

Marginalized Narratives: The Representation of Sioux In Ordinary Grace by William Kent Krueger

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ABSTRACT

Colonialism has profoundly impacted mainstream society, causing divisions within indigenous communities, especially the Sioux. This study investigates the significance of counter-narratives in supporting marginalized Indigenous communities. Despite the end of the colonial era, indigenous populations are often misrepresented in literature and media, often from the perspective of the colonizer rather than the colonized. This research aims to understand why, even in post-colonial times, Indigenous populations are still mentally subjugated in literature and why they are stereotypically portrayed. The main reason for this biased attitude is cultural differentiation and the inability to understand the culture of the indigenous communities. The study will examine how most literary narratives suppress the voices of native communities and propagate biased white narratives. It will also analyze how the portrayal of indigenous populations in literature, from the perspective of certain characters, negatively impacts them. The research will utilize Gayatri Chakraborty Spivak's concepts of marginalization and Derrick Bell's emphasis on counternarratives. William Kent Krueger's book *Ordinary Grace* will be an example of how Native American characters with a Sioux cultural background can highlight the marginalization of Dakotans and offer a counternarrative to elevate their voices. As a result of this research, Indigenous counter-narratives must attain an unbiased aesthetic perspective toward the real-world population. This requirement may foster equality and the idea of gratitude among marginalized and non-marginalized groups, respectively, without taking a biased stance toward any group.

Keywords: Identity, Marginalization, Counter-Narratives, Stereotypes, Racism

1. INTRODUCTION

According to the Oxford English Dictionary, the definition of marginalization is to make or portray that someone is not in power to say or make a decision. This refers to the lowest rung of the social hierarchy, which is kept at the periphery with the assumption of a lack of definite skill and importance. There are many great examples in history concerning such marginalized groups, whether it be the Dalits in India or the Native Indigenous populations of settler countries like America, Australia, or Canada. Due to their marginalization, these peripheral strata are not given enough thought, and their voices are forever dominated in the long run.

Marginalized narratives have been a theme since the advent of the 20th century, where the voices of the oppressed based on socio-political reasons are a main theme, providing them with a voice to be heard. Speaking about them from a counter-narrative perspective, Stefnaic and Delgado say, "They constitute of who we are, the basis on which we judge 'new' narratives---such as one about an African American who is a genius, or a hardworking Chicano who holds three jobs." (Delgado and Stefnaic, 9)

Since the founding and the settlements in America, the life of the Indigenous population has been marred with genocides and oppressive ideologies to the point where the world has started assuming them to be extinct. Authors like Tommy Orange made an effort in English literature in America to portray the image of the Indigenous by bringing the Indigenous voice to the forefront, breaking the stereotypical imagery people have imbibed regarding the Natives, but somewhere or the other, these narratives have not been sufficient to voice the opinion of the Indigenous population as marginalized.

Crime fiction is a genre of literature that has existed since the 18th and 19th centuries. It has intrigued audiences and shared the stories happening around them in due detail. With the emergence of novels by Dr. Samuel Johnson, this was a prominent genre that delivered information cryptically and easily digestibly to the audience. Authors like Sir Arthur Conan Doyle and the Queen of Crime herself, Agatha Christie, are known workers in various subgenres of crime fiction, including detective fiction and mystery fiction. Since their existence, the genre has been a prevalent medium for sharing existing crimes as fictional stories.

William Kent Krueger is an independent crime fiction novelist and a part-time journalist. Born in Torrington, Wyoming, United States, on the 16th of November 1950, Krueger was known for exposing the dark truths of society through his work. His use of imagery and background helps to connect the reader intuitively to the circumstance. Conferred with many awards from 1988 to 2013, some of the most prominent works are *The Devil's Bed*, *Ordinary Grace*, *This Tender Land*, and *The River We Remember*. Some of his contributions to anthologies are *Before Swine* in *The Silence of the Loons*, *Hixton* in *Crimes*, and *Bums* in *US Noir*. He is mostly recognized for his work on the Cork 'O' Connor series,

Ordinary Grace, one of Krueger's stand-alone novels in 2013, is based upon the turmoil of an affluent kid with expectations of society. Krueger's works are also reflective of the Native American reservations and events like the Great Uprising. Krueger, in his work, talks about the culture and history behind the lives of certain Native American tribes through his characters, weaving their pain and suffering through his work. Krueger helps them to have a voice of their own and provides readers with an opportunity to diverge from dominant narratives and listen to the subjugated voices of the Indigenous community.

