepoita karu ve-
Soouri soa loi kaloitia,
Aea Avo tairu leiti vei.

2 Marohaukaita soa aea
Maola loi kaloiti voi,
Ovava mai loi forerais,
Aea Ave tairu leiti vei.

3 Aea toru toru foromai
Haimafu mai satiriaraia,
Iri kitou loi kaleitia,
Aea Ave tairu leiti vei.

4 Tairu ve Ipi Vita e,
Elaro ta totoeai vei,
Elaro môvoa Ave mai
Aea Ave tairu leiti vei.

MAKURI VE SARIVA.

89

C.P. 517 C.H. 446 7.6.7.6.

Barton.

1 Sariva karu meta,
E kauri voa patai ;
Aea ave Papuvita
Omopa la terai.

2 E heafo leit' oria,
Lea ta Iesu ve mai
Eroa sarit' oria,
Aré ta lôfeare

3 Iesu haisora leipe,
Eve ipaisa reha ;
Sataurô voa vitaipe,
Lea leipo mai e vei.

4 Haisora etau ia
E mô mapai vovea,
Lea levi sarapai roi
To onai soa voa.

5 Eré eito lekôru ?
Kauri ve etau reha,
E lôvoa aite eavai
Larova leiti roi.

6 Sariva karu meta,
Kauri voa misilaia ;
Haisora môvoa leipea,
A-, lôvoa tairu pea.

90

S.S. 18 7s., 6 lines.

Spain.

1 Kauri otiharo voa
Rofo ita maea leitia,
Keriso ve aite voa
E haturôri loi terais ;
Kauri ve irave e,
Rofo ita maea leitia

2 E haisora soa voa
Iesu sukaororaia ;
Aea Aré omoita o
Mapai kofa loi puavaia ;
Kauri ve irave e,
Rofo ita maea leitia.

3 E opai ve mai poe voa
Fureraita lea mea,
Eve tore mutapaia
Aea Iesu ve aite voa,
Kauri ve irave e,
Rofo ita maea leitia.

4 Kauri karikara voa
Oropaita lea mea,
E sariva soa kalei
Hailamva leiti roi ;
Kauri ve irave e,
Rofo ita maea leitia.

91

C.H. 490 6.5. 8 lines

Propior Deo.

1 Iehova haokao voa,
Aro haokao voa ;
Arave fara reha,
Aro haokao voa ;
Heafo leita soa voa
Aro tai patai vei,
A ita pavai vei,
Aro haokao voa.

2 Sariva karu aea
Faita mea voa,
Aea fave oti voa
Haiorai roi ;
Lea soa voa aré
Mea fara ferai roi,
Iehova haokao voa
Aro haokao voa.

3 Lôvoa teraita mai
Eavai vei ;
Pasisa kauri voa
Mea voa vipai ;
Aneru i la isaipea
Araro lei patai,
Iehova haokao voa,
Aro haokao voa.

4 Itoita soa aré
Maoati roi,
Aea Ave rare la
Moravai roi ;
Haisora soa kalei
Aea fara ferai roi,
Iehova haokao voa,
Aro haokao voa.

92

S&S 95 C.H. 695

He Leadeth Me.

1 Aré araro lariôvai,
Lea vei aré rofo ovai ;
Leavoa aré mea vovea,
Aré araro kiva loi.

Lariôvaita Vita reha,
Aré Arero aitetai,
Ôa ve mai sa tatavai,
Aré araro lariôvai.

2 Soa aea aré ovava loi,
Soa aea murumuru loi ;
Usoso laukalauké ma-
Voa leita sariva feare.

3 Iesu e, aré hai mô kaeai,
Ave mai meavea mai paeai
Aravo Aro otiharo vai
Lalasi levi leiti roi.

4 Mea tivi kaleitita soa,
Aré A vei sapatai roi,
Opai aré haiarara eao,
Oa lôvoa araro lariôvai.

Example 2: Toaripi 1969:34–35, United Church

401 L.M. M.H.B. 784

1 Ave pite pa u gori,
Ure kaum lavur varmari.
Avet a tul tar r'ava bar
Ure kaum lavur vartabar?

2 A vavaki par kaum kaka,
A pia ma ra vuaina;
A dekdekivevet bula
A vartabar kaun kaka.

3 A kapa nin' i ki gori,
A malmal ma ra varmari,
A tinavua i ra Lotu,
I vuna tam kaka, Iesu.

4 A niaring, a Buk Tabu,
A nga upi ra nukpuku,
A kakallai, a Varvai,
U tul tar pire ra tarai.

5 Avet a tul ta r'ava bar
Ure kaum lavur vartabar?
Ave kap kaveve mani,
Ma kaveve varmari.

6 Avet a tul tar avet par,
A kidoloina vartabar,
Papa gori ma vatikai,
Piram kaka ra Luluai.

— S. M. Geddes

402 12.11.12.11. & refrain 1200.S. 757

1 Ba da ga vavauma ta ra malana,
Ma ta ra malur na ravian bula:
Ma da ga kiki ung pa ra minatuka,
Dat a gugu ba dat a doko pa ia.

Dat a vartabar ma ra vuaina!
Ma na mariga ra nuknukidat par!
Dat a vartabar ma kada mani!
Nam ta ra vuai kada niongor.

2 Ba da ga vavauma ta ra malana,
Dat a mangamangon ta ra taubar:
Tuka ta ra kilala na nidodoko,
Dat a gugu ba dat a doko pa ia.

3 Dat a van oai ta ra uma kai Kalou,
A kor na tarai dia tar talikun:
Ba da mari diat dia vala tangi,
Dat a gugu ba dat a doko pa ia.

— M. To Ubu

A RAVIAN

403 (187) 7.7.7.7.4. & refrain 1200.S. 292
"Day Is Dying In The West" H. of F. 558

1 I ki ong ra keake;
Go ra bung i to na par.
Dat a ngo; dat a diop;
Tamaidat i mari dat.
I mari dat.

Luluai na Kapa, Karisito;
Una kor ra kubagu;
Una mono piragu,
Kalou liu.

2 Tumu pa iau va bulu.
Boina ina nuk pa u;
Ba kaum varmari ta
I kuvil iau parika;
Parparika.

Example 3: Tolai 1969:268–69, United Church

6 Ma ata wela vouna au Mara
Anela maiteni ta na ravi;
Rorova au dobu i tupua,
Ana boruma i na viegei;
Lawalawaita Wavalatona
Ta na vimaegaegaena pompomei.

43 *While shepherds watched*
AMR 62

1 WAGUVARAI tauvipaipai
Sipu i paipaini;
Anela Marei i gairai,
Boruma maiteni.

2 Taui anela i inanai,
I rovo kaukaua;
Ma tauna taui i riwei:
"Ega o na rovo.

3 David ana au melagai
Tauvilawanana
Amadodo i tupua;
Wei ami mataira:

4 Tevera o na inanai
Tauna God Natuna:
Gamogamo ai au numa
E matamatave."

5 Anela rava au dobu
I vinolenolei;
Gelaui au mara i mae,
God i viborumei.

6 "Tam awarim au aidamo
Boruma gaegaena;
Ma au dobu gudu ma rom
I na mae nonoa."

Example 4: Wedau 1980:130–31, Anglican

44 *O Saviour, whom this holy morn*
HC 75

1 MA goutatei ma ma notai
Au animatave aiai?
Wei mclamelana aiai?
Iesu tevera e mamae.

2 Tam nuanualaulaunam,
Animatave ma kauei
Nuanuau au orana;
Awariu am animae.

3 Nuanuau i ai kaua;
Ega a na genuana;
Lamna anela ai wela
Wadubona a na ravi.

4 Boruma God awarina;
Natuna rava i verei;
Vivilawanana i nei;
Rom awarita i neiai.

45 *When Christ was born of Mary free*
OBC 178

1 MARANAI Mary Keriso
Au Bethlehem i vitupui,
Anela i raugagalei
Boruma au aidamo.
Boruma au aidamo x 3
Morelana au dobu.

2 Anela boruborumai
Sipu taugamoi i riwei:
"God Natuna i tupua."

3 Wavalatona i gairai
Rava vilawanai au bai,
Wei welana o na notai:

4 Bada vivinualaulaunam,
Tam inanam ma verelai,
Ma a na ravi au matam:

WEDAUEI CHRISTMAS CAROL

46 *Long ago in Bethlehem*

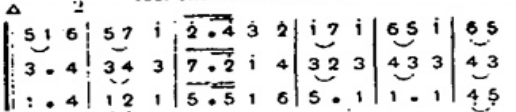
1 ROROVA au Bethlehem
U vilamolamona;
Pue ai au aniam
U tupua.
Hosanna! Alleluia! x 3
Au Aidamo.

2 Maranai u vitevera
Ma alom ponana
U vovoteletelei
Ma u nonori.

2. A lavur tinata, * a lavur nukunk, * a lavur magana * i tur ta ra buk * Deo ra Luluai * i ter vut ur * ma na qa varkurai, * ina imur

3. Ila na tor bal iau * ma ra niarig. * Turaqu, iau garau, * koko u vabig. * U na tul To Iesu * ta ra misu, * dari ina rutu * ubaruma.

158. Ina laun mulai.

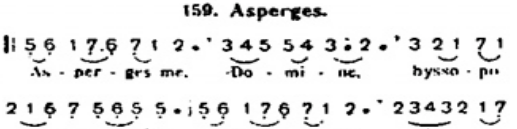


2. Ma ta nem ra bug ina tadap ra balanabakut * ina ki pa ra Tenavalaun To Iesu. * Aleluia, aleluia.

3. A pitevarpa tai To Iesu, nem i qa laun mule. * Ina laun bula na ra nog da To Iesu * Aleluia, alel

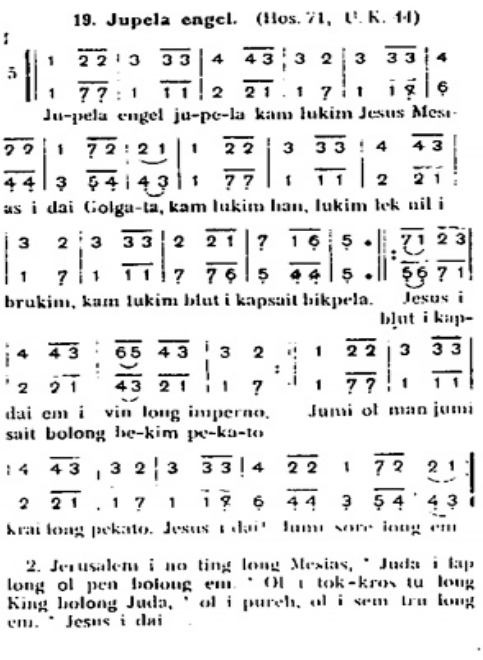
A KAKAILAI LATINA

159. Asperges.



℣. Ostende nobis, Domine, misericordiam tuam. (Alleluia.)
℟. Et salutare tuum da nobis. (Alleluja.)
℣. Domine, exaudi orationem meam.
℟. Et clamor meus ad-te veniat.
℣. Dominus vobiscum.
℟. Et cum spiritu tuo.

Example 5: Tolai 1950:118–19, Catholic



19. Jupela engel. (Hos. 71, U. K. 44)

Ju-pela engel ju-pe-la kam lukim Jesus Mesi-

as i dai Golga-ta, kam lukim han, lukim lek nil i

brukim, kam lukim blut i kapsait bikpela. Jesus i

blut i kap-

dai em i vin long imperno. Jumi ol man jumi

sait bolong be-kim pe-ka-to

krai long pekato. Jesus i dai' Jumi sore long em

2. Jerusalem i no ting long Mesias, ' Juda i lap long ol pen bolong em. ' Ol i tok-kros tu long King bolong Juda, ' ol i pureh, ol i sem tru long em. ' Jesus i dai

3. Ples i tudak, san i bait, graun i guria, ' ston bolong maunten i bruk na punduun tu. ' Senturio em i tok long ol Juda: ' despela man em i Deo turu. ' Jesus i dai . . . .

20. Jesus i stap Getsemani. (Hos. 47, U. K. 41)

Jesus i stap Getsema-ni, i stap long maunten

vel long ples i bait long pondo nait,

Jesus i krai long en.

