

Book and Media Reviews

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directions taken by Africana-Pasifika intersections, which, while “small in number,” were “big in effect” (116).

The Black Pacific makes spirited, intimate, and incisive contributions toward appreciating and encouraging “deep relation” among Māori, Pasifika peoples in Aotearoa/New Zealand, and African and diasporic African peoples; in the process, the book elaborates and models decolonial ways of rethinking “international relations” and global theory, the fields in which Shilliam has published a series of innovative essays (see rob-bieshilliam.wordpress.com). As its title announces, *The Black Pacific* reflects the current shift toward regarding the Pacific as an understudied counterpart to the kind of Atlantic Ocean-focused discourse articulated in works such as Paul Gilroy’s *The Black Atlantic* (1993), Peter O’Neill and David Lloyd’s edited collection *The Black and Green Atlantic* (2009), and Jace Weaver’s *The Red Atlantic* (2014). Yet despite a series of sketches in chapter 9 (titled “Africa in Oceania”) that suggest that the book’s analysis could be extended throughout the region, Shilliam’s *The Black Pacific* is not primarily concerned with charting the crisscrossing movements and shifting identities of Africana peoples in Oceania or with “blackness” as it functions within Oceania, particularly in relation to Melanesia. Rather, in keeping with his staunch support for indigenous self-determination and his espousal of authentic being as rooted and redeemable in scriptural, spiritual, and cosmological time, his “Black Pacific” refers to those vital moments across time and place in which the Children of Tāne/Māui “walk

together” with the Children of Legba, co-inhabiting and enfolding together though their joint pursuit of reparative “ancestral ties” and “restitutive justice” (13).

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Voices of Fire: Reweaving the Literary Lei of Pele and Hi‘iaka, by ku‘ualoha ho‘omanawanui. Minneapolis: University of Minnesota Press, 2014. ISBN cloth, 978-0-8166-7921-8; paper, 978-0-8166-7922-5; 312 pages, photographs, notes, glossary, works cited, index. Cloth, US\$75.00; paper, US\$25.00.

Voices of Fire: Reweaving the Literary Lei of Pele and Hi‘iaka is based on ku‘ualoha ho‘omanawanui’s decade-long research on and study of Pele and Hi‘iaka literature published between 1861 and 1928, and it is “the first book-length study of Hawaiian literature that engages the discourse of Indigenous literary nationalism interwoven with Indigenous Pacific-based literary theory” (xxviii). For those unfamiliar with Pele and Hi‘iaka, ho‘omanawanui clarifies that Pele is “the Hawaiian akua [god] associated with volcanic activity, land formation, and hula” and her “favored youngest sister, Hi‘iakaikapoliopole,” is “a primary hula deity” (xxiv). The work that went into this project is impressive: ho‘omanawanui collected thirteen versions of the Pele and Hi‘iaka tradition, several of which are epics that were published as daily or weekly series for a year or more in Hawaiian-language newspapers; prepared

typescripts for each version; extracted hundreds of chants and identified key episodes; created charts to facilitate a comparative analysis of the same; and tracked each version's literary genealogy.

The book's design and organization are significant from a cultural and methodological perspective. Intellectual endeavors and aesthetics are tightly intertwined in many indigenous cultures, and *Voices of Fire* reflects this tradition. It is also a brilliant demonstration of how Indigenous oral and performance art are loci of Indigenous aesthetic and literary theory and methodology. Not only does ho'omanawanui offer an expert analysis of Pele and Hi'iaka literature, she also draws on the literature itself, the connections between Pele and Hi'iaka and hula, and the aesthetics embedded in the same to frame her work. To begin, each chapter is prefaced by chants belonging to the Pele and Hi'iaka tradition that speak to the chapter's main topic. Most significantly, immediately after the table of contents, the book opens up with two pages dedicated, respectively, to a chant requesting entry and a chant granting permission to enter. The first chant is "Kūnihi ka Mauna (Steep Stands the Mountain)," which, ho'omanawanui explains, "is performed within multiple Pele and Hi'iaka mo'olelo [hi/stories] in different contexts, including Hi'iaka asking for permission to enter the Kaua'i lands where Lohi'au lives" (xli). The next page offers a response, "E a'e e ka lā ma ka hikina (The sun rises in the east)," which was "composed by Kaua'i native Makana Garma" (xli). "Kūnihi ka Mauna" is well known to

hula practitioners and scholars of nā mea Hawai'i (things Hawaiian). Hula practitioners typically offer this chant to their kumu hula (hula teacher) as they stand just outside of the hālau hula (a school/place dedicated to teaching, learning, and practicing hula) to request entry. The kumu hula responds with a chant that grants them permission to enter.

The entrance to hālau is a liminal point that marks the boundary between two spaces: profane and sacred. The request and permission chants are part of a ritual that not only allows the entrance to the sacred space but also signals the beginning of sacred time—a time dedicated to learning and practicing hula. Thus, ho'omanawanui's use of these chants at the opening of *Voices of Fire* can be understood as a signal that the reader is about to enter a sacred space—a space dedicated to a treatise on Kanaka Maoli intellectual history and nationalism through the analysis of Pele and Hi'iaka literature—and a sacred time—a period spent reading about the same. As such, ho'omanawanui's approach is a powerful response to literary colonialism, a practice that has eclipsed Kanaka Maoli understandings of Pele and Hi'iaka literature and appropriated this literature for economic and political projects that have ultimately marginalized and disempowered Kānaka Maoli, which include exploiting Hawaiian culture and representing it in forms that are palatable, salable, and consumable.