In her work *Can the Subaltern Speak?* Spivak advocates the rights of subaltern groups, focusing on marginalized groups and requiring a voice to support and alleviate their opinions. This theoretical framework was groundbreaking and widely influential in breaking down and understanding how the West erased the existence of Indigenous culture, oppressing and exploiting the various people belonging to different colonies. Spivak's work was universal in not only understanding the degrees of marginalization of the Dalits but also various other populations.

2. DISCUSSION

Mary Stoecklein, in her thesis titled *Native American Mystery, Crime, and Detective Fiction*, discusses the concept of counter-narratives. Citing Frances Washburn, she says, "In general, Native American literature has the power to inform and transform the readers." Stefnaic and Delgado compiled the works of Derrick Bell and his views into their presentation through the work *Critical Racial Theory: An Introduction*. As his successors and mouthpieces state the importance of counter-narratives, Delgado says "The 'legal-storytelling' movement urges black and brown writers to recount their experiences with racism and the legal system." Talking about the objective of counter-narratives, Stefnaic mentions that it is "to apply their unique perspectives to assess the law's master narratives." (Delgado and Stefnaic, 9)

This is one hundred percent true. Since the settlements, Native American literature has aimed at making the world aware of its existence as an ethnic group suffering marginalization. Since the settlement history, the settlers have suppressed Native American beliefs and ideologies in place of getting lands. Historically, their traditions and spiritual processes have been demonized, forcing them through programs meant to erase their cultural roots. This idea of emaciation and suppression has been a subservient theme of Krueger's works, which focus on preserving culture as a part of one's diminishing identity with honor and resilience. By portraying Native American characters with proper respect, Krueger requests a sensitive and more amicable understanding by the reader towards the Native American characters.

He challenges readers to study the Indigenous population, not from a dominant perspective but from the perspective of the one being dominated, which perpetuates systemic oppression. The injustices done to the Native American population reflect ulterior motives from a contemporary yet historical perspective. These injustices reflect the broader historical and contemporary struggles of Native American communities, which continue to fight for the recognition and preservation of their cultures and identities. Every expedition in American Civil History is an exemplary idea from a political standpoint.

Krueger voices his opinion regarding this social idea by supporting the voices of the marginalized few in their endeavors and existential crises. He aids the writer in being sensitive towards the Native American population. According to the Census Bureau, from 2010 to 2020, the Native American population increased from 1.6% to 2.9%, i.e., from 52 million to 85 million. This ratio helps us understand that though the Native Americans have a significant part in the country, media and social handles depict them as extinct since history. Many crime narratives culturally appropriate the Native Americans either as a child stealing gypsies or mystics, creating a stereotypical mindset with regards to them as individuals.

The given census also supports the argument of Richard Stefnaic and Delgado that racism is a normal science and not aberrational; according to the successor of Derrick Bell, racism can be found in day-to-day life, which refers to the point that not only colored people but Native Americans also face bias daily due to their social and cultural background. Though race biologically differentiates the physical characteristics of human beings, socially it takes almost every bias towards even the humans belonging to the same race, either through the social or behavioral system.

When talking about the marginalization of the Indigenous population in her paper *Indigenous Representation in Media and the Importance of Personal Narratives*, Asmi Rehana states, "Validation is a key factor in media representation for underrepresented and minority groups in media as their stories have already been suppressed by larger groups." This depicts the value addition that is already spoken by Bell. Bell, in one of his theories, talks about the importance of counternarratives and how important they are against dominance.

Counter-narratives are very important to balance the supremacist narratives, as they help balance out the dominant narrative

and create an unbiased narrative. These narratives help in understanding the plight of the marginalized communities; seen from the perspective of Spivak's research, these counter-narratives help to generate a voice for the subalterns, as they do not have a voice of their own, through propagating and understanding the concept of counter-narratives that, in support of the marginalized communities, helps to provide worth to their suffering and hard work.

In one of her lines in the paper, Spivak states, "Whether in the First World or the Third, the pure form of consciousness remains an idealistic bedrock, which, dismissed as a second-order problem, often earns it the reputation of racism and sexism" (Spivak, 286). Here we can find through her words how Spivak conveys her thoughts about postcolonial reason, which, when biased or sidetracked, becomes racial or gender bias. She reasons that for the development of such 'conscious' it is necessary that it is associated with 'knowledge' which, if seen from Bell's perspective, refers to the idea of 'counter-narrative'.