2 Em i poret, ' i guria, ' i olosem i dai nau, ' na blut i ron ' i go long graun, ' em i nogut long en

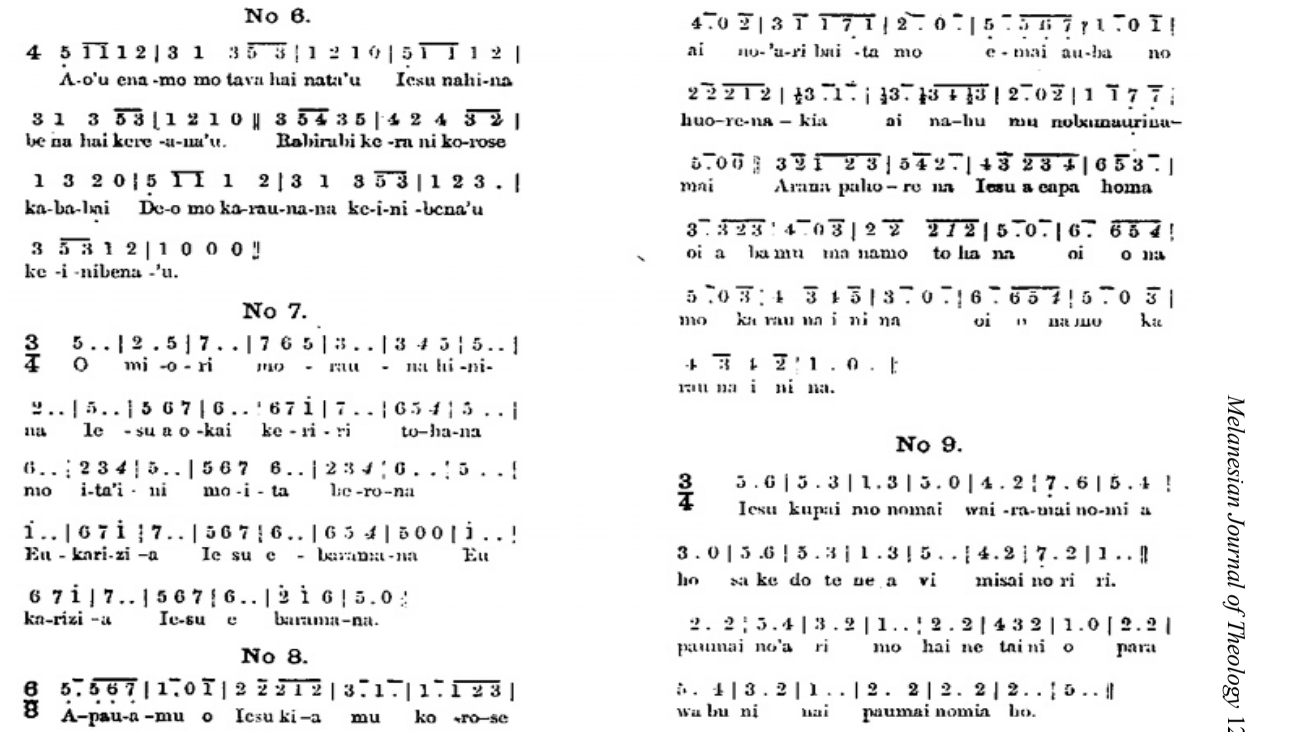
3. O Papa gut, ' ju tekavei ' em kap i raus long mi, ' sopos ju laik, ' mi dringim em, ' mi harim tok b'long ju

4 O Kor-lesu, ' ju pen nogut, ' na mi, mi laik pekato, ' i pinis nau, ' mi laikim ju, ' mi tambu long pekato.

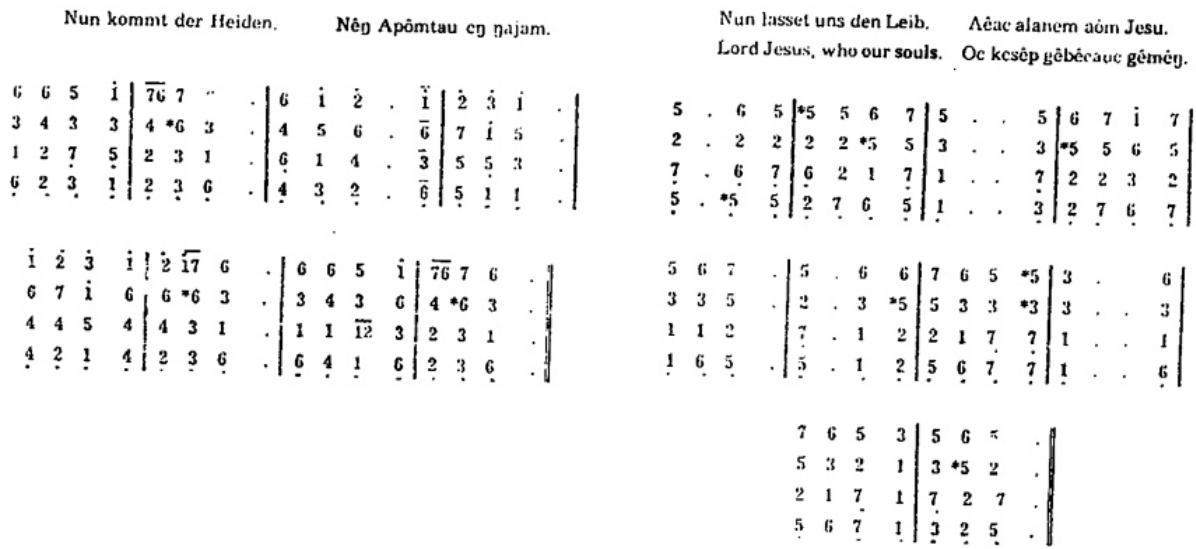
21. O Jesus, mi laik klinim.

O Jesus, mi laik klinim de-bel bolong mi tu Long blut i kamap im long stes bolong ju

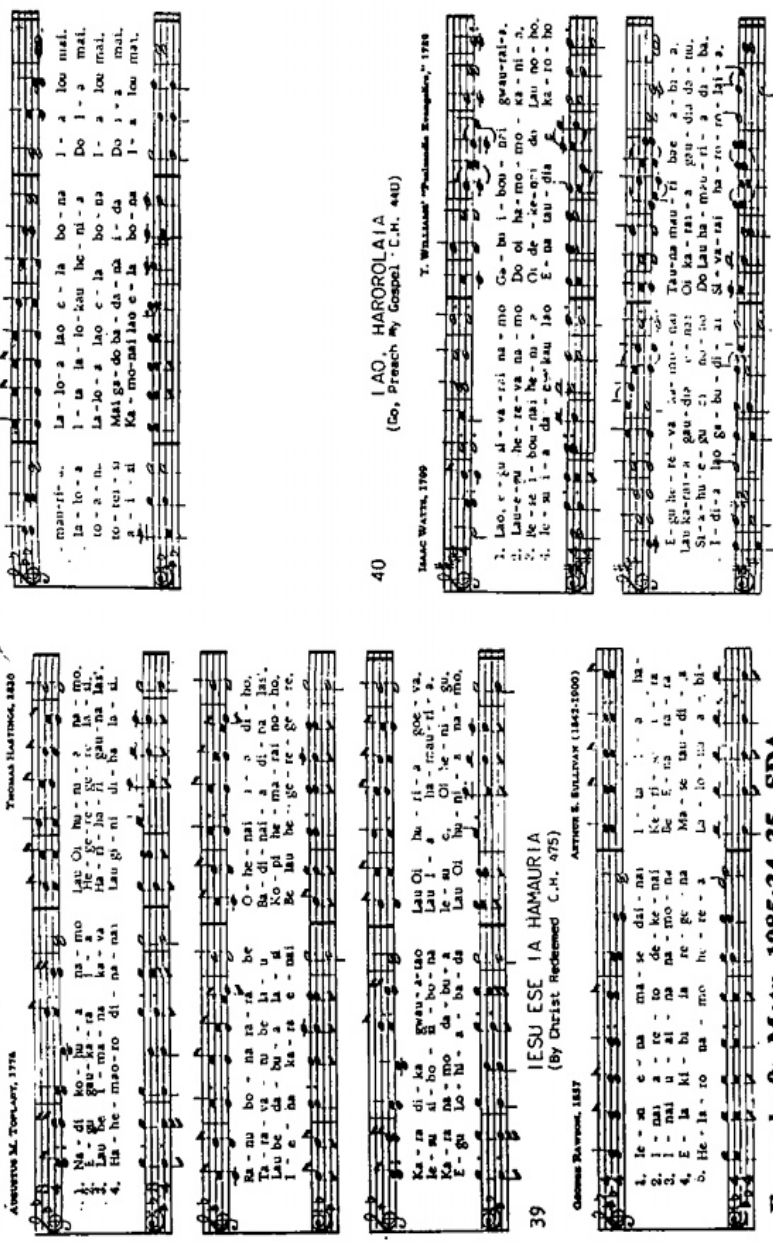
Example 6: Tok Pisin 1934:96–97, Catholic. Note the figures preceding the notation indicating conducting patterns of two, three, and four beats, respectively. In the notation: "/" through a number means a sharp; a "\" indicates a flat; "0" indicates a rest; "•" means to sustain the previous note; lower octaves are indicated by a dot under the number; upper octaves by a dot above the number



Example 7: Roro 1898:iv–v, Catholic. While the notation is similar to that described in example 6, here an *italicised* number is a sharp, while numbers preceded by "½" are flat



Example 8: Jabêm 1959:50–51, Lutheran. An asterisk (*) indicates a flat, achieved by inserting the hand or a finger in the mouth of the shell.



Example 9: Motu 1985:34–35, SDA

65. Mel.: Heil dir im Siegerkranz etc.

1.
No mutenkekopa
Wileŋ nole kaisa,
Beliŋ ŋeka.
Ele hae biaŋne,
[: Ele ŋi sanaŋne, :]
Ŋiwofuŋ e.

2.
Laŋga e juo me,
Lâsi jopao me,
Monoli o!
Mote á ágofá
[: E biaŋne laŋga :]
Máma junaŋ.

3.
Ele mote nâŋe
Junaŋmu, alqone
Behenaŋma.
E mume mananaŋ,
[: Náŋá akikenaŋ :]
Kaisabiaŋ.

4.
Náŋá numunaŋmu
Sambâŋte Anutu,
Manaomu.
E soŋaŋ ŋezeje,
[: E ŋezikezaje :]
Kaisa Wileŋ. A. Zwanziger

66. Mel.: Nunclay elikete sfombac etc.
Weise der Eingebornen.

1.
[: O Wofuŋ, mamabiaŋ, mamanane. :]
[: Wia mo nalewe enalefálewe,
Weniŋu zazawa wosepe? :]
[: Elá mote banuwe, noni mo ekoŋo,
Fepemune sambáŋko. :]

2.
[: O Jesu, ágobiaŋ, ágonane. :]
[: Ŋái mo manameŋ, go manafálemeŋ,
Âkeonâŋe goki hâmomeŋ. :]
[: Daŋke gazaŋgepeneŋ, o ágo, gole so
Náŋele maŋ ŋuleo. :]

3.
[: O Málo, mitibiaŋ, mitijámbáŋ. :]
[: Miti mo fuawe, fuawe biŋehane,
Náŋe ŋi sambáŋko fenaŋte. :]
[: Mutu bo mi junaŋ me, o biaŋ, mananaŋ,
Másí baka, ŋelienaŋ! :]
C Keysser

Mitimâne.

I. Owágahe.

1.
[: O Jesu, ŋái mo manape ŋoaŋ luluko :]
[: O bâtiŋnula bânie!
Bânicte gapepe. :]
[: O Jesu, fuli i lâeme malipoŋbiaŋge hâpolâ **bâjâpegupe.** :]
Mitileha Beká.

II. Babatamaegahe.

2.
[: Jesu Mesia, no motege mamanahu juhaŋe. :]
[: O ŋafeŋoaŋŋâŋiŋ hefá doma manape benŋoŋ bewano. :]
[: Mesia, jujunane, tatama bâliŋkeki. :]
Mama, no motege, maŋnane elike!
Mama, no motege, humane elike!
Ŋelie Bai.

