

evident that there have been similar shifts in New Zealand, Canada, and the United States. Certainly the analysis that Strakosch has developed in this book provides, as was her aim, a set of conceptual and analytical tools that will be useful for facilitating detailed empirical accounts of other settler-colonial contexts and of neoliberal indigenous policy in its manifold expressions.

Globally it is evident that neoliberalism remains ideologically dominant and that the impact of neoliberal policy regimes is often experienced most starkly by vulnerable and marginalized groups and polities. Strakosch's work is important in illuminating the complex ways in which settler colonialism is rearticulated through neoliberal frameworks, rather than transcended by them, as technocrats and advocates of New Public Management might maintain. Neither settler colonialism nor neoliberalism are benign, nor are they ideologically neutral. Rather, they act together to promulgate a view of indigenous subjectivity as deficient, lacking in capability, and requiring top-down paternalism in order to be more "correctly" engaged in the marketized mainstream. These views are both typical of broader understandings of contemporary, neoliberalized political relationships and unique to settler-colonial contexts with their abiding logics of containment and elimination of indigenous polities. While this book does not offer a pathway out of this ideological morass, it more than succeeds in its aim of developing a deep and sophisticated understanding of how and why indigenous policy seeks to extend control over indigenous lives.

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Prudence. By David Treuer. New York: Penguin Group, 2015. 253 pages. \$27.95 cloth; \$16.00 paper; \$34.95 audio.

Prudence revolves around a split-second accident that irrevocably changes the lives of the individuals involved. While the accident itself bursts with tension and ambiguity, the way Treuer weaves the story forces readers to meditate on the quiet, painful, and prolonged aftermath of such an event, which is ultimately what makes this novel so notable. As a result, in *Prudence*, the echoes of the tragedy ring much louder than the accident itself, as the characters take ten years to unravel the string of events that led up to the central incident.

Frankie Washburn, a recent graduate of Princeton, has returned to his family's northern Minnesota vacation home, known as the Pines, to spend one last summer before heading off to fight in World War II. Awaiting Frankie's arrival are his parents, Emma and Jonathan, an Ojibwe elder who is the Pines' caretaker, Felix, and a childhood friend of Frankie's, Billy, who is also Ojibwe. While Frankie's return has brought about anticipation and excitement, the talk of the town that day revolves around a German who has escaped from the prison camp that sits just across the river from the Pines. Determined to become a hero, Frankie is adamant about finding the escaped prisoner and recruits Felix, Billy, and other friends to join him. When the search party

hears rustling in the distant bushes, they believe they've found the German, but when a shot is fired, rather than a German prisoner, they find two Native American girls, one of whom the shot has hit, leaving her dead as her sister wails with insurmountable grief. The surviving girl is the eponymous Prudence.

The accident occurs in part one, and because the narrative is divided into four parts, the majority of the story takes place afterward. This particular structure serves as one of the ways in which *Prudence* achieves its powerful meditative feeling. Furthermore, because it shifts between character, setting, and time-period, the narrative does not have one particular narrator, so the reader is granted access to the evolving thoughts and feelings of the individuals involved in the accident as they replay that critical moment over the next ten years.

Take, for example, Frankie, who in 1944 is stationed in Midlands, England. While serving as a bombardier and causing severe destruction, Frankie's thoughts remain muddled with the 1942 accident. Unlike many of his colleagues, Frankie does not feel an overwhelming sense of fear due to the accident: Frankie "wasn't any more scared in the nose of the B-17 than he was after that day in the woods behind the Pines" (143). In addition to affecting his mind-set in the war, the accident also leaves Frankie guilt-ridden. In a letter to Billy, Frankie writes, "I always end up going over that day in my mind, thinking how it could have, how it should have, turned out differently . . . I worry about you most of all" (149).

Needless to say, Frankie is not the only one whose life has been changed. Consider another example, this one from Felix. It's Christmas of 1944 and Felix continues to live at the Pines, working as the caretaker. However, in addition to caring for the property, he now cares for Prudence and considers her to be a daughter. And like Frankie, Felix regrets his actions that tragic day: if only he had "checked the dock instead of taking the boys out into the woods to look for the German, he might have had two daughters" (158).

As these two examples show, the constant revisiting provides clarity about the details of the event itself, and by the end of the novel, the reader finally has answers to the many questions surrounding the event. Why does Frankie feel so much guilt about the accident, especially in terms of Billy? Why does Felix wish he had checked the dock that day? Why were Prudence and her sister walking through the woods? Because answers are eventually provided, *Prudence* can be read as a mystery and, in this vein, it is imperative to mention the novel's prologue. Interestingly, the prologue of *Prudence* opens the same way many murder-mystery novels do: with the discovery of a dead body. However, the prologue is set in 1952, ten years after the tragic accident, and as a result the prologue encourages readers to wonder how this death relates to the rest of the story. Like the unveiling of key elements about the accident, Treuer eventually reveals how the death in the prologue functions in relation to the central tragedy.

The retellings also convey the complex perspectives regarding the identities and relationships between the characters. In particular, the aftermath prompts the reader to investigate assumptions about race, gender, and sexuality, as well as how these characteristics intersect. For example, the Ojibwe characters—Felix, Billy, and Prudence—are not afforded the same opportunities or privileges as the non-Native

characters, the Washburns. At the same time, the female characters appear to have less agency than the men, since their lives are often dictated by their choices of men. For example, Emma constantly dotes upon, worries about, and hovers around Frankie, while Prudence, on the other hand, experiences a life of loss and trauma, due to having an absent father and being sexually assaulted. And even though the men may appear to have more opportunities—Jonathan is a medical doctor and Frankie attends Princeton—the men must also risk their lives to protect the nation. And, finally, the novel deals with sexuality and the expectations regarding femininity and masculinity. Many times, Prudence has sex with men, while Frankie and Billy must share their feelings for one another only in private.

In addition to spinning a masterfully complex and revealing narrative, Treuer also embeds moments of subtle intertextuality in *Prudence*. Anyone familiar with Ernest Hemingway's work, in particular the Nick Adams stories, will recognize characters like Dick Boulton, from "The Doctor and the Doctor's Wife" (1925) and Prudence from "Ten Indians" (1927). In doing so, Treuer speaks back to a well-known canonical author and re-presents indigenous characters in more fully sketched forms, creating an interesting dialogue between texts.

Ultimately, the characters of *Prudence* must navigate their own paths toward healing, and each chooses a different way. It is the nuanced negotiations that each character journeys that makes *Prudence* such a remarkable novel. As a result, this book is an interdisciplinary treasure and will be useful to students of American Indian studies, literature, and history, as it allows readers a close look at the exchange of perspectives between Native and non-Native people in a specific place and time in American history.

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The Pueblo Bonito Mounds of Chaco Canyon: Material Culture and Fauna. Edited by Patricia L. Crown. Albuquerque: University of New Mexico Press, 2016. 296 pages. \$80.00 cloth.

Pueblo Bonito is widely considered to be the focal point of the Chaco world, an interacting group of pueblos stretching across a huge area of the Colorado Plateau, most active in the eighth through thirteenth centuries C.E. Pueblo Bonito is the archetypical Chaco great house, with structures that are larger and more formally constructed than the houses in the communities of habitation sites with which they are associated. Some of the larger great houses have large, formal mounds. These mounds have been the subject of much speculation during the lengthy span of Chaco archaeology, which is nicely summarized in this volume's introduction. In spite of their volume and interest, relatively little excavation has been done in these mounds and even less done by modern standards. The mounds in front of Pueblo Bonito are especially large, and unlike other great houses, there are two. Most of the excavation that has occurred at