

A MODERN FUTUNA MARRIAGE

Fiama Rakau

When a marriage is celebrated on the island of Futuna in Vanuatu it is a time for all the people of the island to come together, each one contributing so that the occasion overflows with the sharing of the best meats, fruits and vegetables. During the morning service on a Sunday, the pastor will make an announcement. "Three weeks from today we are going to celebrate a marriage. You are yet to know the names of the couple concerned. But for the time being, I, as pastor, give an invitation. You are all welcome to come to the wedding."

Because the announcement in the church does not reach everybody, the news of the wedding is also communicated in traditional fashion through a method known as the *uka hliki*. *Uka* means string, while *hliki* means small. The small string is symbolic of the relationships between families. The family members of both the boy and the girl visit other close members of their families. They do not speak directly about the marriage nor discuss what should be brought or done for the occasion, but communicate indirectly, using words such as the following "Come along this coming Friday and help with the *putoi*" or "I want to see you on Friday with a *takai rouna*." The *putoi* is a method of cooking on hot stones in an earth oven and the *takai rouna* are the leaves in which food is wrapped for cooking. People who receive such a message cannot refuse to respond without being in danger of being refused when their chance comes to ask for help.

A third method of spreading the news about a forthcoming wedding is through the *uka hsore* or big string which is symbolic of relationships between the chiefs. The families responsible for arranging the marriage make contact with the *fatoriki*, or chief of the village, who has his own *marae* or meeting place. The chief's *fakapani*, or assistant, who acts as his spokesman and messenger, then goes round the island to other *marae* to pass on the news to other chiefs. Eventually, everybody on the island is aware of the coming event and is happy and prepared to come.

Alufurui, Alfred... [et. al.], 1987. Pacific Rituals :
Living or Dying? IPS, USP, Fiji.

Having received the message about the wedding, the people will go to their garden to look for bananas, taro, yams and whatever else they have ready to harvest. They will travel long distances and climb mountains to collect food and carry it home on their backs. Firewood is also needed for cooking fires and for heating the hot stones in the earth oven. Dry firewood is preferred but if there is a shortage, green wood from certain trees is used also. The leaves used for cooking the food in the oven in the form of a wrapped parcel, the *laplap*, are also gathered from the places where they are specially grown in the gardens. They are cut, folded carefully, taken home and kept safely until they are opened up to be used.

Meat is not plentiful, so people are highly dependent on the sea and will go out fishing for several nights before the wedding, cooking their catch and keeping it. Pigs and fowls are also taken from their walled-in enclosures, called *koro*, and tied up ready to be killed and cooked on the hot stones.

It is also becoming the custom to present gifts to the couple getting married. Some of these are bought in the shop but people who have no money for this purpose weave baskets and mats. Sometimes a gift is given in the form of cash.

There is a song which was composed a long time ago and since the introduction of Christianity it has been associated with marriage, being sung at almost every wedding in both rural and urban areas. Its composer was a man who had very little education or knowledge of the Bible but the short simple words he used have a deep meaning, speaking directly to the man and woman who are about to become husband and wife. They are told to know the law or the promises they are making during the wedding. This law directs them to live a good life, to help each other and light up their lamp. For lamp, the word *rama* is used which is really a torch made of coconut leaves strongly bound together and then lit at the top. It is like a modern lighthouse which directs ships when they run in the dark. The couple are to allow their Christian principles to lead them on and not just follow their own way.

Tavaga Nei (Futunese Language)

This Law

J.L. Korua noiroa
Ta vaga nei
Kasitu nanao iakorua
Karufie tiorua hnofo
Tugia ekorua ruarua rama
Pe korua ka fakatonu iai
Tugia ekorua ruarua rama
Pe Korua ka fakatonu iai

J.L. You two know
 The law here, This law
 Help each other
 Live a good life
 Light your lamp
 So that it will direct you.

(J. and L. are the initial letters of the names of the bride and groom).

Since the above song was recorded on cassette by the local Fatuana String Band, it has become widely known to the public and is often asked for now at weddings throughout Vanuatu. In Futuna, besides preparing to sing this song, the people of a particular village will be asked to compose a new song especially for this wedding. Singing does not however occupy the time of one village only. Groups of people in all five villages prepare a minimum of four or five items to provide entertainment. Rehearsal of these items takes place in each village and they are kept secret until they are actually performed. It is believed that the music composed by people of the past in Futuna was given to them by the spirits of their dead relatives. The spirits would come to them in a dream, singing a song and giving them both words and tune. When the person woke the next morning, he or she would be able to sing the song. At times, the words would be very strange to the composer; he would sing words that were not known to him. When such a song was given it was thereafter only sung at a special time, during the beating of the fibre from the coconut husk to make sennit, for example, or during certain custom dances.