4.
[: O Jesu, go tilijaha, tilijaha jukome. :]
[: O Anutu, go katuma motege nole oka soleneŋ. :]
[: O Jesu, go tataina jukome, tamaenâle! :]
Hoŋkenale Saŋ.

Example 10: Kâte [1909]:40–41, Lutheran. Here is a mixture of a Kâte version of what was then German national anthem (no. 65, with the same melody as "God Save the King/Queen"), a text set to a traditional melody by Keysser (no. 66), and texts put to traditional melodies by Papua New Guineans (nos. 1–3)

7.

Kelagun: Agez tunadoi gik ubol.

1. Anut e ŋa bezeŋani,
uloŋ, I ait inaulak?
Geme, I hors tamol tamai
maslon siziniałak
Anut e tiwog,
patugisamai.
ŋa jaugisawoi,
kalelmai ŋepani,
abaŋujan inaulak.

2. Me farao, o get ubol:
„Sibeg Anut e, ŋamon."
Gazo malalon ŋan nasig,
padalmai o uloŋ e
Gazo o mała
aben teamok.
Anut e, uloŋ.
Ujanzenmok Imon,
I taimonmon Tibudmok.

3. O tamolpain, daŋan amais.
Anut azu abiwoi,
melon aŋ putumiisa,
aŋ so azut madowoi.
Farao uloŋ.
Filista uloŋ.
Dawid o uloŋ.
Gol'at funiimat.
mewoi segatipmado.

Madoi, Kabailo.

8.

Kelagun: Schönster Herr Jesu.

1. Jesus gizaud e,
O Ujazen taimon,
Anut inan nanunai;
ŋa O kalelpano.
ŋawoi useudu,
ŋainag bubeg zigeime.

2. Jesus ikokmok,
ŋa sibeg nundaŋan,
mewoi ŋa ŋagodŋame:
Ŋainag bubeg flani,
O aupasek pasi,
O ŋainag Jesus, Jesus lo.

3. Jesus tizad e,
tansaemai panagpe,
ŋa sibeg tiwogtea;
oina nima panag,
dalmok O ŋa duzag,
O megin naup, ŋa so padal.

F. Eckershoff

9.

Kelagun: Jesus loves me.

1. Ŋainag Zen ŋa pezpani,
I gaid lo idnime,
beŋten mug ŋaloŋŋame,
I duzag gauaiime.
Ao, I loiwa,

Example 11: Gedaged 1930:6–7, Lutheran

MISA MAIWARA **OPIM MISA**

5 5 1.. 7 6 5 4 3
Yu' pla kam blg mekim lo-tu

2 1 7 2 1... 0 0 0
lg God tru an - tap.

5 5 1. . 7 6 5 4 3 2 . . .
Yu' pla kam san-ap lg pes blg. em.

0 0 0 7 7 6. . 5 4 .
Tenk-yu tru long God,

3 2 1 .1 1 1 1 . .
lip - tim - a - pim nem blg Em,

6 5 . 4 3 2 . . 0 0 0 0 0
i nam - ba - wan king.

0 0 0 7 7 6 . . 5 4 . 3 2
Yu - mi bung lg nem bi-lg

1 .
Lord,

5 4 3 . . 2 1 . 2 7 1 . . . 1 .
Yi - sas Kraist i Son bi - lông God.

GLORIA

Ona tru..long Papa, Son na
Santu Spiritu,...
Ona tru..long God Santu Triwan...
Na long graun..guttaim.
long ol man i laikim tru..
ol gutpela wok..
Ona tru..long yu, God Triwan.
Papa, Son..na Santu Spiritu...

ALELUYA

4 5 5 5 1 6 5 4 2 2.
Tok blg yu God,--- em i swit tu-mas,
2.Al- le- lu - ya,--- al-le-lu - hu-ya

0 6 5 6 3 .2 3 .2 1 . 1 0
i swit tru,em i swit tu-mas.
2. A - le- a -le - he-lu - hu - ya.

3. Mi mas oltaim ting long tok blong yu.
Mi mas bihainim tok blong yu.
Aleluya.

4. Yu mas oltaim holim han blong mi
God yu mas holim han blong mi.
Aleluya.

5. Tok blg. yu God em i tru tumas,
i tru-u, em i tru tumas.
Aleluya.

CREDO

1 .3 5 3 .5 6 5 4 3 2 .
1. Mi bi - lip, mi bi - lip lg God i strong
2. Mi bi - lip, Ji-sas Krais i Pi-ki - ni -
3. Mi bi - lip,God i sa-lim San-tu Spi -
4. Mi bi - lip,God i laik po-gi - vim ol

3 4 4 5 4 3 1 . . 0 0
1. ol - geta, Em i Pa - pa.
2. ni tru bi-lg God Pa - pa.
3. ri tu i kam lg hel-pim.
4. pe-ka -to, mi bin me-kim.

1 .1 2 3 4 2 1 7 1 . .
1. Em i mekim he-he-ven na graun.
2. Ma-ma Ma-ri- a i ka-rim em.
3. Em i mekim klia ol tok blg Kraist.
4. Na mi wetim laip bi-lg ol - taim.

Example 12: Tok Pisin 1974:48–49, Catholic

54

DI EVIHAI TIHALE

Tune: "Pass Me Not o Gentle Saviour" (C.H. 559)

1. Di evihai tihale, di uvuanu,
   Hoilahai di eleha, di huhuane.

   Iesu, Iesu au evinela,
   Hoilahai di eleha, di huhuane.

2. A isivimoike di vahaehoanu,
   Di komela vata binu, au di tedaho.

3. Vani bahata di tedaho, di a ehomai,
   A ivie duamo au mai daone.

4. Au duave umuka, di tedaho,
   A nahate vatae uoholinu, otogotamo.

55

DA HOILAHAI LOHONU (Naoro hoto)

Tune: "I've Wandered Far Away From Home" (C.H.560)

1. Da guna mole tiale da hoilahai lohonu,
   Da kala dika voiovanu,
   Da hoilahai lohonu.

   Da lohonu, da lohonu,
   Da hoilahai lohonu,
   Iesu daho ada hatunu,
   Da hoilahai lohonu.

2. Da vaganata tiale,
   Da hoilahai lohonu,
   Da kala dika toela huhuvanu,
   Da hoilahai lohonu.

3. Iesu da dika voiovanu,
   Da hoilahai lohonu,
   A hoto maialemole,
   Da hoilahai lohonu.

Example 13: Mountain Koiari 1979:58–59, SIL

5. Asusuru dirmukko, me sarengikko,
Asusuru dirman, nunguning balem.
Buta se ani balem,
Kaem ni munan nam, Kaem ni munan nam,
Me aga bitarko.

6. Wonong yawara, ni balu aisem,
Wonong yawara, agarak bagerko.
Buta se ani balem,
Kaem ni munan nam, Kaem ni munan nam,
Me aga bitarko.

Setu Mom, Kaul

92. Id get padaloi tatozlak
Doktak: Muko

1. Ana girakala kua lagaman se,
Bare ko Jesus tairukko se.
Kaem munan nangarukko.
Wonong girakala kaolam se aniso.
Bare te nasusuru dingumurukko.

2. Ana me ko aiman bare
Nu kota balam ale.
Ani aliti kapirikkowo.
Kariimet kua nama lagasan bare
nunga giek nunga awurekko.

3. Ana girakala kua lagaman se.
Awuk se ana kuakasan?
Kasa memek ko lagaman se
Bare ko Jesus tairam ale
nanga giam, wetang te nanga awuram.

Lapan, Sangana; Tangar, Kaul 1

93.
Doktak: Muko: O Me Lunga aoe

1. O kari imet tairalko-o,
Kaem Namar aratam e,
munan yawara nangaram e,
O kari imet tairalko.

2. O kari imet ikalko-o,
ana memek bagaman se
Kaem Namar nangaram e,
O kari imet ikalko.

3. O kari kulak namanakko-o,
imet kulak karogola,
galep nikinang aringinakko,
galep nikinang yawara e.

Malfun Selun, Mapor

94.
Doktak: Silali

1. Ba Anut e, ko munan e, nago ko e, tai aratam e.
Awiri te, tai aratam e, Jesus te, tai aratam e.
Girakala bo, taleng alo e, munan iru imi,
me ikiman e.

2. Itakta e, ana nangata e, munan iru imi,
arigiman e.
Buta se, barasanak ale, munan iru imi,
ginakko e.
Munan iru imi e, gilep yawara e,
munan iru imi e, nikim yawara e.

Giragir Uron, Kaul 3

Example 14: Waskia 1980:62–63, SIL

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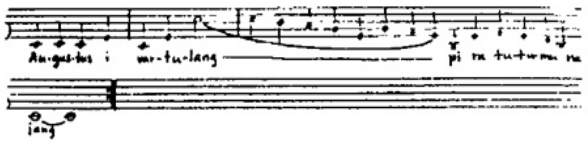
CENSUS
Kuanua

Text and tune:
Vincent ToMinong



1. Augustus i vartulang pi ra tutumu na lang. x 2

2. ToJoseph i tagura pi davung ra bul ave? x 2

3. Io Maria i tangi pi na vung ra bul ave? x 2

4. Di kava ra bul ave? Betlemuna na kap lingan. x 2

1. Augustus called for a census.

2. Joseph felt tired knocking.

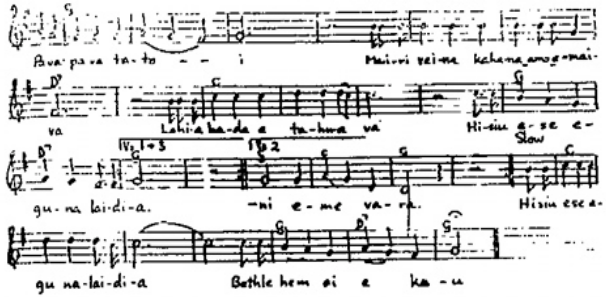
3. Mary even cried.

4. Where is the little child Jesus? In Bethlehem.

PAVA PAVA
Motu

41

Text: Guba Kidu
Tune: Motuan



1. Pava pava tatoi
Mauri veina kahana amo emaiva
Lahiabada e tahua va
Hisiu ese egunalaidia.

2. Dala babanai e kau
Herod ena amo e iasi
Enanadaia eto,
"Lahiabada be edeseni eme vara

3. Herod ese ehamaorodia,
"Vada aola ba tahua
Ba davaria neganai
Lau danu bame hadibagu."

Tag ending:
Hisiu ese egunalaidia
Bethlehem ai e kau.

This is the story of the search of the Wise Men for the Christ child. From Matthew 2:1-10.

Example 15: James & Paulson 1981:hymns 40–41

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CHRISTIAN WORSHIP AND MELANESIAN VISION OF THE COSMOS

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Introduction

This article explores Christian worship, as it is perceived by Melanesians, from the background of biocosmic tradition. It is an effort to enculturate Melanesians' sense of life within the cosmic realities. It is to bridge the Melanesians' sense of biocosmic worship, in the presence of power and life-giving ultimate reality.

Melanesians, like other human beings, are religious people. However, unlike those of other societies, whose belief is monotheistic, Melanesians' beliefs were based on biocosmic relationships, expressed in the way they live. Their religious formation was received through these biocosmic relationships. The term "biocosmic" means, in Greek, βίος (*bios*) = life, and κόσμος (*kosmos*) = the world, as an ordered whole; or an ordered system of ideas, which people share, as the sum total of experience of life within their environment. That is, life, as Melanesians experienced it in their natural environment, influenced their ideas and beliefs, which affected their ways of living. Hence the development of their religious culture – a very

down-to-earth experience of life. So now, let us point out several aspects, as we develop the idea of Christian worship, in the Melanesians' sense of biocosmic relationships.

Melanesian Cosmic Sense of Life

Melanesian cosmic sense had played a major role in formulating the religious beliefs and attitudes about life in material and non-material things, such as the natural environment, social structure, ancestors, relationships, and so on. Life, perceived within the environment, was symbolised by the presence of power. If there was power, there was life. If there were no manifestations of power this could mean several things. It could symbolically have a negative meaning, such as death, although death itself is a manifestation of power, or that the spirits were not happy, or that some catastrophic event would be approaching, or wrong had been committed. On the positive side, it could mean a sign of peace, or that the spirits were happy and jubilant, symbolised by a calm atmosphere, as in a calm day. It must be noted here that, while these symbols may be true of one culture, other cultures may have different signs and meanings. This indicates how diverse Melanesian cultures are in reality.

