

deserting in 1842 to live among the people of Taipivai on Nuku Hiva in the Marquesas Islands. Melville's first novel, *Typee* (1846), fictionalizes his experiences in the Marquesas, and his *Moby Dick* (1851) was partly inspired by Owen Chase's 1821 account of a shipwreck in the Pacific. These points provocatively suggest that Melville left a child on Nuku Hiva and that Vaki—who is also called Heremanu—is his descendant. The Melville connection deepens when Alex's assistant Fay—a possible shortening of "Fayaway," the native female object of desire in *Typee*—assaults Philippe and steals a set of sacred drums. Considering the many and questionable representations of Pacific Islanders in Melville's oeuvre, as in that of many other European and American writers' works, Brotherson's adoption and re-envisioning of Melville and his characters seems only fitting, but Brotherson does so respectfully, acknowledging Melville as a part of his own and Vaki's literary genealogy.

The reader of *The Missing King* is in for an enjoyable and elaborate journey that reveals a complex network of interrelations comprised by the contemporary Pacific experience. It is a tremendous achievement for both Brotherson and Anderson to have given French and English readers a further way—as Henri and John write on the Bible they give to Vaki—to "read, read, read, and read again, to open that door and set free the full force of the words of your ancestors' language" (192).

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Daughters of Fire, by Tom Peek.

Hana, Hawai'i: Koa Books, 2012.
ISBN 978-0-9821656-2-1, xiii + 495
pages, maps, illustrations, glossary.
Paper, US\$20.00.

One of the newest books from Arnie Kotler's groundbreaking Koa Books is Tom Peek's debut novel, *Daughters of Fire*. Gracing its cover is the much-celebrated painting by the late Herb Kawainui Kane, *Pele, Goddess of Volcanoes*. A tightly woven work of fiction, Peek's book is attracting deserved recognition. In 2013 the Independent Book Publishers Association awarded Peek the Benjamin Franklin Silver Medal for Popular Fiction for this work. *Daughters of Fire* voices a trenchant critique of the politics of development during the period following Hawai'i's "statehood" and brings the potent effects of discourses such as economics, tourism, science, and technology into direct dialogue with the profoundly spiritual aspects of the volcanic 'āina (land) of Hawai'i Island.

The story begins when Gavin McCall, an Australian astronomer, pays a visit to Hawaiian archaeologist Maile Chow in order to learn about volcanoes—the subject of his own research is a volcano named Pele on a moon of Jupiter. The budding romance between the two scientists, native and nonnative, leads them to witness a murder on the active lava flows near Kalapana. Also witness to the murder is a young photographer from Minnesota, Jimmy Andersen, who seeks refuge with another expat Minnesotan, Captain Jack. With the help of the fisherman Aka Kaikala, Maile, and Gavin, Captain Jack

works to rescue the photographer from the tangled net of crime. Solving the murder leads the group—and the reader—through a thicket of political intrigue, investigating the unspoken connections between developers, politicians, and the local syndicate. These parties are connected in the novel by Andy Lankowski, a veteran political infighter who has offered his services to the weak governor, Calvin Kamali'i. The narrator provides this finely etched characterization of Lankowski: "But [his] loyalties lay with the haole [white people], and he sensed—like the mongoose who knows when a nest is unattended—that eggs were available for the snatching. The governor, by that time weary of criticism . . . gladly accepted the offer of a man who could prowl his way around the shadowed corners of the unseemly establishment" (60). But the main character of the novel, one must acknowledge, is Pele herself. It is she who upends the plans of a developer, Conway, whose mega-resort on the slopes of Hualalai is threatened by a volcanic eruption and earthquake at its grand opening.