Today, people are very dependent on songs and hymns brought from overseas. There is very little composing by the people themselves. Although one or two modern string bands compose their own songs, on the whole people take tunes, they hear and either put their own words to them or translate the words into their own language. Singing is very important to the people of Futuna nowadays, as it was in the past. It may be discovered in private by an individual but it is thereafter performed together with others. It thus brings joy and can move people to excitement which is always the best contribution to a marriage celebration.

Today's wedding clothes for the bride and groom are purely western. The boy wears long pants, shirt, tie and coat and black shoes. The girl wears a white dress and veil. For a bride in a rural situation a lot of money is often spent having a new dress sewn by a tailor in town but sometimes the dress is borrowed from a woman who has been married previously. People who know about a wedding well in advance will send word to relatives in town to purchase expensive wedding clothes for them.

It is the duty of the pastor who is responsible for the church ceremony, to have several meetings with the boy and girl who are planning to marry, during which he will acquaint them with the procedures to be followed. He also gives them some guidance in the form of Bible study, about their future roles and responsibilities. During this preparation certain questions may be raised by the boy or girl and the minister must try to make sure that there are no conflicts or unhappy

feelings between the families concerned. This part of the preparation is very important because everything else depends on it. The pastor may counsel the couple not to marry if matters arise which seem to endanger the security of the marriage in the future.

The putoi

The day before the wedding a big hole is dug in the ground and black stones are laid in it to cover the soil. Firewood is then burnt on top of them which heats them and other stones are put on top of it, as it burns. The *putoi*, or cooking of the food on these hot stones, takes the whole day. Both men and women, as well as the young people, share in this task. Some of the women and girls peel the taro and cassava while others *taraia* the bananas, a process which involves cutting the fruit in half and using a shell to remove the inside from the skin. The men cut the firewood and bring the coconuts and grate them. They also make the fire and put the *puri* or pudding into the earth oven to cook. The cooking finishes late at night but the puddings are left in until the next morning, when they are removed, cut into pieces and put into basins ready to be served at the wedding feast later in the day. The *putoi* is really a part of the celebration, because while the people are preparing the food and cooking they are talking and sharing together.

A second *putoi* is made on the actual day of the wedding; early in the morning the pigs are killed, cleaned and cooked in the oven. This is not a simple task; the pigs must be killed and cut in a special way, which will be described in more detail in a later section.

The marriage celebration

The following description is based on a marriage celebration that I participated in on my own island of Futuna in January, 1982 in the village of Iluga.

Early on Friday afternoon, while the pigs were still cooking in the oven, the villagers of Iluga got themselves clean and dressed. At about two o'clock, people began to arrive from the other villages on the island and, when everybody had arrived, the conch shell was sounded with a note which could be heard in all the nearby villages. Soon the air was filled with sound as the people from the village of the bride began to sing *Tavaga nei* and other songs, and clap and play guitars as they moved in a long procession from the end of the village towards the church. At the head of the procession was the bride, dressed in white, with the members of her family beside her.

At the sound of the conch shell all those people who were sitting around waiting rose to their feet and began moving to where the music was leading them. Closer and closer the people drew together until they were all assembled inside the church with the bride and

groom left standing outside to enter last. As they entered all eyes were fixed on them as, followed by their witnesses, they moved to the front of the church to stand before the pastor and make their promises. While they were signing the marriage certificate the special song composed for that day was sung by the village group which had prepared it.

After the service, the couple stood at the door of the church and people shook their right hands as the congregation slowly filed out, and the band played. Then everybody joined in a long procession around the village, singing, clapping and finally moving to the boy's house. Traditionally, a boy needs to have his own house, but on this day the procession was towards the house of one of his relatives. Later he would build his own house. On arriving at the house, the people left the couple and dispersed, waiting nearby until the bride and groom had changed their clothes. Soon they came out of the house and sat side by side not far from the feasting area. People then came to shake hands with the couple and present their gifts while the band continued to play and people sang the wedding song. There is no rule that people should give, so those with no gift gave flowers or simply offered the right hand of fellowship.