Life, as symbolised in wind and breath, demonstrated force-generating power, and was seen as a gift from the spirits, either of ancestors or spirit heroes,[1] or the Dema-deities.[2] This symbol of life-power can be recognised in inhaling and exhaling of air for breath, or, as in the case when the wind blows, causing movement of trees, or, as in storms, where wind, lightning, and thunder demonstrate their uncontrollable power. They can feel

[1] See Theodoor Aerts, "Melanesian Gods", in *Bikmaus: A Quarterly Journal of Papua New Guinea Affairs, Ideas and the Arts*, IV-2 (June 1983), pp. 4f.

[2] Ibid., pp. 13ff. Aerts discusses various Melanesian gods, ranging from ancestors, culture heroes, and Dema-deities, whom people venerated as the sources from whom they received daily, gifts, such as power to work, and food, they got from game, as hunters and gatherers, or as horticulturists, for their sustenance.

the force of the wind, by its effects, but they cannot see it. Such demonstration of power made the environment come to animation, a sign of the presence of spirit being(s). That made Melanesians have a sense of feeling of awe within their cosmos. This kind of awesomeness was universally found elsewhere among primal societies: an exceedingly-important part of every religion. For Melanesians, this experience had had the effect of unifying different communities in their society. In spite of obvious differences among various cultures, such identity made Melanesians share common societal beliefs about life beyond the present state of physical existence.

Sacrality of Life

Power was a symbol of pneumatic life, because it was not created by humans, but was experienced within the natural environment. Power demonstratively experienced in things, such as caves, because of their depth, and the sound coming out of them, trees, perhaps by their unusual and awesome size, mountains, by their majestic heights, the sky, by its vast space with sun, moon, stars, and clouds, which produced thunder and lightening, and so on, became sacred spaces to be reckoned with, honoured, and respected. For Melanesian hunters and gatherers, herders and pastoralists, and, later, as horticulturalists and fishers,[3] experienced these as sacred spaces, or places of spirits, the real life-giving entities who presented themselves with dynamism through amazing power manifestations. These bodies were regarded as sacred, because they were generally accepted places where spirit-gods manifested power, as a sign of their living presence among humans, or a place where humans entered the realm of the spirits.

Life, as seen in this cosmic sense, was beyond human reach. The remoteness of life made life, in a sense, impersonal

[3] Cf. Ennio Mantovani, "Comparative Analysis of Cultures and Religions", in Ennio Mantovani, ed., *An Introduction to Melanesian Religions, Point* 6 (1984), pp. 49-86.

and sacred. However, we must realise that one of the attributes of the initiation rituals was the concept of death and life. Life can be attained by death, and death to self, and past impure experiences, in order to emerge into a new life, mature in the beliefs and practices of the ancestors. Such dying meant continuation of life in the other true world, which was ritually cleansed. Such a worldview was similar to the Dayak of Borneo sacred world, about which Eliade wrote:

> The real native village of mankind is not this world: it is Batu Nindan Tarong, in the Upperworld. Man dwells only for a time in this world, which is "lent" to him, and when the time has come, and he is old, then he returns forever to his original home. To die is not to become dead; it is called *buli*, to return home. This idea has nothing to do with any Christian influence; it is an ancient Dayak concept, which is understandable in relation to the primeval sacred events, and the mode of thought connected with them.[4]

This is an interesting worldview, connecting the development of the Dema myths,[5] common in Melanesia, to give meaning to the experience of life. Therefore, life had to be entered into by a process of dying, re-enacted through initiation rituals. Initiation rituals are symbols of inner change, whereby one had to experience an inner death in order to emerge into a new stage of life; a much-needed innovation for religious spiritual survival. To make the initiation rituals innovative, there was found wanting a need to venerate the unusual, what was an awesome, and inspiring, sight or event.

Viewed with that vision of life, such experience of awesome and inspiring dynamic nature, real life was seen as a

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[4] Mircea Eliade, "Man and the Sacred", in *From Primitives to Zen*, Part 2, New York NY: Harper & Row, 1974, p. 4.

[5] See the discussion on the Dema-deities by Aerts, "Melanesian Gods", pp. 13ff.

revelation, an essential gift, by one who was the source of all life. Hence, as a revelation by the spirit(s), life was always considered sacred, because it was coming from outside of human experiences. However, in order to bring that life into human possession and experience, there must be a symbolic exchange of gifts ritually. What was meant by this was that, what humans possessed within their cosmic environment, was exchanged for gifts of awesome power to perform miracles, which renewed and revitalised life, to enhance good relationships in the community. For example, consider the vibrant spirit of celebrations in special occasions, such as feasting. In essence, this was an experience of cosmic expression of people's sense of worship.

For this reason, an exchange was an event of celebration, where giving and receiving took place. Usually, such an exchange took place where the experience of power (life) was manifested.[6] That place was venerated, as the sacred place for the life-giving spirits; not the place or event, but the spirits of ancestors, or others, such as the garden spirit, or fishing spirit, or creator spirit, and so on, were seen as the medium, which provided, and sustained, the lives of people and communities. That life or spirit, however, was not an end in itself, but pointed towards an "Ultimate" reality, a qualitative reality, which Bernard E. Meland called "Ultimate Efficacy",[7] and Paul Tillich called "Ultimate Concern".[8] Mantovani was right, when he spoke of ancestors and spirits as aids or channels, and not themselves, the source of life or absolutes. They were seen as going between the source of life and human beings.[9] I prefer to use the term "Ultimate Concern", which Christians called God.

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[6] Compare Jacob's dream at Bethel; and Bethel became a place where God was worshipped (Gen 28:10-22).

[7] Bernard E. Meland, *Fallible Forms and Symbols: Discourses on Method in a Theology of Culture*, Philadelphia PA: Fortress Press, 1976, p. 152.

[8] Paul Tillich, *Theology of Culture*, New York NY: Oxford University Press, 1959, pp. 40-43.

[9] Mantovani, "Comparative Analysis", p. 28f.

It is towards that "Ultimate Concern" that Melanesians' cosmic sense of worship was pointing. Life, as seen through power manifestations in cosmic realities, was a revealed reality. It was a Melanesian theology, or worship, parallel to the Christology of worship in Christianity. For this reason, Christianity, as a revealed religion, has an evangelistic mission in Melanesian culture.[10]

In the religious traditions of Melanesians, the natural place to look for cosmic senses of creation, and their attitudes to worship, was in the myths[11] of creation, or of birth of new life. In it, one finds their worldview. The basic concept of their model of worldview was that it was "not any more 'to give', 'to bring', and 'to receive', but they become the antinomy between 'to die' and 'to live', or precisely – as seen against the background of cutting up tubers, in order to plant the various pieces – the antinomy between 'to kill' and 'to grow and to multiply' ".[12] In his article, "Melanesian Gods", Aerts' interpretation of traditional Melanesian beliefs about spirit-gods, as proposed in the model above, is correctly stated, in regard to

[10] Compare Acts 17:23-31. Let us paraphrase this passage. Christians, like Paul, can say, "As I study your culture, and looked carefully at the objects of your worship, I found, among your ideas about worship, the attitude, which is directed towards an 'Ultimate Concern'. What, therefore, is known as Ultimate Concern to you, this I proclaim as the God, who made the world, and everything in it. He is the Lord of heaven and earth, and does not live in trees, caves, or what human hands can make. He is the God both you and I are concerned about, and Him I proclaim to you. Worship Him as Lord of all creation."

[11] See Wendy Flannery, "Appreciating Melanesian Myths", in *Powers, Plumes, and Piglets*, Norman C. Habel, ed., Bedford Park SA: Australian Association for the Study of Religions, 1979, pp. 162-171. Flannery, here, gave four category functions of myths: in story form, to get the hearers involved in the realities of life; provides the view of what the world was really like; provides speculative, problem-solving, or explanatory, function; presents an eschatological view of the future.

[12] Aerts, "Melanesian Gods", p. 13.

Dema myths.[13] But the question of biocosmic relationships is still valid, with regard to the Dema-myths concept. For instance, the reciprocity exchange, based on the "to bring", "to give", and "to receive", concept is still an ideal to hold to, as a bridge between this and the "to kill", "to grow", and "to multiply" concept. Melanesian worship centres around these basic ideal concepts.

To sum up the concept, let us put it this way: people brought from the abundance of what was already there, shared it, by giving and receiving; killing what was given; eating or planting it in order to bring about new relationships, or multiplying new forms of life. That is, people gave back to the spirits what they received from them. What was important in this exchange was the rite, which was a religiously-worshipful experience. For example, the pig kill in the Highlands,[14] the Kontu shark calling in New Ireland, the Fish Festival,[15] or Wape, in West Sepik, and so on. Worship was always done in festive activities of exchanges between the spirits and humans and among humans themselves.

Such an exchange, from the point of view of the food-gatherers' and hunters' worldview of collecting what was already provided there, was seen as a gift from the Ultimate Concern. They did not need to offer sacrifice. All they knew was that a loving and caring hand had provided all they needed to survive. However, this concept of receiving free gifts had undergone considerable culture change. This came, as the result of realising the need for a human response to the free-gifts concept, in the form of offering sacrifices to the loving and caring invisible hand, or spirit person. Offerings of animals, birds, fruits, and so on, taken from what humans have

[13] See Ibid., pp. 12-18, for explanations of the concept of culture heroes and Dema-deities of various Melanesian cultures, from food-gatherers and hunters to herders and horticulturalists.

[14] Flannery, "Appreciating Melanesian Myths", p. 165.

[15] See Donald E. McGregor, *The Fish and the Cross, Point* 1 (1982).

domesticated, and even human life, as in cannibalism, as sacrifices were mixed expressions of thanksgiving and/or to avenge the wrath of the spiritual entities. That was the concept, which the herders, and horticulturalists, and fishers developed, because they were able to domesticate fruits, animals, birds, or fishing areas. They have to work to till the soil, feed animals and birds, or paddle over reefs, to produce, or harvest, what they needed. The fruits of their hard work were seen as blessings for the spirit-gods. These people developed the new concept that the activities they performed were a form of worship, and were based on ritual animation, such as dancing, feasting, slaughtering pigs, singing, and so on, to celebrate the blessing of life, and joyous relationships (*gutpela sindaun*) imparted by the spirits of the sky, of the cosmic environment, of the ancestors, to people, either on the land, or on the sea.

All the dynamic cosmic realities symbolised various aspects of "Ultimate Concern". These rituals were exceedingly important, because they purify man's tie to the earthly part of his human nature. Rituals also retold myths about how life became dynamically efficacious, as in myths about Dema-deities. In fact, in Dema myths, humans have to participate with the supernatural agent. For instance, a mythical human head being cast away, or burying it at a certain geographical location, producing new life, such as a coconut tree,[16] or killing another human being, such as a brother[17] or sister, that a new creaturely-like life was to be reborn, such as fertility, and multiplicity of human beings, or crops, or animals, and so on, and live on the same plane as all other living beings.

[16] See Ronnie Tom Ole, "Making Sense of the Oneness of Life: A Melanesian Christian View on Creation", in *Melanesian Journal of Theology* 6-2 (1990), pp. 34f. In that, Ole recollected a Melanesian (Papuan) myth of how a man's head became the first coconut.

[17] See a PNG Highlands' myths of two brothers, Mondo and Mundua, cited in Flannery, "Appreciating Melanesian Myths", p. 165.

Dynamic of Melanesian Worship

Power could not be seen unless it was demonstrated by its source. So, too, spirits could not be seen unless they manifested power. Spirits and power were symbols of dynamic life in worship. The giving of life, charismatic or otherwise, was a symbol of love and caring concern, expressed by the "Ultimate" source. Active and vibrant life gave worship a meaningful and adorable sign of a spirit-possessed life of existence. By means of rites, images of divinity, such as ancestor spirits, and culture heroes, preserved in Dema myths and sky beings, were worshipped in purity and wholeness of existence. Worship activities must be a pure demonstration of power and authority; free from ritual uncleanness. For example, not to have sex, fasting from certain unclean food, strict observance of ritual laws, and so on. By such taboo observances, the gift of health, prosperity in garden production, fertility of human and domestic animal reproduction, and so on, were ensured.