Krueger, using characters like Warren Redstone and Danny 'O' Keefe, depicts the idea of counter-narratives required to respond to the dominant white narratives where a stereotypical mindset concerning the indigenous population is prevalent, leading to their characterization being one-way: that of people who are savages or mystics rather than mere humans like any other. Through the lens of subaltern theory, these can be seen as ways in which the West tries to erase their identity as Indigenous, silencing their anguished voices towards the oppression they faced.

A Reflection Towards Subaltern Attitudes in William Kent Krueger's Ordinary Grace (2014)

Being a mirror to society, literature, especially Krueger's, is highly applicable in raising awareness about systemic racism and influencing social attitudes toward the Indigenous population. For example, Frank in the novel *Ordinary Grace* (2014) states that racial bias is a result of an 'acid-burned' memory. Narratives that can focus on the marginalized voices leading to measurable changes within public policy or societal norms and have immense limitations like stereotypical mindsets, which hinder the fictional narratives in accurately representing the lives experienced by the oppressed groups; for example, Warren Redstone from others perspectives is a troublemaker.

Krueger balances storytelling by advocating the importance of counter-narratives when analyzing a discourse, especially concerning racial perspectives, as it provides aid to make unbiased decisions. Krueger's novels reflect the idea of the permanence of racism and the importance of counter-narratives to deal with the resultant attitudes when he conveys through Frank how perspectives are generated due to 'acid-burned' images or his reiteration of the statement of Andrew Myrick to Little Crow and the accompanied Natives to 'eat grass'. Even Richard Stefanic Delgado and Jean Stefanic support this ideological statement by stating how racism as a 'normal science' existed before settlements.

Danny, as Frank's guide, shows him the negative impact of biases against the Indigenous population. When Danny refuses to play the role of the Indian, Frank understands his pain and subsequently discusses the acid-burned memory left by the whites has made even the Indigenous population skeptical regarding peaceful existence, making them question the political hegemony and the social hierarchical structures as established with a frame of work. Such a situation is reminiscent of how Dalits, especially Dalit women, were treated through ostracization and stereotypical mindset, incapacitating them from fighting for their rights and becoming an image of uncivilized culture among the general public.

"Ever seen a dead man?" (Krueger,31), Ironically, a dead man here represents a free man, a person free from the concerns of social expectations, with the requirement of being worried about his identity. In sociology, identity is deemed extremely important as it categorizes a human being and provides necessities accordingly. In the case of marginalized communities, the concept of identity becomes a shackle, leaving them underprivileged and lacking progress without a voice. Here's where Spivak's concepts on the subaltern theory come into play. Through these lines, we can see how these Indigenous populations and their mistreatment are similar to the treatment of marginalized communities in India.

Spivak, in her works, spoke about this as being one of how the West silenced and erased the people they deemed lesser than themselves through forceful amalgamation and destroying the native roots, which can be highlighted through the age-old colonial mindsets we still harbor, rejecting our ideologies and accepting the ideology of the west due to the mental colonization we are still facing. Similarly, Bell's concepts as spoken by Stefanic and Delgado reflect the idea of how, through policies and political motivations, the settlers removed the indigenous population, making the world assume them to be extinct.

Warren's characterization of death as 'good' when he states, "This here was a good death." (Krueger, 31) reflects the idea of how the permanence of racism leads to psychological stress and how the marginalized population tries to look for a way of relief in death from the ongoing dominance and biased mindset of settlers. From Warren's perspective, death symbolizes freedom and peace from societal bondage without concern for oppressive attitudes. This is a concept of transcendental thought, where the indigenous populace wishes to transcend from the material thought process of the world to a peaceful life, which they seek in death.

"Just died. was sitting there talking one minute. The next he was lying there like that. Fell over. A heart attack maybe. Maybe a stroke, who knows? Dead's dead, that's all she wrote." (Krueger,32). This reflects their perception, which reflects the idea of spirituality of how they perceive the idea of death as simple as opposed to the complexities of life, especially the social dynamics, which are beyond their comprehension as they wish to lead a simple and carefree life as individuals, which they

cannot due to political pressures and thought processes making them suffer by the second.