As the feasting began, the food was shared out among the five villages of the island. Within each village group, the people sat together each in his or her own *mtariki*, that is the group that a person is traditionally identified with during times of feasting. The five village representatives shared out the food between the *mtariki* of their villages. Within the *mtariki* food was given to each family group and thence to each individual. On such an occasion each person is identified, even the children, and if someone is not present at the feast, his food is carried home to him. At the same time, everybody shares his allotted food with everybody else.

While the feasting was still going on, groups of young people from each of the five villages put on their dancing costumes and group followed after group in performing items while the newly married couple and all the people applauded. This lasted for an hour or two as feasting continued and tea was served. After the entertainment there were further activities. The young people played their guitars and danced what is known to the people as 'texas', girls and boys holding each other and dancing together. Meanwhile some of the old men sat by the fire and beat the fibres from the husk of the coconut to make string or sennit to tie their canoes. This activity, called *hta kafa*, is accompanied by custom singing. People sit in a row and beat the fibre at the same time as they follow the custom song. Other old men preferred to sit by the fire and talk, telling stories to each other. These activities continued throughout the night, and the next morning, the

people drank tea together and then went home.

The above description makes it clear that a marriage is celebrated by the entire community on the island; it is never a private happening, but a time when everybody works hard and people use their gifts and talents: their agriculture, technology, arts, music, friendships, relationships and love. Problems and conflicts may be the people's daily lot but, during this ritual, problems are left behind and people come together believing that marriage is not from man but from God and therefore worthy of celebration.

The Pig's Tusk

The *baji* or pig's tusk is a very important symbol, not only in Futuna, but in Vanuatu as a whole. Its value and importance, are associated with the pig itself. The *baji* comes from, and is part of, the pig and in order to obtain it the life of a pig is taken. This calls for the inclusion of the pig in the discussion of the *baji*. As a matter of fact, the whole of the pig is very important, not only for its consumption as food but also for its contribution to the rituals, celebrations, wealth and economy of the people.

It is often said in Vanuatu that feeding pigs is women's work, but this is not true in some places. In Futuna men, women and children help in the feeding of pigs. Usually the pigs are wild. People rub certain leaves on their heads and backs to tame them so that they can carry them under their arms. Some people keep their pigs in the village, letting their piglets wander around and enter the kitchens and sleeping houses. Their presence contributes to unhealthy conditions in the village. As the pigs grow they are withdrawn from the village to the *koro*, a surrounding wall made of coral. All the pigs within a particular village are put there. The owner of a pig has a particular sound to call his own pig: a drum beat, a clap, a shout or the hitting of the root of a tree. So a pig will go to its owner and not to anybody else. Some people use half a clam shell to feed the pig. Others use a *vaka*, a vessel cut out of wood. The main feed for pigs is coconut, *morokau* (a creeping plant), and the scraps from the kitchen. Pigs are fed in the morning and afternoon.

Although certain boars and female pigs are kept for breeding and for family meat, they are never used for big feasts and ritual practices. Special tusked, male pigs are castrated and treated with special care in order to prepare them for such purposes. I have vivid memories from childhood of early dawn one Friday when the whole creation was welcoming the rising sun. I jumped out of bed to accompany the men to the *koro*. By the coral wall I stood staring while the owner of a big tusked pig slowly broke a coconut and fed his pig. Among the trees beyond the wall opposite me, a man came moving up like a cat behind

the pig, his eyes wide open and muscles tight. Suddenly he was up and over the wall. The coconut shells cracked as other people jumped into the *koro* to help. Soon the pig was on its back, and its legs were tied. Two men came with a long stick and pushed it in between the legs. Up onto their shoulders it went and off into the village.

The pig was laid down and tied onto a stick while young boys were sent to collect coconut leaves. Two men sharpened their knives and another came with a long, stout stick. He lifted the stick into the air and then down it went, into the head, *tasi, rua, toru*, (one, two, three) the stick was thrust down until the pig was dead. The ropes and stick were then removed, the coconut leaves spread out ready and four men lifted the pig onto the leaves. A man who seemed to be an expert came and asked two boys to help him to cut up the pig. The two boys stood at opposite ends and held the pig. The man began with no hesitation and in less than an hour the different parts were spread out on the coconut leaves. The men sent the boys to clean the internal organs of the pig in the sea. All these parts, including the liver and heart, were shared and roasted on the fire. The remaining parts of the pig, including the head, were to be cooked in the pig oven, the *putoi pakasi*.