True Melanesian worship of culture divinities and heroes was not totally demonic or evil, as was, and is, commonly, the view held by foreign missionaries and biblical interpreters. But it was a prefigurement of Christian worship, as Melanesians explored to discover the Ultimate source of *gutpela sindaun* (good relationships) for family and community living. How could Abram know of a God, who spoke to him to leave his country in search of a land promised to him, filled with milk and honey, if he was not religiously enculturated by his people, and conscious of the Ultimate Concern? His concept of culture was converted. Hence, God used him for the liberation of His people, and a world entangled in corruption and sin.

Having said that, the Melanesian model or worship, I believe, can spiritually enrich Christian liturgical communities, both externally and internally, with the love and caring nature of God, which human beings need most. Externally, because communities are made up of human beings, with bodies and souls, which are in great need of societal love and care in the

world. Internally, because human beings have both mind and spirit, with deep longings for supernatural empowerment and encouragement, to survive, as human beings made in the image of their Creator. In worship, the chief element is embedded in the interior life of the community. That element is needed most, in order to ensure the integrity and sincerity of the external forms of the community.

I am of the opinion that this model of worship, as a religious community, must be an open expression of the inner content of Christian worship. "Otherwise . . . religion clearly amounts to mere formalism, without meaning and content . . . It should be clear that God cannot be honoured worthily unless the mind and heart turn to Him in a quest of perfect life."[18] That is to say, that our model for Christian worship must be rooted in Christ's incarnation. For the incarnational model to have an impact in the Melanesian cultural model of worship, there must be dialogue between Christ and culture[19] if it is going to produce fruitful and honest results in assimilating Melanesian principles into Christian worship today. The Melanesian model for life, power, and authority, discussed above, is a very important cultural provision to work with. The providence of Christ's incarnation is the model for enculturation of worship today.

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[18] Pope Pius XII in *Mediator Dei*, pp. 24:26, cited by J. H. Miller, *New Catholic Encyclopedia*, vol VIII, New York NY: McGraw-Hill, 1967, p. 930.

[19] See H. Richard Niebuhr, *Christ and Culture*, New York NY: Harper & Row, 1951. Niebuhr, in his book, suggested five models of possible relationships between Christ and culture. His suggestions include: Christ against culture; Christ of culture; Christ above culture; Christ and culture in paradox; and Christ the transformer of culture. Out of the five models, the last two are most central to our concern. Christ is the ultimate good, and human culture is the opposite to that ultimate good. However, that is not the end of the hope. The ultimate good must change, and transform, disorder and sin entangled in human culture. Hence, enculturation, more than contextualisation, is, to me, the model for dialogue between Christ and culture.

What is Christian Liturgy?

To accommodate Melanesians' cosmic sense in Christian worship, one has to have the knowledge of Christian liturgy. According to the etymology of the word, "it means any service done for the common welfare of the people".[20] That is, any work done for Christian service by people. Writing about its history, Miller said:

> For the Greeks, liturgy designated any service rendered to the community at personal expense, or, at least, without remuneration: education, entertainment, or defence. The word referred even to forced labour done for the common good, and later, to an action that had repercussions in the social and political sphere.
>
> The term made its way into revealed literature through the Septuagint translation of the Hebrew text of the Old Testament. The translators used it almost exclusively for the chosen people's prime purpose for existence, the worship of Yahweh. However, since, in the Jewish theocratic state, the rulers were representatives of Yahweh, and the people, themselves, belonged to Him, the word liturgy was used also . . . for something done for the state (2 Kings 19:21; 2 Chr 17:19; 22:8).
>
> The same practice was followed by the New Testament writers. Luke, for example, speaks of Zachary's liturgy in the Temple (1:23). Paul calls himself "the liturgist of Christ Jesus to the Gentiles" (Rom 15:16), and also uses the word "liturgy" to refer to the collection taken up for the poor in Jerusalem (2 Cor 9:12), and to the services rendered to his own person (Phil 2:30). The epistle to the Hebrews employs the term for the priestly work of Jesus Christ, "liturgy" in its specifically Christian sense: "We

[20] Miller, *New Catholic Encyclopedia*, vol VII, p. 928.

> have such a high priest . . . a minister [λειτουργός (*leitourgos*), minister] of the Holies, and of the true tabernacle, which the Lord has erected and not man. . . . But now He has obtained a superior ministry [λειτουργία (*leitourgia*), ministry], in proportion, as He is the mediator of a superior covenant, enacted on the basis of superior promises" (8:1-6). This is properly the work of the Christian people of God, for, through Christ's liturgy, they are able to offer acceptable worship to God, and receive from Him the fruits of Christ's redemptive work.
>
> Whereas Christian antiquity applied the term to prayer and sacrifice in general, writers in the early centuries made it serve more frequently to denote an official or community service, as opposed to devotions of purely private piety.[21]

In brief, then, liturgy is an integral public worship, honouring Christ as the head of His mystical body, the church. It is any activity, which the church does publicly as the corporate community, whether devotional worship, or service of ministry.

Taking liturgy to mean this, we are now led to ask the question: In what ways can we see Melanesians integrating their religious experiences in Christian worship? Melanesians have a very high sense of corporate mobility in meeting the needs of individual members of the community. Their religious experiences broadly arose from their human and spiritual needs, such as we have outlined above. Too, attributed to in our above discussions, is the belief that Melanesians certainly do not hold on to the secular belief that man exists of his own power, and for his own ends. Therefore, whatever they did, they did it to serve both spiritual and human needs. Spiritual, because they sense

[21] Ibid.

that power was needed to satisfy their inner hope. Human, because they have a physical nature, which demands love and care. And that can only be properly taken care of by the spiritual nature. The inner person's ultimate concern was to ensure integrity and sincerity of the whole physical being. The physical has to listen to the spiritual voice, and respond in activities, which I call religious worship. What was religious was never private. It was always a public demonstration of thanks and praise to the Ultimate Concern, that is, God. The Jews gave His personal name, Yahweh, Jesus Christ claimed Himself to be the manifestation of Yahweh, the Lord. Melanesians called God by many names according to their various cultures.[22] For example, *Yabowaine*, *Anutu*, *Yakili*, *Datagaliwabe*, *Iruhin*, and so on.

The Summer Institute of Linguistics Bible translators, in their work in various Melanesian cultures, have employed some of these names, in their effort to help people know God, and thus worship Him in spirit and truth. This is a great service of love. Thus, when Melanesians use their own names for God to worship the Lord, the cultural terms and practices may remain in form, but the roots, from which the terms and practices now get their life and meaning, have been adapted and assimilated into the Melanesian culture. What was previously their Ultimate Concern for *gutpela sindaun*, expressed through spirits, ancestors, and culture heroes, has been revealed through Yahweh's incarnated Christ, in the person of the Jesus of history. So, worship liturgy, expressed in cultural ways, I believe, will make worship and ministries either pastoral, or charitable, or theological, not only indigenous, but Christian. Worship that matters will be worship, where Christians are at their cultural roots, praising and adoring the Christ, who transforms culture from within cultures.

[22] See Aerts, "Melanesian Gods", pp. 1-54.

What Should be the Church's Response?

I think it is honourable to the local Melanesians for the churches to open their minds to the yearning of the local people, who want to express their Christian spirituality, as they understand it, from the viewpoint of their cultures. Churches, therefore, should not force down the throats of Melanesians the Eurocentric theology of Christian liturgy. The gospel and Melanesians must enter into dialogue with one another, through the scriptures, and the church's apostolic tradition.

What we see today, in the Melanesian situation, is that people, both young and old, are responding to the gospel consciously. The liturgical changes in both local and international churches are being influenced by the movement of neo-Pentecostal spirituality. In Papua New Guinea, for example, we are seeing the religious experiences of Melanesians being expressed, as the product of their own experience of Melanesian spirituality, a counter-response to the initial contact with Christian missionaries.[23]

For Melanesians, the decision they have made to move from their traditional cosmology to a Christian worldview was a brave decision. The present generation is about four or five generations away from the first Melanesians, who made that decision. Today, five generations later, we are entangled in the advanced technologies and ideologies of the Western world. However, that will never change us from being Melanesians, however educated we might become. What is actually happening, is the fact that a lot of our Melanesian concepts, or ideologies, are going through a process of change. That is a

[23] Compare Bernard Narokobi, "What is religious experience for a Melanesian?", in *Christ In Melanesia, Point*, 1 & 2 (1977), pp. 7-12. Note that, here, Narokobi expresses how a Melanesian struggles to express his double identity, between the demands of his tradition and Christianity. He concludes by saying: "Melanesian experience is not, of course, always right. But it has almost always been held to be wrong. Time is long overdue for some of our religious experience to be given its proper dignity. . . ." (p. 12).

process of selecting what is useful, and beneficial, to the community, and discarding what is not beneficial to the community.

Applying these changing processes to Christian worship today, Melanesian Christians will have to be critiques of their own culture. They must not throw every cultural expression away, as this is a regrettable deed for future generations. We have referred to five of Niebuhr's suggested models above. The two I prefer, which are applicable for our purpose in the process of enculturation are: *Christ and culture in paradox*, and *Christ the transformer of culture*.

In the first suggested model, we must be aware that there is already conflict, which we have to face. This is the conflict between God and human culture. Niebuhr said that, for a person, who holds on to faith in Christ and culture, and affirms both, is a dualist. A dualist is a person who is being pulled in two directions. He is an existentialist thinker. As he continues:

> . . . the dualist lives in conflict. . . . That conflict is between God and man, or better – since the dualist is an existential thinker – between God and us; the issue lies between the righteousness of God and the righteousness of self. On the one side, are we, with all of our activities, our states, and our churches, our pagan, and our Christian works; on the other side, is God in Christ, and Christ in God.
>
> No matter what the dualist's psychological history may have been, his logical starting point, in dealing with the cultural problem, is the great act of reconciliation and forgiveness that has occurred in the divine-human battle – the act we call Jesus Christ.[24]

[24] Niebuhr, *Christ and Culture*, p. 150.

Melanesian Christians, in my opinion, are like dualists, on the one hand, and, on the other, they are conversionists, to transform culture. They are like ". . . a man before God, deriving his life from God, being sustained and forgiven by God, being loved, and being lived; and this man is engaged in an attack on the One, who is his life and his being."[25] He (the dualist) is denying that God is his life and being, a fact which he should be asserting. But, because of the conflict he is in, pulling him in either direction, his choices are affected. He is a man who realises that, "All human actions, all culture, is infected with godlessness, which is the essence of sin. Godlessness appears as the will to live without God, to ignore Him, to be one's own source and beginning, to live without being indebted and forgiven, to be independent, and secure in one's self, to be godlike in oneself."[26]

Melanesian culture, like every other culture, is the result of human ideas and actions. For this reason, it has to be converted, in the same way as the people who created it were converted.

It is, therefore, very important to state that the conflict between Christ and culture is going to be an ongoing struggle. The struggle is not for us only, but other people, in their cultures, are facing it, too. The positive thing about the struggle, is that God, who is our life and provider, is with us. How? If God is the Creator of the universe, then we must expect it to contain some implications of its Creator. Even though we do not see the stamp of His signature on objects that we see; it is inexcusable to ignore the fact that people's cosmic sense of their worldview may be an indication of the mind and purpose of the Creator. Hence, the theology of incarnation revealed the mind and purpose of God. He (Christ) is the focus of Christian worship today.

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[25] Ibid., p. 154.
[26] Ibid.