"Name? I don't know. Know what he called himself. Skipper. Like he was a sea captain or something. Hell, maybe he was; who knows?" (Krueger, 32). "About as many friends as I got" (Krueger, 32) The idea of the name here reflects identity, especially from the Indigenous perspective. Since settlements, many of the Indigenous population have lost their existence and identity, thanks to the government policies introduced concerning the cultural erasure of the culture and language of the Natives, which is sometimes a constant theme concerning Krueger's works.

Addressing Frank's innocence, when Warren says that a dead body is not "like voting or a driving license" (Krueger, 32), one can only understand that identity as a part does not only provide legal support but also helps to define one's roots as an individual against the alien world where he has migrated due to unexplainable circumstances. Identity in itself is a vast topic to be considered, with only the tip of the iceberg surfacing as part of one's recognition as an individual to understand how society is not monotonous but that it is diverse in its acceptance of every form of society that complements its existence.

"Probably called to service in the second war to end all wars. Hell, maybe he really was a sea captain" (Krueger, 32), The second world war was a turning point both in history and literature as it provided a shift. This shift helped bring to the surface many historical developments and fissures in the generational graph. Some of the significant fissures came due to the colonial shift. These shifts led to various tensions; these tensions have been a significant part of literature, imbibing the themes of existential crisis and identity, making it one of the most prominent themes of literature.

"Know what I like about railroad tracks? They are always there, but they are always moving" (Krueger, 33). Through these lines, Krueger symbolizes how all beings are interconnected as humans but extremely different in behavior. This refers to Krueger's take on the fact that every society consists of humans yet due to a lack of gratitude for what we have, we are constantly moving towards conflict with one another based on strata composed and placed by us to segregate in lieu for privileges with regards to land, etc.

"Didn't mean anything, boys, nothing at all" (Krueger, 33) Through these lines, Krueger reflects on the death of freedom of speech; as Frank recounts later through the lines, both halves of society are affected by "acid-burned" images of each other's, which makes it difficult to express your opinion without hurting anyone's belief. Krueger, through Warren, refers to the muted cries of Indigenous voices for ages due to the stereotypically biased mindsets that led to the Indigenous roots. Krueger as an author navigates the challenges of representation concerning the indigenous population by understanding the history and providing a counter-narrative in response to the white imagery of the indigenous populace.

When writing about Indigenous characters, Non-Indigenous writers should approach with an open and unbiased mind. This helps them to write or create amicable characters and also provides a solution after studying them from both sides. Talking about the idea of exclusion and marginality in the context of postcolonial, Spivak points out the exclusion of the margins of even the center-periphery articulation (the "true and differential subaltern"); the analog of class consciousness rather than race consciousness in this area seems historically, disciplinarily, and practically forbidden by the right and left alike." (Spivak, 294-295) suggesting how both conservative and progressive forces hinder the development of the subaltern. Krueger's characters challenge the existing stereotypes by spreading awareness regarding the communities and sharing their thought and culture "You boys know what itokagata iyaye means? You, Danny?" (Krueger, 75). Through this quote, Warren shares the idea of vernacular culture by sharing the knowledge of his tongue and the tongue of most Sioux.

"It is Dakota. It means the spirit has gone south. It means Skipper's dead. Your mom or dad ever tried to teach you our language" (Krueger, 76). This quote reflects the idea and concept of how due to the permeance of racism and dominance of settlers. Stefanic and Delgado, in their works, speak about how during the settlements, the settlers made it a point to establish institutions for cultural erasure. This made a lot of Native Americans shift their roots, trying to copy the language and the lifestyle of the colonizers, alienating them from their roots forever.

"Fishing, Danny Boy, is purely a state of mind. Some men, when they are fishing, are after the fish. I am after things you could never set a barbed hook in." (Krueger, 75) This quote further emphasizes this point; through the idea of fishing, Redstone gives the idea of how people are in pursuit of freedom and power as relief from oppressive mentalities. Krueger, through this quote, discusses the idea of how the permanence of racism often leads to the impersonation of the colonials. Baudrillard emphasizes through his work that once the identity of the colonized changes, it is difficult to return to one's roots due to being unable to amalgamate in both ways.

