Voices of Fire: Reweaving the Literary Lei of Pele and Hiʻiaka. By kuʻualoha hoʻomanawanui. Minneapolis: University of Minnesota Press, 2014. 312 pages. $75 cloth; $25.00 paper.

A Kanaka Maoli (Native Hawaiian) proverb reminds us that "*i ka ʻōlelo nō ke ola, i ka ʻōlelo nō ka make*" ("in language there is life, in language there is death"). Author kuʻualoha hoʻomanawanui's *Voices of Fire: Reweaving the Literary Lei of Pele and Hiʻiaka* takes as its subject a historical period when perhaps this proverb was most apt. In the late nineteenth and early twentieth centuries, amidst the encroachment of American political and economic forces, indigenous narratives flourished in Hawaiian-language newspapers. As their cultural and political sovereignty was under attack, Kanaka Maoli from all walks of life submitted *moʻolelo* (histories, stories) to newspapers in the hopes of maintaining an indigenous worldview and preserving their language and knowledge for future generations. Focusing in particular on the "polytexts and politics" surrounding narratives about the volcano goddess Pele and her younger sister, Hiʻiaka, in *Voices of Fire* hoʻomanawanui presents the first book-length study of the literary, intellectual, and political traditions to emerge from the publication of *moʻolelo* on Pele and Hiʻiaka. Arguing that Native Hawaiian literary nationalism began with the publication of these *moʻolelo* in the mid-nineteenth century, *Voices of Fire* examines how various versions reveal the interweaving of oral and written traditions to produce a specifically Kanaka Maoli literary tradition that flourishes today.

From the outset, *Voices of Fire* epistemologically (re)orients the reader as it relies on indigenous language, knowledge, and cultural metaphors to ground its literary analysis. *Mokuna* (chapter) 1 centers the text in Kanaka Maoli perspectives and adroitly provides a general overview of the history of Hawaiʻi. Beginning with the Kumulipo—the cosmogonic genealogy that traces the creation of the universe through the successive births of plants, animals, gods, and humans—hoʻomanawanui provides "a Maoli accounting of history" that emphasizes how kinship ties undergird Kanaka Maoli epistemologies, identities, and constructions of the *lāhui* (race) as both nation and people (4). Placing discursive weight on the metaphorical and figurative kinship ties around which they were based, hoʻomanawanui deftly describes the formation of political organizations and nationalist newspapers in response to foreign encroachment, and provides an overview of the Pele and Hiʻiaka *moʻolelo* which these organizations and publications drew upon.

Mokuna 2 uses the metaphor of *lei haku* (braided lei) to describe the interweaving of oral and written stories and storytelling techniques that occurred during the Hawaiian Kingdom's adoption of the written word in the early nineteenth century. Rather than position the multiple, overlapping, and variously contradictory or consistent versions of *moʻolelo* as problematic, the author affirms this process of literary production and consumption to be specifically Kanaka Maoli. *Makawalu* is a Kanaka Maoli concept (literally, "eight eyes") that invites multiple perspectives, engaging difference as a method of affirming traditional knowledge. The preservation of multiple perspectives, hoʻomanawanui argues, also counters the settler-colonial desire to contain and erase the indigenous population through discourse of the "vanishing native": "ignoring the

moʻokūʻauhau—the genealogy and context of the stories, steals the mana [spiritual power] of the moʻolelo and their ability to empower Kanaka Maoli, enlighten others, and transform the world" (48). Drawing on Hiapo Perreira's identification of twenty-four *meiwi*, or traditional Hawaiian poetic devices, hoʻomanawanui provides several examples and identifies the ways they create a specifically Kanaka Maoli literature rooted in oral traditions and performance.

Mokuna 3 asks questions about indigenous intellectual traditions and indigenous literary criticism, broadly conceived, as well as Hawaiian literary criticism more specifically, through an exploration of certain *meiwi* in the first complete publication of the full Pele and Hiʻiaka *moʻolelo*, J. M. Kapihenui's "He Moolelo No Hiiakaikapoliopele." hoʻomanawanui asserts that "an ʻŌiwi intellectual tradition comes mai ka pō mai, mai nā kupuna mai, mai ka waha mai"—that it is rooted in stories and traditions passed down from the time of creation to the present, from ancestors' knowledges and experiences, in both oral and written forms (89–90). This accumulation of myriad perspectives and knowledges produces an ʻŌiwi intellectual tradition that accommodates multiple modes and resists a singular, definitive narrative. hoʻomanawanui's analysis points out the many ways Kapihenui's text is not just a translation of the oral to the written, but also a transitional text that reveals how ubiquitous performative aspects of Hawaiian culture such as *hula* (dance) and *oli* (chant) were imbricated into a literary tradition.