Based on religious categories of values and meanings, Melanesians were able to grasp the gospel message, and its essence. Their religious psychology provided them with the antenna to receive the gospel wavelength (message), so that they could talk, and interpret, the revelation of God's incarnation in Jesus Christ. By the process of interaction between the gospel message and the culture, they were able to both appropriate and acknowledge their presuppositions and assumptions, to make their worship not only alive and enthusiastic, but dynamic and authentic as well. Because cultures change, liturgies must also change, wherever it is appropriate, and allow the gradual assimilation of Melanesian religious experiences in both worship and ministries. Failure to understand change, will lead to problems. The religious revivalist movements[27] today, which are already making their way into the mainline churches, both Protestant and Roman Catholic, are having an impact on traditional Eurocentric Christian worship and liturgies. Listen to the kind of ecstatic spiritual praying, singing, and dancing, the type of musical instrument used, and the freedom of expressing religious feelings and ideas that are becoming the common scene in these churches. These revivalist movements tend more towards the personal Puritan tradition, and are critical of cultural values. Such an approach to worship, is in danger of faulty theology, which affirms the "Christ against culture" method. Culture is seen as completely against Christianity. Thus, indigenising authentic cultural patterns of worship, is regarded as demonic and evil.

[27] Cf. Munfred Ernst, *Winds of Change: Rapidly-Growing Religious Groups in the Pacific Islands*, Suva Fiji: Pacific Conference of Churches, 1994. In his concluding remarks, Ernst said: "Looking at the present state of the historic mainline churches in the Pacific, one cannot help but recognise that these churches are, for a variety of reasons, ill-prepared to cope with the problems of social change. . . . It has to be said that the Pacific Islands mainline churches are generally behind the times, in terms of theological reflection on their social reality. They do not understand fully the new political and social circumstances in which they must work, and thus have become a static force in a very dynamic society" (p. 283).

This is not what we want to see happen. But the reality is that it is already happening. Some Melanesians are blindly criticising everything that is cultural. One way we can overcome this attitude is, using the model proposed by Niebuhr, to transform culture. That is, to allow Christ to transform our minds and attitudes; to baptise our inner beings by the Holy Spirit. Let the Spirit of God incarnate Christ in us, so that we can dialogue with our own culture, to change, and even replace, its roots. Melanesians must learn to appreciate their cultures, and stop being prejudicial towards their cultures. As they allow Christ's rule to overcome them, He will, at the same time, reveal to them the effects of sin in human culture. Believing this, culture is surrendered, under God's sovereign rule, and that the Christian must carry on cultural work, in obedience to the Lord.

As one is converted by Christ, one is more positive, and hopeful, in one's attitude toward culture. Such a person is encouraged to work with his culture, according to his idea about Christ in creation. God is the creator of the cosmos, or the world. His view of Christ's atonement affirms God's creative activity in the created world. For Christian Melanesians, if they believe in Christ's death, as God's atonement for human sin, then there should not be any fear of God's wrath, if he works with culture to honour and worship Him. As Niebuhr said: "Hence, man the creature, working in the created world, lives . . . under the rule of Christ, and by the creative power, and ordering, of the divine Word, even though, in his unredeemed mind, he may believe that he lives among vain things, under divine wrath."[28]

Conclusion

To conclude, let us say that, as Melanesians are ruled by Christ, they must critically, and carefully, analyse their customs, for the purpose of liturgy and worship. Such cultural expressions as dancing and singing, with accompaniment of

[28] Niebuhr, *Christ and Culture*, p. 192.

kundu drums, bamboo flutes, conch shells, and so on, with changed roots and meanings, could be used for worship, to praise God, and to appreciate these as His gifts to man. For example, some churches of this Institute have introduced these things in their worship liturgies. Friends, there is nothing impossible with God. Let us worship Him through His incarnated Christ in the church.

Questions for reflection

- How can we change cultural roots, and still retain external expressions?
- How much resistance have we detected among our own people against the enculturation of worship?

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Melanesian Journal of Theology 12-1 (1996)

FULLY VERNACULAR WORSHIP – FOR THE SAKE OF THE GOSPEL

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How do Christians in Papua New Guinea make decisions about how to worship?

How do we decide which language to use? How do we decide which songs to sing, which instruments to play? How do we decide the shape of our *haus lotu*? How do we decide when to stand up and sit down, and whether to kneel? How do we decide where to place an altar or table, and what colour cloth, if any, should cover it? How do we decide how often to celebrate communion?

How do we decide how long a sermon should be, and where it should be preached from? How do we decide whether to lift our hands or fold them when we pray? How do we decide what days to have worship, and what time of day to gather? How do we decide who sits where, and who does what? How do we decide what portions of scripture to read? How do we create a liturgy, or pick a liturgy to follow?

Not all corporate worship is liturgical. But all of it is patterned. The specific patterns we use are the products of more or less thoughtful, more or less conscious, decision-making by Christians obeying God's call to worship.

How do we decide what and how? One rule of thumb for the planning of worship is to do what we "always" did before. At its best, this principle ensures the transmission of the treasure of the past to the people of today. At its worst, it is a "monkey see, monkey do" attitude that perpetuates meaningless worship habits.

Another rule of thumb sometimes used in worship planning is "Let's try something different!" The desire to do new things may empower renewal of worship, but it may also distract us from what matters, and fragment our community. We do not want to be "blown here and there by every wind of teaching" (Eph 4:14).

We want our worship to be good, beautiful, meaningful, and sincere. We want to be true to scripture, and faithful to our Lord. How can we best do this?

The choices we make are telling. They say a lot about who we are. Do we want people to know what denomination we are? We will show them by our architecture, our songs, our liturgies, even by the day we worship. Do we want to identify with Christians of bygone days, or other continents? We will use symbols they have used, and pattern our gestures after theirs. Do we want to look like Papua New Guineans when we worship? Then we will have to incorporate elements of local culture into our services.

I am sorry to say, from my experience within the Lutheran church in Papua New Guinea, that worship is not in good shape, generally. There are many difficulties that arise from the mixing of many languages and cultures. But some other problems come from clinging to partial and inadequate solutions of the cultural difficulties. I hope that this paper will encourage Lutherans, and other Christians, to take more seriously the task of making their worship truly "at home" in Papua New Guinea. For it is my contention that the

contextualisation of our worship practices is demanded by the gospel of Jesus Christ.

Contextualisation as an Evangelical Imperative

I have been involved for the last four years in the Worship and Culture Study of the Lutheran World Federation.[1] During our studies, we have seen how Christian worship has been actualised in different cultures. We have also learned that, in every place, for assorted reasons, much more needs to be done. Yet the church is typically indifferent, or resistant to the change that seems to be needed.

Some of the resistance comes from misunderstanding about why contextualisation is necessary. There are those who feel that the introduction of local custom inevitably taints the gospel message with heathen overtones – and they fear this for good reason. Some suspect that it is sheer cultural romanticism that is the chief motivating factor behind contextualisation – and, in some cases, perhaps it is. Some people are so historically oriented when they think about what is good in worship that they cannot sympathise with anything "new".

But even if some do it for wrong reasons, there are good and powerful reasons for making worship "at home" in every reasonable way. These reasons are related to the gospel. At least, they should be.

[1] The reports of this study have been published in two volumes, edited by S. Anita Stauffer, *Worship and Culture in Dialogue*, Geneva Sw: Department for Theology and Studies, The Lutheran World Federation, 1994, and *Christian Worship: Unity in Cultural Diversity*, Geneva Sw: Department for Theology and Studies, The Lutheran World Federation, 1996.

As Anita Stauffer has said,[2] we want our worship to be both authentic and relevant. Too often we think of these values as being opposite to each other. When they are maintained as absolutes, they may be. But when each is subordinated to the gospel, and thought of as an evangelical principle, the two become compatible, even complementary, principles.

What is the gospel to which I keep referring? It is the message about what God has done in Jesus the Christ to retrieve for Himself the people He made to be His own in the first place. It is "the power of God for salvation", in which "the righteousness of God is revealed through faith for faith" (Rom 1:16-17).

When we sit down to decide the big or little issues of worship, reference should always be made to that gospel. It is not enough merely to discuss issues in terms of who likes what, or whether something is boring or interesting, whether our denomination has a rule about it, or whether it has been done before. The decision must be held up against a theologically-careful understanding of the whole gospel.

This does not mean that other principles are to be disregarded. Quite the contrary. For example, it does not mean that every congregation may do whatever it likes. For the gospel is a word, with which God seeks "to gather into one of the dispersed children of God" (John 11:52). On the other hand, conformity is not to be enforced for its own sake, but for the sake of the gospel.

[2] S. Anita Stauffer, "Christian Worship: Toward Localisation and Globalisation", in S. Anita Stauffer, ed., *Worship and Culture in Dialogue*, Geneva Sw: Department for Theology and Studies, The Lutheran World Federation, 1994, p. 11.

Cross-cultural Confusion

Anyone who lives in a country with more than 700 languages is often going to have the experience of being unable to understand others. We also know the feeling of being misunderstood. I am aware that many jokes in Pidgin revolve around the issue of confused communications.

Confusion also plagues our worship practices. Let me give a pictorial example:

Picture #1 is a crude, quick sketch I made of a person at prayer. I meant it to be an elemental, easily-recognised symbol of worship. Note that, when I made the sketch, I unwittingly betrayed my cultural background by putting a kneeler under the knees of the person who was praying.

I then asked a student to look at my picture, and redraw it the best he could. His picture was given to a third person, who copied his. A fourth person, then a fifth, and a sixth, were given the same task. All were told specifically *not* to make their picture different, but to make it the same as the one they saw.

The result was revealing to me. The first student (picture #2) tried to draw the kneeler, but his picture was distorted enough that the next student drew no kneeler at all. After a few copies of copies, the person is no longer kneeling at all. He is squatting – a posture I have seen far more often than kneeling in PNG.

Furthermore, for me, the typical posture for prayer is to hold the hands upright. In the students' versions, the hands extend forward, in a manner more common for them.

The loss, or transformation, of meaning in this simple example is a tiny thing compared to the loss of meaning

when worship practices from "overseas" are imported wholesale into the PNG scene.

Early missionaries to Finschhafen taught German Lutheran chorales in four-part harmony to the young lads in their schools. The results were not very satisfying to anyone, it seems. The German missionaries believed that the chorale was the pinnacle of aesthetic perfection in spiritual music. But, to the local people, the performances were a dreadful noise.[3]

On the other side, a missionary, who was a good musician once told me that he could not abide the singing of the Enga people. "That's not music!" he said.

Not only in the music of worship, but also in visual symbols, gestures, the "timetable" of worship, and every other way, the confusion between missionaries and local people, and between different local cultures have been myriad. Every aspect of worship, even if intended to be a vehicle of the gospel, in its own peculiar way, has been at times a source of misunderstanding.

From the beginning, missionaries knew that they needed to translate the Word of God into local languages. But what was often forgotten was that the Word of God speaks not only in words, but through things, arrangements, patterns, as well. These often went untranslated.

There are two great reasons why the "patterns and things" should be translated as well. First, for the sake of evangelism – that is, so that people may hear clearly, and with every sense, the good message about Jesus Christ. Secondly, for the praise of God – so that the same people

[3] Christian Keysser tells the story, in Christian Keysser, *A People Reborn*, Alfred Allin, and John Kuder, trans, Pasadena CA: William Carey Library, 1980, pp. 89-94.

may have the means to confess that faith fully, and from their heart.

Contextualisation: The Better to Hear

"How are they to believe in one of whom they have never heard?", Paul asks in Romans 10.

In corporate worship, we gather, in order to hear the Word. This is of decisive importance for worship planning, as Paul demonstrates in 1 Corinthians 14. We assemble, in order to be "built up", or "edified", and this happens by hearing the Word. We don't just hear it from a preacher, we hear it from each other (v. 26), and in many ways. "Let *all things* be done for building up" (v. 26).

If worship were nothing but self-expression to God, we might not have to worry about clarity and meaningfulness. God would understand. But since *all things* should be done for the sake of those gathered, we must. If we are doing things in worship that simply make no sense to those present – for example, hiding the altar behind a curtain until the opening of the service – the fact that they make no sense is a serious judgment on that practice.

For this reason, Paul opposes speaking in tongues in the assembly, when it is not interpreted. He prefers that what we do in the assembly be clear enough in meaning that, if an outsider enters, he will not think we are out of our minds (v. 23). He prefers that what happens be so clearly God's word that a newcomer could step through the door, be struck by God's clear word, and conclude that "God is really among you" (v. 25).

This rule should be applied, not only to the words of the sermon, but also to the music, the architecture, the way people dress for worship, the friendliness of the liturgy, the tone of the announcements, the ceremony around the giving

of offerings, the decoration of the altar – even the location, size, and architecture of the church.