The linguistic strategy ho'omanawanui adopts is an instance of rhetorical and compositional strategy that also works to disrupt this

history of literary colonialism. Every section of *Voices of Fire* is titled in ‘ōlelo Hawai‘i (Hawaiian language), followed by an English translation, and, even more importantly, the titles themselves are culturally significant. Because ho‘omanawanui explains their significance, the reader gains a deeper understanding of Hawaiian culture and, hopefully, a greater awareness of its complexity. The use of ‘ōlelo Hawai‘i is not limited to titles and section headings. The key concepts ho‘omanawanui chooses to report in ‘ōlelo Hawai‘i are particular to Hawaiian culture and thus do not have direct correlations in English.

Furthermore, by weaving her own stories, which include her personal experiences of cultural practices and familial connections to the Pele clan, with painstaking literary analysis, ho‘omanawanui also demonstrates how Indigenous ways of knowing and being can complement rigorous Indigenous intellectual production.

The introduction offers detailed explanations about the book’s aim, themes, and organization; recognizes the scholars whose works ground ho‘omanawanui’s book; and contextualizes her work within a larger Indigenous intellectual history and identity politics. This introduction is an excellent starting point for the study of Indigenous literature generally and Kanaka Maoli literature specifically. Chapter 1 provides a summary of the Pele and Hi‘iaka tradition; the cultural, historical, and political context for understanding this literature and its evolution; and the cultural metaphors based on Kanaka Maoli ways of knowing and being that inform

ho‘omanawanui’s analysis. Chapter 2 offers a valuable overview of “meiwi (traditional poetic devices)” that characterize Kanaka Maoli oral/literary production; discusses “the interweaving of oral and literary traditions”; and considers the importance of mo‘okū‘auhau (genealogy) in Hawaiian culture and its application as a methodology for literary studies (xxxiii). Chapter 3 explores Pele and Hi‘iaka literature as an instance of Kanaka Maoli intellectual history by examining M J Kapihenui’s series “He Moolelo no Hiiakaikapoliopele,” published in 1861. Notably, Kapihenui’s series marked this account’s transition from oral tradition to literature. This chapter also considers three poetic devices—pīna‘i, ‘ēko‘a, and kaona—and how they encapsulate Kanaka Maoli ways of knowing and being. Chapter 4 continues the project begun in chapter 3 but switches the focus to the relationship between intellectual history and cultural values. Chapter 5 is dedicated to a central theme in Pele and Hi‘iaka literature, “mana wahine (women’s knowledge and power).” With “selected cultural themes” as the focus of analysis, chapter 6 examines the Pele and Hi‘iaka texts published between 1861 and 1928 in the context of their cultural, intellectual, historical, and political value in connection with the role they and other literatures played in the Hawaiian literary nationalism of that period. Chapter 7 continues this discussion in the context of the present.

Voices of Fire is a fascinating read. It was written according to a paradigm based on foundational concepts, values, and practices in Kanaka Maoli

culture, and ho‘omanawanui uses this paradigm to masterfully explicate the importance of Pele and Hi‘iaka literature as an intellectual endeavor and a carrier of ancestral knowledge about gods, people, place, language, values, and practices. This alone is a notable contribution. However, she also explicates the ways that literary traditions have been utilized to rally Kānaka Maoli and remind them of the ways that our identity is rooted in and sustained by ancestral knowledge and connection to place. This work is a valuable contribution to Indigenous studies, and it is yet another important reminder that Indigenous ways of knowing and being have much to offer in the way of theory and methodology, and not just for literary studies but also for other fields such as Indigenous politics, religious studies, cultural studies, and more. My point is best reframed as a two-part question: What does it mean to carry out a literary analysis grounded in traditional Kanaka Maoli values and aesthetics, which are informed by Kanaka Maoli ways of knowing and being, and how can this approach serve as a model and be applied to other areas of study?

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A Chosen People, A Promised Land: Mormonism and Race in Hawai‘i, by Hokulani K Aikau. First Peoples: New Directions in Indigenous Studies Series. Minneapolis: University of Minnesota Press, 2012. ISBN cloth, 978-0-8166-7461-9; paper, 978-0-8166-7462-6; xiii + 232 pages, photographs, notes, glossary, bibliography, index. Cloth, US\$67.50; paper, US\$22.50.

Hokulani K Aikau’s *A Chosen People, A Promised Land: Mormonism and Race in Hawai‘i* critically reflects on the history and contemporary life of Native Hawaiians and Pacific Islanders in the Mormon Church, with a focus on how the North Shore town of Lā‘ie, O‘ahu, developed into the Mormon community it is today. The book’s central concern is with the seeming paradox of how “colonial religious traditions such as Mormonism can be lived and inhabited as sites and sources of indigenous cultural vitality” (xii), which Aikau argues hinges on an “ideology of faithfulness” embedded within the discourse of Polynesian people being designated a “chosen people” by the Church of Jesus Christ of Latter-Day Saints (LDS). The book provides both an essential history of the establishment of Mormonism in Hawai‘i and an ethnographic account of what Mormonism means to Native Hawaiians and other Pacific Islanders who first migrated to Lā‘ie to serve the Church in the early to mid-twentieth century. In productive conversation with Pacific studies, Indigenous studies, and Hawaiian studies, Aikau is deeply critical of the roles the LDS Church