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## Unspoken Wounds: Gender, Trauma, And Legal Gaps In The Round House

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**Abstract:** This paper focuses on Louise Erdrich's *The Round House* as a deep examination of justice, trauma, and cultural identity within the Native American community, more set against the backdrop of a grisly crime on a North Dakota reservation. The novel grapples with the intricacies of tribal law, generational trauma, and the endeavor to find healing. Through the consciously nostalgic eyes of the young protagonist Joe Coutts, Erdrich speaks to the confluence of individual mourning and collective grief, providing insights into the systemic injustice faced by Native American communities. The paper also provides insight into storytelling, spirituality, and the psychological toll of unresolved trauma from the cultural eye, while placing the novel against a larger historical and legal backdrop. It now includes investigations into the gendered dimensions of some of this violence-in short, that the system works against Native women disproportionately. It is also an examination of how the gaps in legal jurisdiction led to the continued cycling of violence and trauma and closures denied to the victim-and their families. The paper also underscores the symbolic significance of the round house as a sacred space, disrupted by violence but nonetheless serving as a site of cultural survival. The relationship between generations depicted by storytelling unfolds how trauma is passed along and how resilience is learned through family and community. Through Joe's coming-of-age journey, mature insight into the moral complexities of justice and revenge is also developed. The paper intends to contextualize *The Round House* into a wider literary and sociopolitical discourse on indigenous identity, representation, and resistance. This work will also finally reflect on how Erdrich blends fiction and historical reality in telling this compelling tale of art and advocacy.

**KEYWORDS:** COLONIALISM, RESILIENCE, LEGAL JURISDICTION, TRAUMA, VENGEANCE, CULTURAL IDENTITY, JUSTICE, GENDERED VIOLENCE, SYSTEMIC INJUSTICE.

### I. INTRODUCTION

Louise Erdrich's *The Round House* is, on the other hand, a chilling interplay between the coming-of-age novel and legal thriller. The story centers on thirteen-year-old Joe Coutts, a boy on an Ojibwe reservation who finds it hard to deal with the savage assault on his mother, Geraldine. That journey gives Erdrich the opportunity of focusing on issues of tribal sovereignty, the failure of the U.S. legal machine, and the psychological baggage of violence on individuals and communities. This essay discusses the main themes of justice, trauma, and identity and shows how Erdrich weaves a personal and political narrative into one moving whole. The story is not only fiction but a mirror of the actual lived experiences of Native American communities while in the thick of an ongoing legal battle. The inadequate federal and tribal systems of law for crimes committed against Indigenous women form the nucleus of the story. It is the plaintiffs' and her family's opportunity to shine a light on the human cost of these gaps in the letter of the general and upon tribal law, pointing fingers at these systemic failures. In echoing how frustrating and helpless Native communities feel in light of the fact that the system does not dispense justice, as Joe's father Artina, that is, Bazil Coutts, a tribal judge, put it: "The law doesn't have teeth here" (Erdrich 102).

Erdrich describes coping with trauma as an experience covered in many layers made visible by silence, fear, and emotional withdrawal. After her attack, Geraldine's silence is representative of the silence imposed on Native women denied justice in the law courts. As Joe, who wants to deliver justice for him and has to discover the truth about his mother, grows, it becomes both a personal coming-of-age for him and a glorified emblem of a larger cultural struggle for recognition, respect, and incorporation in law.

Along with its critique of society and politics, *The Round House* portrays spirituality, storytelling, and cultural practices in aspects of healing and resilience. The sacred round house becomes the center of the narrative as a space crucial to spirituality and community. The violence done to it represents the greatest assault on cultural and spiritual values; a continuing place for reflection, healing, and finally confrontation with the truth.

Furthermore, the novel grapples with the moral complexity of justice and revenge. Joe's eventual taking the law into his own hands raises some difficult moral questions about justice outside of legalization. Erdrich doesn't tell us what should be done but rather makes us think about the emotional price and consequences that Joe's actions entail. This paper will focus on various aspects of Erdrich's storytelling with respect to the advocacy of voiceless voices, the intergenerational manifestation of trauma, and the convergence of legal and cultural systems against the backdrop of Native American identity. In discussing these themes through a historical and cultural lens, this study shall provide a rounded understanding of *The Round House* as a novel as well as a critique on social issues.

## II. THE LEGACY OF COLONIALISM AND LEGAL JURISDICTION

Erdrich sets *The Round House* within a context based on colonialism and legal issues that continue to weigh on the Native American tribes. Through themes derived from real-life struggles against jurisdictional loopholes, it is imagined that tribal courts have no jurisdiction over crimes involving non-Native offenders. In the words of Joe's father, a tribal judge, Bazil Coutts: "The law has no teeth here" (Erdrich 102). That is an explicit acknowledgment of the structural barriers preventing justice for Native American victims. Such historical origins of jurisdictional limitations can be traced to landmark legal cases, such as *Oliphant v. Suquamish Indian Tribe* (1978), in which the U.S. Supreme Court ruled that tribal courts do not have the authority to prosecute non-Native individuals who commit crimes on reservations. Erdrich puts these injustices in the backdrop of her story, showing how they continue to affect real lives.