Worship contextualisation means that we consider the values and meanings in our present worship, both implicit and explicit, and criticise them, in the light of the need to bring God's message clearly to the worshippers *in this place*. Worship contextualisation means that we must know the gospel, and also know how to convey its meanings, within the cultural context of the congregation. Unless we do so, "how will they hear?"

Contextualisation: the Better to Praise

"The Word is near you, on your lips, and in your heart" (Rom 10:8). Paul is quoting Deut 30:14. But is the Word, in fact, near enough?

Paul teaches that, as an essential part of our life in Christ, we ourselves, with our own lips, and from our own hearts, express the faith: "Jesus is Lord".

Christian worship is an exercise, in which we are both givers and receivers, at the same time. Our confession of Jesus' Lordship, our praise of God's goodness, our recital of the mighty acts, by which He has saved His people, are the same words that (from the lips of our fellow Christians) are building us up. None of us, not even an ordained pastor, should ever feel he is only a giver, and not a receiver.

Our confession of faith is not only a one-time repetition of the line, "Jesus is Lord". The confession of faith, rather, fills and informs our whole lives. "Not everyone who says to Me, 'Lord, Lord', will enter the kingdom, but only the one who does the will of My Father in heaven" (Matt 7:21). The confession comes to its most-regular, disciplined expression in corporate worship. But, even there, it may be hypocritical.

Geoffrey Wainwright has discussed this in a most helpful way:

> "There is another way of relating . . . what is confessed in words, what is believed in heart and mind, what is lived in everyday life. It is to say that belief and action *meet* in the liturgy. We may then talk in terms of opportunity rather than of problems. We can serve God, because He first serves us. Understood first, as God's service to us, the liturgy becomes a focus, in which God's gracious self-giving promotes the interiorisation of our faith, the articulation of our devotion, and the strengthening of our will for action."[4]

Our confession of faith is not to be mere mimicry. We are not cockatoos calling "koki koki." We are to confess with *our* lips, from *our* hearts. To underscore that point: Melanesians confess with Melanesian lips, from Melanesian hearts. Or, Dunas confess with Duna lips, from Duna hearts.

The means of expression available to people vary from place to place. Gothic cathedrals were a confession of faith, in one place, at one time. The use of gold in communion vessels may be, in some places, an appropriate act that concretises the confession of faith. Perhaps, for some people, but not for others, kneeling is the perfect posture for a contrite person.

Our hard task is to discover, in our own context, what means are available to facilitate the fullest possible expression, by the people of God, of the faith they have in our God who saves. We need to take "hearts" and "lips" in the fullest possible sense, and discover, among the values, the

[4] Geoffrey Wainwright, "Doxology", in *The Praise of God in Worship, Doctrine, and Life*, New York NY: Oxford University Press, 1980, p. 217, emphasis added.

patterns, the institutions of our own people, the -apt means for our worship of the Triune God.

Standards for Contextualisation

The imperative to contextualise the cultural patterns of our worship is not a wild impulse. It must be moderated by other values, implied in the gospel, with which we identify.

Take, as an example, the church which I serve. It calls itself "The Evangelical Lutheran church – Papua New Guinea." The name has three parts, in order of importance: "church", "Evangelical Lutheran", and "Papua New Guinea". Each of these terms implies norms for the faith and life of this church.

Because, like other Christians, we are "church", we are united with others by the Holy Spirit of God in the "one, holy, catholic, and apostolic church", which we profess in the Nicene Creed. Each of those adjectives is not only a given characteristic of the church, but also a standard for the church. We are to be what God has made us, and called us to be.

Each of those terms implies standards for our worship. "One": it has been suggested that Christian worship, everywhere, should look enough the same that even a foreign Christian would recognise it. "Holy": nothing in the service should bring the name of Christ into disrepute. "Catholic": somehow the worship must unite our voices with those of all Christians, in every time and every place. "Apostolic": the gospel, the word of the apostles, must be the normative proclamation in every gathering, for "My thoughts are not your thoughts, declares the Lord" (Is 55:8).

Secondly, we identify ourselves as "Evangelical Lutheran." This implies, from our perspective, that we are prepared to serve the one church, as a reminder of the

centrality, and normative function, of the good news in the life of the church. To be faithful to this calling, we ought to be sure that our worship does not deny this. For example, if our worship descends into formalistic drudgery, and people come to church to satisfy a requirement – to placate an angry God – this would contradict our claim to be evangelical, in the tradition of Luther.

As I have shown, above, the fact that we are in Papua New Guinea also makes claims on our worship behaviour. For the sake of the gospel, we must criticise our present worship practices, when they present the gospel unintelligibly. If people are led to believe that, to be proper Christians, they must adopt Western music, dress, architecture, and language, then they have heard a false gospel.

I have used the ELC-PNG as an example, but what I have said is true for every denomination, and every locality of the church. Contextualisation must not be thought of as just another "new wind" that would blow us in the direction of worship that is stylistically local. It should be seen in the context of those other principles that govern our life as the church, as Christ's body. The various principles are valuable tools, only when they are compelled to collaborate, for the sake of the gospel.

Towards Worship Contextualisation

Worship contextualisation often happens without our conscious efforts. For example, some Western hymn tunes, that have been adopted in Papua New Guinea, have been altered to fit local aesthetic standards. Church buildings, with grass roofs, certainly did not come from America. Casualness about the starting time for *lotu* (worship) accommodates local realities.

But there are still many problems in present practice, and they will not go away of themselves.

First of all, there are elements in our worship that still seem to conflict with local meanings. For example, the congregation is asked to stand up for certain parts of the liturgy. Judging from the fact that many remain seated, even when the leader is quite insistent about his instructions, I would say that the practice is not well understood. In fact, I have heard some say that it makes no sense to associate "showing respect" with "standing up". Perhaps that custom arose in societies with kings. Here, in Melanesia, people show respect in other ways.

Secondly, there have been few attempts to assimilate elements of local culture into the worship that local people offer. I am not referring to local values that clearly conflict with the gospel – for example, the necessity to take revenge on enemies. I mean, that when local culture *has* its own idiomatic way of representing a value that is present in Christian worship – for example, respect or hospitality – that way has not been utilised.

For example, there are many plants in the gardens of Papua New Guinea that bear rich symbolic significance. Ginger is strongly associated with healing. *Tanget* is planted at peace-making sessions. Bamboo, by its clustering, represents community. Coconut, and other foods, have had ritual significance at times when fellowship is celebrated – in welcoming strangers, for example.

Of course, these also have overtones that would not be welcome in the Christian assembly. But so did Christmas trees, the colour white, wine and bread, water, the guitar, many of the tunes we sing, and even a lot of the words we use: King, cross, blessed, etc. These, too, once were pagan.

But as Gordon Lathrop has shown,[5] the church has always made use of strong symbols from the local culture, at the same time "breaking" them to its own evangelical purpose. In this, the church is following Jesus, who transformed other washings into the baptism, with which we were baptised, and transformed another meal into the meal He gave to us.

Conclusion

The word "vernacular" comes from the Latin word *verna*, which was what the Romans called a slave, who had been born in the master's house. Such slaves would presumably have been precious (perhaps like the one in Luke 7:2) because they would not always be thinking about where they lived before, and also because they would truly "know the ropes".

Christian worship will truly be "vernacular" in Papua New Guinea when its language, music, art, and patterns have been "born" here, and "live" to serve our Lord. We are a long way yet from seeing this happen. But, with the power of the Spirit that worked at Pentecost to make each one hear in his own language, it can happen.

The illustration I used at the beginning to show confusion may also illustrate how this can happen. Yes, the students got my drawing mixed up. But, if they had planned carefully, they might have done the same thing. For, under the influence of the cross, they retained the core idea, while exchanging an alien cultural pattern for an indigenous one.

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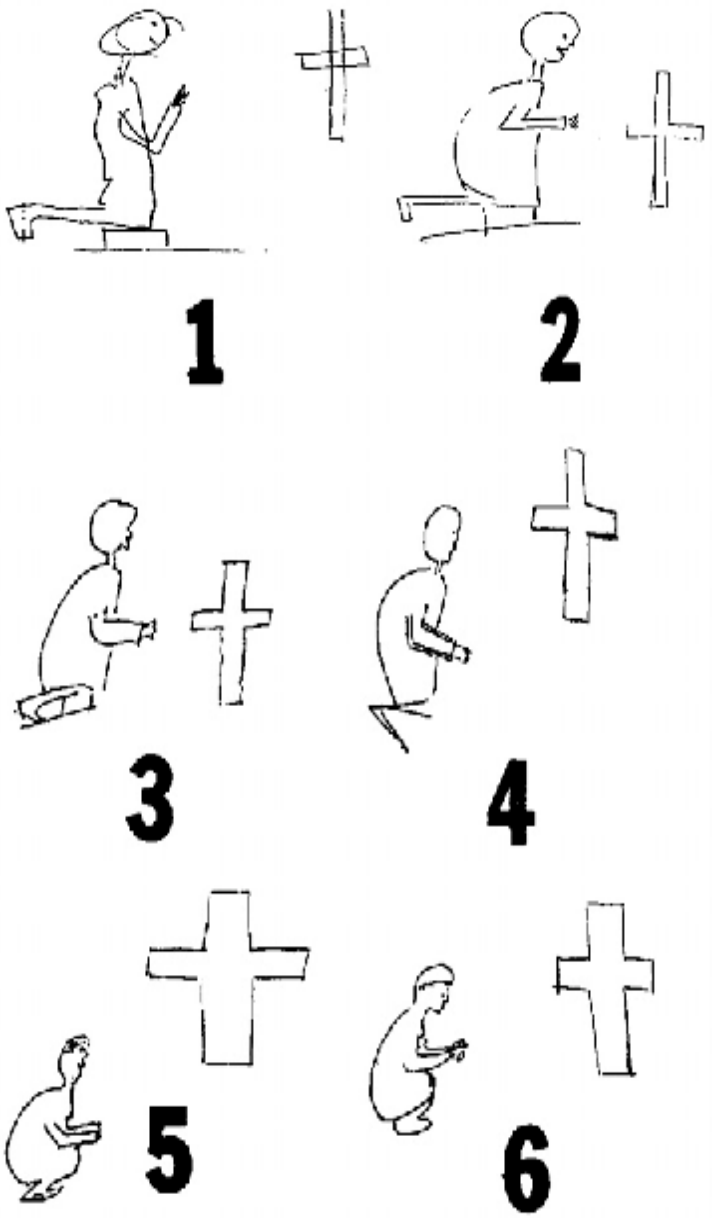
[5] I am referring especially to his article, Gordon Lathrop, "Baptism in the New Testament and its Cultural Settings", in S. Anita Stauffer, ed., *Worship and Culture in Dialogue*, Geneva Sw: Department for Theology and Studies, The Lutheran World Federation, 1994, pp. 17-38. But the theme runs through all of his articles in the same volume, as well as Gordon Lathrop, *Holy Things: a Liturgical Theology*, Minneapolis MN: Fortress Press, 1993.

The person in the drawing remained, in each interpretation, a person at prayer.

In a similar way, if our contextualisation of worship is directed, and dominated, by a desire to serve Christ, we will achieve a more fully-vernacular style of worship, which is, at the same time, more faithful to the gospel.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PROBLEMS AND PRESSURES FACING RURAL PASTORS IN PAPUA NEW GUINEA

Martin Wayne

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The following article was not part of the MATS Study Institute. It forms part of a longer document, not all of which is reproduced here.

Introduction

Perhaps the main root cause of, or one of the contributing factors to, the "ineffectiveness" of pastors in the village setting are the varied and complex clan and tribal customs, and problems, that come their way. Problems from within and without. From within, there is the pastor's own surroundings, and family, and his congregation. From without, there is his extended family, clan or tribe, including non-Christians.

Pastors in rural villages live and work in their own cultural setting and environment. Thus, they are bound to be pressured from all sides. The community, in many ways, does not recognise, or view, the pastor as having a special and high calling to be apart, and separated unto God for a special task. No. They see him as one of their own, who should also fulfil his obligations to the infrastructure and well-being of the total community.

The pressures faced by the village pastor will be examined under three main headings:

* family pressures;
* tribal, clan, and cultural pressures; and
* other attractions.