The *putoi pakasi* (oven to cook the pig) requires a lot of preparation. Firewood, leaves, and especially an edible leaf called *namasi* that goes together with the pig in the oven, have to be gathered. The heat of the fire on the hot stones is used to remove the hair of the pig. Once the hair is removed, identification marks are made on the legs so that when it is cooked, it can be easily distributed, making sure that no person eats his own pig. It takes several people to put a pig in the oven, and several people to remove it from the oven when it is cooked after one or one and a half hours.

Almost always the pig is distributed by those who put it into the oven. They know the identification marks and can therefore make sure they exchange the pigs correctly. The most important part is the head, a decision must be made so that the head goes to someone who will preserve the *baji* or tusk. Usually the head of the village receives it, or the chief, but it goes to the father of the girl, as a *kaulegi o fafine* (bride-price) if the occasion is a marriage feast celebration. There are two ways of preserving the "baji". One is to remove it from the jaw of the pig and keep it in the kitchen or sleeping house, either in a small basket or on a string hanging from the roof or just with its end inserted into the grass roof. The second is by preserving it with the jaw and keeping it in the kitchen or sleeping house.

A pig without a *baji* is of less value than a pig with one. Therefore, in a wedding ceremony, for a *kaulegi o fafine*, a tusked pig or pigs are used, not tuskless pigs. One tusk pig is equal to three tuskless pigs.

The main use of *baji* is with the pig, as bride-price and for other rituals. This is very important because, at celebrations, feasts and other occasions, the tusked pigs that are killed make the occasion a significant one. Without pigs, people would go home after the ritual thinking unfavourably of the feast. The common expression is, "*Sekai pakasi ma kimea iai*" (We did not eat any pig). This remark would cause shame if the people who were responsible for the feast heard about it. The people know the uses of the *baji* and the pig, and it takes them six or seven years to feed a pig ready to be used in any big way.

The second use of *baji* is for hanging baskets of food. The short tusks, with the jaw, are hung on the branch of a tree where people keep their food. The round tusks are also used for the purpose of identification of status. They are worn by chiefs around the wrist and neck. In some islands of Vanuatu the number of *baji* worn round the wrist speaks of the wearer's rank, indicating whether he is already a high chief, or beginning to climb up the stages to be one. This is true in Malekula where social status and rank depend on the number of pigs killed.

Ministers of the church are sometimes involved in killing of pigs, although they teach that we do not need to depend on the blood of animals such as pigs to bring about reconciliation. In Vanuatu when pig killing is done to achieve reconciliation between people and villages, it could be used as a means to impart the gospel. For example, in a feast of reconciliation where people come together, it is an opportunity for the pastor to arrange to have the Lord's supper with the people at night, after the killing of the pigs and the feast. It can be used as an illustration to get deeper understanding of the meaning of the death of Christ. This means, there is a need for flexibility. Secondly, it is important to take note of how effective reconciliation through the killing of a pig turns out to be: whether it really removes the inner guilt or whether, after the feast, a man makes plans to ambush and take the life of his friend. This to me is the shortcoming of using pigs for reconciliation. The church should stand strong against encouraging killing pigs as the only way to bring people together, and also find possibilities, through the practice of pig killing, to enter into the realities of a perfect sacrifice, which truly reconciles and forgives, uniting all to live with love for their enemies, and at peace with all people.

The other important thing which appears to me to be possible to include in the Christian tradition is the use of the *baji* instead of a wedding ring. In the order of service for a wedding in the Presbyterian Church of Vanuatu, provision is made for the giving of a ring, which is used as a sign of the promise which the man and woman make. In the absence of a ring they hold each other by the right hand, as a sign of their promises. The *baji* does not have the same qualities

as a gold ring, but its significance needs exploration. The baji is grown by a pig, but its growth involves human care and work. The life of the pig is taken to get it, and the dirt in the pig is dealt with when it goes through the heat of the fire in the oven and is passed through many hands, until it is finally removed. The baji is used symbolically in many ways, to speak about the culture of the people. I suggest that the baji be used instead of the ring for the following reasons:

First, the ring is at present used as a sign of the promise made, but it is proper to use a local sign to signify the promise. Moreover a gold ring costs a lot of money so that in an island situation it is very difficult to afford, whereas a baji could easily be found locally. Whereas the ring is worn round the finger, close to a vein which was once believed to lead directly to the heart, a baji can be worn round the neck close to the heart itself. The ring is round, signifying completeness and wholeness, but the baji almost forms a circle although there is a gap. This could be taken to signify love between husband and wife, but also their open love to the community. As a ring is refined through fire, so is a baji passed through fire. Although it is not refined, it comes as the result of the death of a pig, and work is still to be done on it. It could be taken to symbolise that the marriage is not at a final stage. After the wedding a lot of work is still to be done, to make it better and to enrich the married life. A little scrape of baji would reveal its inner quality. The work that will continue after the marriage ceremony will reveal something deeper. The formation of baji involves work and care, and so does marriage.

What kind of baji is to be used? Should it be a small one with a complete circle or a semicircular one? I suggest, a small semi-circle that a boy who is going to marry could design himself, boring a hole and using braided coconut fibre. Two could be made so that they were exchanged. Remembering that the ring was introduced from the western world, the church, in its stand for localization and indigenization, could well decide upon the baji as an appropriate symbol to be used in the marriage service in place of the ring. A few verses, such as the following, might also be used in recognition of the baji's significance:

Curved, yet precious
Muddy, yet valuable
The treasured treasure
Symbolic of culture
The People's custom

The emblem of Nation
The People's identity
The People's status
Circle of one people

Beyond all these
 Hidden depth of meaning lies
 The meaning of mysteries
 Mysteries of the life of God
 Present in creation, in Christ
 Recreating creation
 To newness of life

Sina and Majjiki

The following story explains how the origins of the island of Futuna are bound up with a long lasting relationship between a husband and wife.

Once upon a time, long long ago, before Futuna island existed, there lived a couple on the island of Tanna. Their names were Sina and Majjiki. Majjiki was known as a man, and also as a god. The god Majjiki married one of the girls on the island whose name was Sina. They lived together for some time and Sina became pregnant.

It was their usual practice to go out fishing. One day, when the weather was fine and the sea was calm, Sina and Majjiki went down to the beach and Majjiki pulled the canoe into the sea. They paddled out to the deep ocean and there Sina sat in the canoe and looked after it, while Majjiki was diving. He used his naked eye to collect the shells and he himself was naked.

While he was diving, a woman came down to the beach. She was Buga, a female god who also lived on the island. She looked across and saw Sina, paddling slowly after Majjiki. He was throwing his legs into the air as he dived down to collect shells. Buga saw Majjiki and couldn't take her eyes off him. Majjiki's nakedness led her to desire him for herself. She thought of killing Sina so that she could marry Majjiki, and become his wife.

"What shall I do?" Buga thought to herself. At last, she decided to push Sina overboard, and take her place. But first she had to do something so that she would look like a pregnant woman. She walked down to the reef, picked up a round coral called *buga* and swallowed it. Her stomach became swollen, and she looked just like a pregnant woman.

Then, with her magic power, she walked on the water approaching Sina and Majjiki from behind where she could not be seen. When Majjiki next dived down deep, she quickly came close and pushed Sina overboard. Then she sat down in the canoe and changed her face to look like Sina's while Sina was driven away by the current. Majjiki didn't know what was going on. After diving he came back to the canoe and seeing Buga, thought she was Sina, so they paddled ashore. They gathered up the shells and went home to live together.

Meanwhile, Sina was carried far away by the current. She couldn't swim against it, so she just let herself be taken away until she was very far from Tanna. She was tired and wanted to rest. With the very little strength she had left she *kavajia*, that is, caused something to happen by saying some magic words. She said, "*Matoka e*", which means, "Reef come to the top of the sea". Saying these words she kept on swimming and moving her legs until she felt something with her toes. The reef was coming up, and she was able to stand on it.

The reef kept on coming up and up until it was high above the water. She was able finally to stand and then sat down to have a rest. The reef continued to grow until it became an island. Trees and plants grew and it became a very beautiful little rocky island. Sina was the only person living there but time went by and she gave birth to two little twin boys. She had to look after them all on her own. How and where she got her food and water, it is not certain, but she did manage to nurture her two children and they lived on this little island. The two boys grew and Sina taught them her language and they were able to talk to each other. But she never told the two boys why they were there, or how they had got there. One day they said to their mother, "Tell us, what is the work of boys?" The mother replied, "Boys should know how to cut bows and arrows, hollow out canoes, be able to catch fish, go out into the rough seas and be able to make fish-hooks for themselves out of shells and use them."