Krueger's emphasis on the idea of Baudrillard's *Simulacra and Simulation* leads to an understanding of how the Indigenous population, due to ongoing stereotypes, tries to seek a new identity only to be left in the middle of neither being accepted in the other, as seen with Warren Redstone, who, for a significant period within the novel, stayed with the O'Keefe's family but couldn't stay in their house and couldn't roam outside, as explained by Danny "Mom and Dad don't talk about it. Uncle Warren showed up last week, and my mom took him in. She told my dad she had to. He's family. He's not so bad. Sometimes, he's kind of funny. He doesn't like staying in the house, though. He says walls make him feel like he's in jail." (Krueger, 76), This further emphasizes how oppressive mindsets work.

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language” (Krueger, 76). This quote reflects the idea and concept of how, due to the permeance of racism and dominance of settlers, the natives started losing their roots, as seen when Danny emphasizes that their language is ‘English’. Stefanic and Delgado, in their works, speak about how during the settlements, the settlers made it a point to establish institutions for cultural erasure. This made a lot of Native Americans shift their roots, trying to copy the language and the lifestyle of the colonizers.

Krueger in his works makes it a point to mention the trauma faced by marginalized groups; in this case, Warren Redstone, who, even after being a dominant male, is still counted as a marginalized person to the point that the people around him tag him as a troublemaker who wishes nothing but to cause trouble in the positive ambiance of society and is persecuted by higher agencies like the FBI, who curb him from spreading further rebellion. This idea aligns with Derrick’s idea of permanence in racism.

Talking about the *modus operandi* behind the idea of counter-narratives, they mention, “Still others study the way trial lawyers consciously or unconsciously construct narratives---theories of a case---that they hope will resonate with the jury and cause it to adopt their interpretations of what happened and reject those of the other side” (Delgado and Stefnaic, 38). Warren constantly delves into his past and reminds himself of how his people were kept on a leash through governmental policies, making it a point to curb the values and cultures of Indigenous people from being spread around, making it tough for them to exist. Said clearly explains this bifurcation by providing terms like Orient and Occident.

According to the theorist, the terms bifurcated the colonizers or settlers as the more privileged, more sophisticated, perfect group, while the Indigenous population was unsophisticated and uncivilized. Policies like training schools and land bills were some of the most common traits within the colonial period, where the foreign policymakers made it a point that those who were different from them would learn the white culture and leave behind their native roots. The best example we discussed is Danny’s answer that their language is English and not Dakotan, which tells us how deeply the settlement policies affected the Native community.

Spivak makes it a point in her works to support and alleviate the voice of the subalterns. Talking about the ‘color of the skin’ failing as an emancipatory signifier, Spivak says, “The necessary stratification of colonial-subject-constitution in the first face of capitalist imperialism makes ‘color’ useless as an emancipatory signifier” (Spivak, 294), emphasizing its complication as an identity to unify for revolution. The O’Keefe’s being situated at the outskirts of the flat and being subject to harsh and suspicious treatment is a nod to how Dalits in India were kept at the outskirts of the village. Despite being dependent on them for most of their menial and minimal work, Similarly, despite being the first people in their world, the Indigenous population even today has to live in fear of the stereotypical mindset and the ridicule and hateful portrayal of their kind by the settlers even today.

Nathan, Frank’s father, is going to console the O’Keefe’s for the trouble they are causing due to the ongoing rumors and suspicion. Oliver, his father-in-law, calls him a fool for showing compassion towards them, calling them troublemakers and blaming them for housing a person like Warren Redstone. Nathan openly admonishes this thought and states that Oliver is not angry with Warren for harming his granddaughter but because he is an Indian by birth. Nathan’s compassion for the Indigenous population is a nod to every thoughtful person who stands by the weak during times of crisis.

This scene is similar to how people who were compassionate towards Dalits were looked down upon by the upper-class society, who would ridicule them, calling them fools and sinners for helping someone lesser in origin than them by birth. This is an exemplification of Stefanic and Delgado’s words where racism like castes at one point is a normal day-to-day subject that did not emerge recently but has been harbored for eons, waiting for a perfect movement to use it as a part of division amongst people. The divide-and-rule policy applied by the colonials was just a spark to the already existing misconceptions towards one another, to build a superiority complex.

His expression of his gratitude to Frank: “I figure, I owe you my life.” (Krueger, 305) reflects his realization after eons of fighting for himself and his people and symbolizes his tired self and how he seeks solace in the end as an Indigenous person when he shares with Frank that he has found his relatives; it can be interpreted as how after ages of fighting for their rights, the Indigenous people found some ground to stay; this is but a milestone to achieving their identity as individuals in the society, as many still fear the racial bias they shall suffer in the hands of the settlers.