Peek brings the advantage of several lifetimes to his debut novel. Prior to coming to the islands, he specialized in energy and technology planning as well as economic and environmental sustainability—long before these terms became buzzwords for a new kind of developmentalism. For close to a decade he worked for the University of Minnesota's Center for Urban and Regional Affairs, writing public policy studies and articles on energy, environmental issues, public finance, and education. Becoming disillusioned with the world of economics and politics, he found his way to the Pacific on a

sailboat, eventually landing in Fiji just as Colonel Sitiveni Rabuka's soldiers were engaged in the second 1987 coup. Later, in Hawai'i, he worked as a mountain and astronomy guide at Hale Pohaku on Mauna Kea as well as in Hawai'i Volcanoes National Park, where he served as an eruption duty ranger on the active lava flows. He was also the primary writer for the new exhibits in the Kilauea Visitor Center and consulted regularly with the park's Kūpuna (Elders) Council. *Daughters of Fire* contains illustrations by the celebrated artist John D Dawson, known for his lifelike commissioned paintings and sketches of animals and plants for National Geographic, the US Postal Service, Hawai'i Volcanoes National Park, and Grand Canyon National Park.

Daughters of Fire is a book whose most immediate strengths lie in its wide popular appeal and its mixture of romantic adventure tale and noir. Even more, however, it is Peek's keen sense of place that nourishes the lives of his characters, allowing them to resonate profoundly with the texture of island life such that they emerge from the page and take on a power and life of their own. Places come alive for the reader on every page of this taut, deftly constructed novel. This is an unforgettable work of fiction that will have much to say to readers of each generation, for it marks a definite shift in engaging and delineating the forms and responses to colonialism in its various contemporary formations, including the changed demographics of newer forms of settler colonialism. Peek is a storyteller extraordinaire cut from an older cloth, seldom seen today. If there are any questions left

unanswered by Peek's novel (which vaults at various points into political analysis), this reader urges an even keener attendance to the historical silences around the stands taken by people of all ethnicities against development in the islands, successful or not. Nevertheless, his sweeping, epic novel allows us to glimpse the hidden world that has stymied these collective efforts and what can be learned for the future, which is now. This is the uneasy and provocative invitation that Peek's novel issues to the reader: to dig beneath the surface of politics-as-usual.

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Managing Modernity in the Western Pacific, edited by Mary Patterson and Martha Macintyre. St Lucia: University of Queensland Press, 2011. ISBN 978-0-7022-3900-7, 336 pages, figures, maps, notes, bibliography, index. Paper, US\$37.95.

The premise of *Managing Modernity in the Western Pacific* is that the many-faceted character of modernity in the western Pacific becomes visible in its active management at both micro and macro levels. As the contributors to this volume lay out, modernity's management occurs in practices of and engagements with economic development, millennial capitalism, and globalization. In so doing, collectively they draw nuanced ethnographic attention to the manners in which acts and institutions of management sometimes reflect and reify and sometimes contest contemporary common-

sense and logics. Aiming to identify which areas of everyday life constitute domains for managing modernity, contributors seek to distinguish "sheer contemporaneity" from aspects of modernity that can be recognized as such. Explicitly in conversation with African studies and specifically with Jean and John Comaroffs' work on millennial capitalism, this volume engages with "classic" topics in the anthropology of Melanesia including personhood and exchange while also exploring topics from the emerging anthropology of finance including investment, financial institutions, and tax regimes.

Patterson and Macintyre, followed by Richard Sutcliffe, begin by theorizing enchantment as central to the workings of millennial capitalism. The two editors suggest that just as Africa has figured heavily in research on development and emerging forms of capitalism, the western Pacific is a particularly illustrative place to examine enchantment as both reflective of global forms of millennial capitalism and constitutive of capitalist practice in the region, including not only Papua New Guinea, Solomon Islands, Fiji, and Vanuatu (which are often included in "Melanesia") but also the Cook Islands.

In the introduction, Patterson and Macintyre go to great lengths to consider "development and its dilemmas" (9). They seek to debunk stereotypical images of nations in the western Pacific as "sucking away vast aid monies into 'unresponsive economies'" (4) or of Pacific peoples as naive or "financially illiterate" (174). Instead, they examine the discourse around blame for failed development