Mokuna 4 explores how Kanaka Maoli writers and editors used various Pele and Hiʻiaka *moʻolelo* across different venues to highlight particular cultural values and skills, which hoʻomanawanui reads intertextually to trace an early literary nationalism that is also concerned with preserving indigenous intellectual history. Of particular interest is hoʻomanawanui's exploration of Kaili, the pen name of Emma Kaʻilikapuolono Metcalf Beckley Nakuina, the daughter of a Hawaiian *aliʻi* (member of the ruling class) and an American businessman. Noting that Nakuina—a bicultural, polyglot socialite—is the only Maoli writer publishing Pele and Hiʻiaka *moʻolelo* extensively in English during her time, hoʻomanawanui invites the reader to grapple with the nuanced questions of intent and audience(s). The comparison of Nakuina's texts with other contemporary English-language accounts of Pele and Hiʻiaka written by *haole* (foreigners) such as Nathaniel B. Emerson, whose well-known work hoʻomanawanui contextualizes as full of inaccuracies and plagiarism, reveals how indigenous narratives are left vulnerable to mistranslations and misappropriations within broader literary studies.

In the case of Pele and Hiʻiaka *moʻolelo*, hoʻomanawanui identifies a key difference between the divergent trends of indigenous literary nationalism and collections of settler-colonial folklore: *mokuna* 5's exploration of *mana wahine*, "the physical, intellectual, and spiritual (or intuitive) power of women" which "embodies feminist ideas although 'feminist' is a problematic term because mana wahine predates the Western concept" (132). *Mana wahine* could be expressed in overt ways, for instance, the mention of Hiʻiaka's use of her *pāʻū uila* (lightning skirt). It could also be more covert, as hoʻomanawanui reads passages about one woman's expression of her knowledge as a metatextual "vehicle . . . to instruct the audience" (134). In addition to its literary applications, as a specifically Kanaka Maoli iteration of an indigenous feminism, *mana wahine* also weakens the pillars on which settler colonialism stands,

which are often heteronormative and patriarchal. *Mana wahine* as both instruction and inspiration is a helpful launching pad for hoʻomanawanui's larger argument about Pele and Hiʻiaka *moʻolelo* as a *hulihia* discourse in *mokuna* 6. Drawing on their ability to refashion or overturn all aspects of the Kanaka Maoli world—from the physical world through lava flows and vegetation, to the figurative world through the reworking of social networks—she identifies ways Pele and Hiʻiaka *moʻolelo* were printed as markers of cultural endurance and political solidarity during perilous times. The final chapter traces an arc of literary nationalism through those times to the present day, closely reading how contemporary poets such as Haunanai-Kay Trask, Jeanne Kawelo Kinney, Alohi Aeʻa, Jamaica Heolimeleikalani Osorio, Brandy Nālani McDougall, and hoʻomanawanui utilize Pele and Hiʻiaka *moʻolelo*.

Voices of Fire successfully operates on multiple levels and will be of great interest to both students and instructors, both literary scholars new to Native Hawaiian studies and those well-versed in it. For instance, detailed charts of the literary *moʻokūʻauhau* of Pele and Hiʻiaka *moʻolelo* and the characteristics of Hawaiian orature and literature are invaluable resources. The glossary and extended definitions of key terms in the introduction are also exceedingly useful. They remind the reader that an indigenous language and discourse center the text, but also make it accessible for those unfamiliar with that discourse. In addition to her culturally centered literary analysis, hoʻomanawanui provides original translations of the *moʻolelo* she examines, in effect extending the vibrant literary and oratorical debates and inviting future generations of scholars to continue the work.

At every turn, her argument and methodology are reinforced as the text's form supports its content: the book opens and closes in *pule* (prayer) and each *mokuna* begins with a *mele* (song) from the Pele and Hiʻiaka *moʻolelo* that emphasizes its goals. This emphasis on orality and performance remind the reader that these *moʻolelo* and the people they describe are living, dynamic beings. The author also weaves her personal histories into the beginning and end of each chapter—performing *hula* at *wahi pana* (storied places) or protesting geothermal energy efforts on the island of Hawaiʻi, for example—emphasizing the weight of Native lived experience and again revealing the ways contemporary Kanaka Maoli draw strength from these *moʻolelo*. *Voices of Fire* has not only moved forward the fields of Native studies and literary studies, it has, to extend the book's metaphor, added one more strand to the literary *lei* of Pele and Hiʻiaka.

Joyce Pualani Warren
University of California, Los Angeles

Wastelanding: Legacies of Uranium Mining in Navajo Country. By Traci Brynne Voyles. Minneapolis: University of Minnesota Press, 2015. 304 pages. $87.50 cloth; $25.00 paper.

In *Wastelanding*, environmental and gender scholar Traci Brynne Voyles follows historian Peter Iverson in arguing that white incursions into Diné Bikéyah were an