"Could you please teach us these things?" the two boys asked. The mother said, "I know very little but I could teach you some of these things." The two boys were happy when she taught them the roles of boys and men. They made bows and arrows, spears, fish-hooks, and also were able to hollow out a canoe and make gardens.

As the two boys grew older, they wondered where their father was and why they were the only ones living on their island. One day when they were sitting together one of them said, "Mother, tell us, how is it that we have no father?" Sina mumbled and didn't want to tell them the truth but the two boys insisted, so she told them the story, that their father was Majijiki, that he was probably still alive and living with another woman on the island of Tanna. She told them how she was pushed out of her canoe by Buga, the woman who was staying with Majijiki, how she was driven away by the current and had caused the reef to come up, the reef on which they were now living. The two boys listened attentively. After their mother had spoken, they said to her, "We'd like to go to Tanna to bring our father here to live with us." Sina didn't want to let them, but they insisted and so their mother gave in to their pleading. She reminded them that such a trip would be risky and they had to be well prepared.

They prepared their canoe, got some food and kava and left for

Tanna. Before they left, their mother gave them some instructions. She said, "When you go to Tanna, don't just go ashore anywhere. Listen to the sound of the waves splashing against the coral. When you hear that sound it's a sign for you to go ashore, at that very place. And you must listen for the same sound later. When you hear it, it will mean that I'm calling you back."

The two boys agreed and went off in their little canoe. They met strong winds and rough seas on their way, but they were brave and did not give up. They arrived on Tanna and did exactly what their mother had advised them to do. Arriving at the right place they paddled ashore. They met some men on the beach. Seeing the two boys tired and wet, the men asked them what they had come for. "We want to see a man who lives here by the name of Majjiki," they replied. So the men led the two boys to Majjiki's home and there they met Majjiki and Buga. Majjiki didn't know who they were, but they knew who he was. They didn't want to talk to Majjiki in front of Buga, so they waited until they were alone with their father. Then they said to him, "We are here today to take you with us." Majjiki was very surprised. "Where do you want to take me?" he asked. "To our mother who is your true wife, for we are your very own children," they replied. Majjiki couldn't say a word but stood there staring at them. "The woman you are now living with is not your true wife," they said. "She can't give birth to what you think is your child inside her. She swallowed a coral, that is what gave her a swollen stomach. Consider the number of months she has been pregnant." The sons argued with Majjiki and finally they convinced him that what they said was true. The two boys then went to the house where Buga was and set fire to it, so that she was burnt to death. The coral in her stomach exploded, and threw pieces of coral all over the place which remain to this day. The boys remained with Majjiki, until they heard the sound that their mother had given them as a sign for their returning. They then set out for home with their father.

They arrived home at night, and Sina was already sleeping under a cotton tree. They lay down to sleep around the tree, but the boys didn't tell their father where Sina was. They wanted him to find her out for himself. At midnight one of the boys got up, and found that Majjiki was turning his back to the tree. The boy urinated into the air, and wet his father who thought that it was raining, so he moved closer to the tree. There he found his wife, and they slept together until the next morning when the boys got up and were very happy that their parents were united again. They all stayed on the island, which is now called Futuna, and were the first family to live there. After many years on the island, they multiplied and filled it with people.

A descendant of this family of Sina and Majjiki, was a royal princess

named Sinafineriki. She lived on the island and ruled there. One day when her parents were working in their garden, the princess was stolen and taken to Tonga. When the parents came home and found their daughter gone, Majijiki was angry and he wanted to pull all the islands together. So he found a creeping plant from the seashore, stood on the island and threw the ends of the plant to all the other islands. Then he started to pull them together. Unfortunately the plant broke, when the islands were not very close together. They still stood far apart. Had the rope not been broken, the islands would have come into one big continent.

Although the people of Futuna today are very small in numbers in comparison with the people of Tanna, the people of Tanna fear and respect them, because they believe that their own god was once taken away to Futuna. They also believe that the people of Futuna have greater magical powers because of Majijiki. On the island today there is a family that is still associated with Majijiki. The girls cannot resist men of that family, because they can change a girl's mind to love them. This family will also give the right medicine for any sickness associated with Majijiki.