Family Pressures

The pastor is usually a family man. He has a wife, and a number of children. As such, he is under pressure to maintain the family. If he does not, then he is pressured by his wife, who may not be one who understands. Whereas, if the wife understands that her husband's calling is hers as well, then that helps ease the pressure.

There are two main issues that I would like to consider:

(i) Housing – for the pastor of the village.

(ii) Gardens (or means of sustainable livelihood) – for the pastor.

A third major issue, that is not considered here, is finance for the children's education.

(i) Housing

In discussing the problem of housing, or accommodation for the pastor and his family, there are two aspects to keep in focus.

(a) The first, is the situation where a pastor agrees to serve elsewhere (among another clan or tribe).

(b) The second, is the situation where the pastor is a native of the village he is serving.

(a) The "Foreigner" Pastor

In the area where my wife and I worked as "missionaries", we saw how difficult it was for the "foreigner" pastor. This was in the "Star Mountains" area, where the Ok Tedi mine is located. The people we worked with are called the "Faiwol-Min", which is also the language. We were not alone as "foreigner" pastors. Some of the other "foreigner" pastors we had serving here were from Telefomin and Oksapmin. Telefomin is not too far – it is an adjacent neighbour, with similar customs and traits, and just a slight change in sound and tone in the dialect.

I recall us posting one of these "import" pastors from where he had settled to another Faiwol village that was in dire need of a pastor. Yet, the receiving village was not prepared, and ready, for him. There was no house for him. When he arrived, he and his wife had to move in with a family in that village. The expectation was that he must build his own house.

Being an energetic middle-aged man, he set out to do just that. However, frustration after frustration came his way. The "church", which was very nominal and worldly, and the people, as a whole, did not seem to support, and assist, their new pastor. Then also, the building materials, and resources, were not readily available. Remember, he is an outsider. He does not have land, and bush, and sago swamps,

from which to collect materials. No one was kind enough to permit him to derive such materials from their land and bush. No one helped him to build. So, the inevitable result was that he and his family repacked and left. They went back to the previous village, where they already had a house and gardens. In this sort of situation, there are two options open.

The first option is, as we have seen, he repacked his bags and left. The second option is for one to make a sacrificial commitment, out of a sense of call and love for the people, and to stay on, in spite of the conditions and circumstances. This kind of pastor suffers through it all "quietly and humbly", because he has a big heart, and loves to serve his Lord and Master.

Some denominations are doing well, especially in regions where the church had been in existence for more than a 100 years (for example, many of the coastal regions and New Guinea islands). In these areas, one sees a very nice church building, as well as the pastor's nice-looking high-covenant house nearby.

The consoling fact is that, by the time we left Faiwol, the people had woken up to their responsibility. Most of the villages had their old buildings, which were worn and torn, with leaking roofs, demolished. In their place, were nicer-looing iron-roof church buildings, and also good pastors' houses.

(b) The Pastor Who is from His Own Village

As for the pastor who is from his own village, he should not have the same problems with "housing" – because he probably has a house of his own there already. But, the problem comes when his house gets old, and needs replacing. That is when he begins to concentrate on building his new house, and may neglect his pastoral duties. Sometimes the , takes the pastor two or three times longer to build. The longer he neglects the church, the more it suffers, and grows weak. So, the pastor is ineffective for these very reasons.

(ii) Gardens

Like housing, "gardens" are very important. They are the means whereby the general livelihood of the pastor is sustained. Sure, he would be aided, and given food. But this can only be as a temporary measure. There is certainly going to be a shortfall from that supplied by the village. He will have to draw from other sources as well. Therefore, the pastor spends a considerable amount of time making gardens. In fact, sometimes the pastor's gardens were much, much bigger than the ordinary villagers' gardens.

The problem is that he (the pastor) spends so much time worrying about, and making, his gardens that he does not perform, and do, his pastoral work properly and effectively. The time spent making gardens could be put to profitable use, taking or conducting Bible classes, preaching, teaching, and evangelising.

Tribal, Clan, and Cultural Pressures

Tribal, clan, and cultural pressures make a major contribution to the ineffectiveness of the pastor in a rural village setting. This is especially so for the pastor who is from the area he is serving. In saying this, I do not imply that a pastor from another culture is immune to these pressures and problems. He, too, will face, and be bombarded by, them. However, I want to suggest that, if he is a foreigner, with strong qualities, and character, and personality, and also strong Christian convictions, zeal, and devotion, he may be successful, and effective, to a certain degree.

Now, I may be biased. But I write with reflection on my "missionary" stint in the Faiwol-Min area of the Star Mountains. I have seen how true and genuine Christianity had affected, and influenced, cultural changes, or modifications. I will give some examples elsewhere.

For now, I want to address how kinship ties and obligations, in the life of a Melanesian pastor are a root cause for ineffectiveness. Part of a lyric of a secular song, by a singer named Rick Nelson, says: "No man is an island". This is true for us all, but more so in Melanesia. Everybody relates to one another. In Melanesian society, kinship ties, or bonds, are very strong. As such, they are both ideal and burdensome. Ideal, because they benefit everyone concerned, in times of calamities – such as tribal war, accidents and injuries, in death and mourning, compensation, payback, and so on. Our modern terminology refers to this as the "wantok system" or "wantokism". Or, in broad administrative, or business, routine, it is "who you know" that counts, and not what you know. So, outside of strict clan or kinship ties, we have this widespread situation. Thus, it is "who you know" that gets the job done.

Kinship ties and obligations can be burdensome, too. Because of the intricate infrastructural web of the system,

one gets entangled, and bogged down, in it. Everyone is obligated to one another. This leads to neglect, or procrastination, of one's immediate responsibilities, " 'cos one is concerned about squaring up one's debts". Narokobi puts it this way: "in a sense, Melanesian life is centred around obligations – giving and taking – leading to balance, and imbalance, and balance".[1] No one is debt-free or credit-free. You are forever obligated, either to any number of individuals, or to an entire clan group.

A pastor is no exception. In trying to serve his Master in his own village and clan (even in the next village, but within the circumference of the same tribal culture), the pastor easily gets sucked in, and entangles himself in that spider-like web that entwines our Melanesian society and context.

In any of the village or clan activities, in domestic social life circumstances, or even in trade exchanged (for a business-minded pastor), his involvement, and participation, is expected. He cannot be a "bystander". Being one of his own clansmen, he is aware of this expectation. And, if he shows signs of non-involvement, it will be communicated to him by his immediate next-of-kin or family.

Now, we may ask: "what does all this entail for a pastor?". Well, supposing there was a house-building project in the village, he (the pastor) is expected to throw in his lot and help. Or, if there is a "mortuary feast" in honour of a dead person in the village, he must participate. Similarly, with a marriage feast, and so on. The pastor is obliged to do so. If he fails to participate in such communal activities, everybody takes note of such failure. Then, when his time comes (for example, his present house deteriorates to an unusable condition, and he needs a new one), nobody might

[1] Bernard Narokobi, "Family Law in Melanesia", in *Catalyst* 18-1, p. 34.

turn up to give him a hand. The same applies for a garden project, or a village road/bridge project, etc.

Although "kinship ties" are very strong, yet favours are reciprocated, on the basis of what was rendered. Most villagers would, in a way, be related to the pastor. Yet, as an individual, he struggles to survive, and to make ends meet, if he strictly commits himself to his pastoral responsibilities. For this reason, he must be open, and strive to maintain his kinship ties. He is obligated to them, and they are obligated to him – the "give and take" aspect and mentality. You "give me", "I give you". You "help me" with my house/garden, I'll "help you" with yours.

Kinship ties and obligations are not confined to the immediate village, and relatives, only. They apply also to the next neighbouring cluster of villages. Thus, the expansion of one's network of "obligations", and reciprocity (*dinaus*), occurs – the "give and take" system expands. Let me summarise by quoting once again from Narokobi's writings: "In domestic life, as well as in trade and exchange, the principles of giving and taking are the same. If you receive, you must give. If you are not repaid, you are entitled to demand repayment by a private call, or through an intermediary, or though the raising of a public demand."[2]

Other Sidetrack Attractions

There are a number of sidetrack attractions that also contribute to the ineffectiveness of the rural-village pastor. Each pastor has his own unique set of problems. Likewise, there are problems, common to all, or with just slight variations. We must note, too, that while we may allude to these aspects of their lives as "problems", it may not be the way they, themselves, see these things. To them, these are legitimate means to better themselves, and to bring them to

[2] Ibid.

an equal par with others, or to improve their status and standing in the community. They would not recognise the negative effects these activities, or involvements, have on their pastoral roles.

(i) Politics, and Community Government

There are forms of lower level government, introduced by outsiders, who came to annex PNG, or, by those wanting to administer the land, under the auspices of the United Nations Charter. From the 1960s to about the mid- and late-1970s the local government councils system was quite an effective form of government. It replaced the old "Lulluai and Tultul" cum Paramount Chief. In some areas, younger men of quality and calibre were preferable to the older, traditional chiefs, or headmen, to be made the "councillor".

Thus, in a number of cases in our church, or mission areas, some of our pastors were selected, above others, to become the village "councillor". Would this be good, and healthy, for the church, or not? Some would argue for, and some against. I believe there are ways of becoming involved in the politics of the day, without severing our immediate responsibilities. But, sadly, often this is not the case.

When the pastor becomes involved in such politics, especially when becoming a "councillor", his interests become divided. As a councillor, he would have the affairs of the village at heart (or, where there is a cluster of villages, with small populations, several villages would come under one councillor). This means a fair bit of travel, and perhaps weekends away. So, the pastor-councillor is not available to preach in his own church. Unless he had made prior

arrangements for an alternate preacher, the people would be denied the preaching of the word.

From these case studies [these were included as an appendix in the original document], we can see that the pastor's effectiveness lies in his commitment to his first, and foremost, calling: that of being the pastor. When he is caught up in this side attraction of politics, and gets really tangled up, he becomes ineffective. So, the best option is to take the direction the third pastor did (case study no. 3). You either resign from church work, or refuse full commitment, but be involved, and contribute indirectly to politics and community government.

(ii) Business Ventures

While the large majority of pastors are struggling to make ends meet, there are a few who show signs of wealth. In some villages, the pastor may be the wealthiest man. This is especially so where the leading trade-store belongs to none other than the pastor. Or, in some cases, because pastors are "trustworthy", they look after the village, or the "business groups' ", trade-store. Now, it may be that, out of the profits, they are given a small sum, as a "thank-you" token. Or, if he is not paid likewise, he is rewarded by other means (for example, if he has high-school age children, the "business group", or village trade-store, may be obliged to meet school fees). But this may raise objections, or other "shareholders" might demand the same assistance.

In some ways, it is good to see that there is confidence vested in the pastors by the community at large. And, generally, pastors do a good job as a "chairman", or as members of the Board of Directors of fairly large "business ventures". However, a fair bit

of time is spent attending "Board" meetings. This is not much different to key church leaders being involved in other committees and boards.

The problem is that pastors get busy attending meetings, and not giving the time and attention required for their immediate pastoral responsibilities.

(iii) Casual Labour/Job Opportunities

There are "mining company" and "sub-contractor" opportunities that companies offer as short-term casual labour and job opportunities. When the recruitment drive is on, pastors also volunteer their services; particularly if it is during the Christmas and New Year periods, when other workers go on furlough. This is considered a suitable time to earn some money for children's school fees for the coming year.

If they don't earn enough to cover the total costs of school fees, and other expenses as well, they will most probably return to work in the months of the first quarter of the year. These work assignments take pastors away from their family, and the church, or congregation. Again, the congregation suffers for lack of a pastor, who is present and putting a full effort into his work. And, if no suitable lay leadership is in place, it further weakens the fellowship.

Let me conclude this section by saying that I am all for having Christians involved in politics, business, and "tent-making" job opportunities. As Christians, we are to be the "salt and light" of the world. Therefore, try the best to be "that". But, the problem is in finding the balance between being "salt and light" in the society, and being successful, and effective, and faithful, in the primary role of being the pastor. I am sure pastors can become "salt and light" without being too aloof from society. They can be of influence, with

maximum involvement, maintaining a balance, and avoiding getting entangled in the network of "obligations and reciprocity".

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