Spivak, through her work, discusses this idea of how those who try to find their voices always have someone to support them, yet in their fear they do not recognize themselves in a group of supremacists who try their level best to suppress and silence the voices emerging through the veils of anguish and fatigue. When Warren says that he ‘owes’ his life to Frank, one can see that Warren recognizes Frank as an exception from the ‘acid-burned’ image-bearing hatemongers, who exist just to trouble the Indigenous population and hinder them from achieving their freedom and voice. Frank is shown to be compassionate and understanding of the Natives.

Through Warren’s advice: “They are never far from us, you know,” “the dead. No more’n a breath. You let that last one go, and you’re with them again” (Krueger, 305) Krueger can be seen to have two interpretations: From a positive note, it refers to how the indigenous population is just a step away from achieving recognition in the eyes of the world, which was the idea

also propagated by Spivak in her work. On the other hand, it also refers to the 'last breath' as the last attempt to achieve freedom, letting go of all the concerns about the bias and stereotypical mindset about their existence in society.

Krueger's novels focus more on mystery and personal redemption, using Native American elements as part of the broader narrative landscape. In contrast, Indigenous authors focus their narratives on cultural identity, community, and the complexities of navigating their lives while staying honest with their heritage. Voicing the Indigenous narratives in his works, Krueger reiterates the idea of the permanence of racism and the importance of counter-narratives, which details the idea of subalterns concerning the Indigenous population. Krueger's novels voice the opinion of the marginalized communities, supporting them. Though a minor theme in a few of his novels, Krueger makes it a point to highlight this issue.

3. CONCLUSION

Hence, through the lines of this paper, we understand the advent of racial oppression in Krueger's works, especially from a subaltern perspective as propagated by Spivak, and how the West since the settlement times has silenced the Indigenous population, removing them from their roots through policies and mental colonial attitudes. We also see how, through the character of Warren, Krueger reflects on the necessity of counter-narratives in literature to provide subtle attitudes and remove dominantly biased narratives. Krueger, as an author, produces the plight of the Indigenous populations with proper understanding. His exceptional research in anthropology and social sciences as the foundation for his novel is commendable.

Though not the main subject of his novels, Krueger makes it a thorough point to write about the pain and suffering of the Natives, making the narrative two-sided and opening channels for the Natives to express their thoughts. Krueger's research into the field helps one to understand the historical wrongs and the idea of compassion. Expressing his hopelessness with the lack of understanding by people and the death of conscience, Krueger expresses how studying historical perspectives is only useful if one tends not to repeat the same mistake again and again, which is not a part of human tendencies.

According to him, humans always kill their consciences and repeat the same mistake frequently. Such an attitude impacts their guilt and also shows a lack of empathetic understanding for those who require their help. This kind reflects heartlessness, which is one of the main reasons for brutality and violence against the marginalized and rebels against authority, as seen historically through wars like the Great Uprising and the Peasants Revolt. The jurisdiction was challenged due to the oppressive attitudes displayed by the settlers. If seen from the subaltern's perspective, the lives of the Dalits and the lives of Native Americans are similar.

Spivak's concepts of subalterns and Bell's thoughts regarding the permanence of racism and the importance of counter-narratives help the researcher understand that, since the settlement periods, the indigenous population has been treated as subservient to the settlers. The induction of policies with regards to making the Indigenous rootless was a move to alienate them from society and make sure that they imbibe the white man's culture, forgetting their identity. Through Danny and Warren, Krueger displays how, if one chooses his way, he can successfully learn from the past.

Danny, though unknown to his roots, knows not to accept that which is not a part of his identity, as seen when he refuses to submit to the 'acid-burned' imagery. Warren, delving into his past, keeps on repeating the memories that pain him, leading to his anguish over the acid-burned imagery. Both are from the same background and share the same blood, yet their minds think differently. Danny depicts resilience while Warren portrays rebellion, leading to different paths ending on the same goal, gaining a voice to express their thoughts.

From the viewpoints of Danny and Warren, we can see how Krueger implies that to tackle supremacist ideologies, it is necessary to convey the story from a counter-narrative perspective, hinting towards the bias towards history as narrated from a supremacist perspective. This helps to strengthen the voices of the lesser known and helps them regain their identity against all odds that exist in society based on their image as an Indigenous population. Through continuous struggle, the Native people are still fighting for their rights to exist against their extinct image within society.

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