## III. THE AFTERMATH OF VIOLENCE

*The Round House* is underpinned by trauma, especially psychological trauma. The brutality with which Geraldine Coutts was assaulted is the tipping point. Her silence thereafter is indicative not only of her own suffering but also that of the silence suffered by wider society by Native American women in the arena of gendered violence. Geraldine's emotional withdrawal comes to symbolize the compounded trauma that Native communities face, which is trauma that is not simply personal but collective, shared by all. Then systemic such as colonial histories condition the ways Native peoples come to be shaped by and respond to violence. Geraldine's assault reveals that a debt of race plus gender violence in which Native women become the sufferers of this double oppression of society and the justice system.

Geraldine's refusal to speak about the assault becomes both a coping mechanism to survive personally and an act of reproduction levelled against both her person and her race. This silence spares her the possibility of re-traumatization while also obtaining another obstacle for a healing process in her utter isolation from her family and community. This isolation is conditioned by a lack of any real possibility for legal recourse and continues to perpetuate the failure of legal and social institutions to provide even basic support. They are reflective of Geraldine's increased emotional distance from her family, especially from Joe, who feels immobilized by his inability to make things right against this terrible injustice. This, too, is an obstacle to both individual and collective healing, testifying to the difficulties in returning fire against the violence in a system that so utterly fails in properly protecting its victims.

#### IV. JOE'S JOURNEY THROUGH TRAUMA

This emotional backbone of the novel is Joe Coutts' trek through trauma. His story of growing up is intricately blended into the violent assault upon his mother and the larger injustices faced by the Native American communities. Unlike mother, who hides herself from him in silent suffering, Joe's pain draws him into the arena of obtaining justice. The initial confusion and anger slowly evolve into directed and focused determination toward avenging the wrongs done to his family. His inner turmoil falls within a much larger moral conflict: the seeking of justice versus revenge, which portrays a larger conflict of interests between the inherently personal drive for vengeance as opposed to the limitation of manners performed by the legal system.

Joe wrestles with whether mainstream methods one can generally depend on will restore justice in its truest form. And it confuses him as to what is good or bad, right or wrong, and lawful or immoral: he is literally woven into the very fabric of being caught in the means of pursuit for justice despite being a man of good conscience. In all of it lies a tragic undertow because, while Joe's considered alongside that of vengeance, some justice must occur by some way, reinforcing the cycle of violence further, burying him deeper in a cycle of violence and loss. Joe's moral greyness should be viewed as a parable of the dilemma facing Native American communities: how can justice be considered when conventional law or institutional systems are so impotent in responding adequately to the fundamentally unjust nature of their set of histories and traumas? Joe's revenge quest is also one of self-discovery. His emotional and psychological development as he grapples with the issues of justice, morality, and family come to the fore. His understanding about vengeance's limitations and healing address the theme that trauma is all so often an echo rippling out from the individual into the family and community.

#### V. SYMBOLISM OF THE ROUND HOUSE

The round house embodies both the cultural continuity of Ojibwe people and the disruption that violence entails. According to Ojibwe tradition, round structures symbolize unity and interconnectedness. However, violence inside the round house, namely the attack on Geraldine, diminishes its sacredness on the level of destruction, at the same time mimicking a wider assault on Native American traditions through colonialism, legal systems, and social neglect. In spite of violation, a round house emerges as one of the healing sites where Joe desperately wants justice and attempts to repair and connect with his culture. As a symbol of strength, resilience underlies the people's power in the wake of historic trauma, exemplifying both rupture and reawakening in a Native American life.

#### VI. SPIRITUAL PRACTICES AS HEALING MECHANISMS

Though it may not always provide the necessary support, spiritual practices are a prime weathering to that healing process whenever the justice system fails—a thing which lies at the heart of Joe's journey. Joe is on the journey advised by Bazil, his father, with Ojibwe traditions mixed with both spiritual and legal approaches to the attainment of justice. Spirituality, communal rituals, and sacred spaces, such as the roundhouse, guide Joe through turmoil and toward healing. The novel asserts that true justice and healing do not solely rely on legal systems but also on cultural practices and spiritual bonds. Through storytelling, part of Ojibwe traditions, trauma is processed, and control of one's own narrative is reasserted. Erdrich emphasizes the communal and spiritual nature of healing, representing a holistic method in achieving justice that binds the legal emotional and cultural aspects into oneness.

#### VII. SYSTEMIC VIOLENCE AGAINST NATIVE WOMEN

Gendered violence is one of the main themes of *The Round House*, wherein Erdrich contemplates how Native women, especially through Geraldine's assault, are disproportionately victims of violence and denied justice by the legal systems. An ongoing legal vacuum produced by the *Oliphant v. Suquamish Indian Tribe* ruling leaves Native communities astray before law, unable to prosecute such crimes. The endemic failure, though, increases the rate of violence, and Geraldine's silence mimics broader societal dismissal of Native women's suffering. The novel connects the current violence with the historical trauma resulting from colonialism, land

theft, and forced assimilation, which, ultimately, initiates cycles of intergenerational trauma. The stark contrast of the idealized Native culture and the violence trailing Native women emphasizes the demand for reforms in law and society.

## VIII.THE ROLE OF MALE ALLIES IN JUSTICE

Erdrich's novel reveals the role of male allies, such as Joe and Bazil, in the fight against gendered violence. With his institutional approach, representing the tribal law, Bazil's frustration with the limitation of the legal system reflects the lack of proper justice as a general theme to cope with offenses enacted by non-Indians. Conversely, Joe's revenge is less from an institutional viewpoint and grew from the emotional turmoil over his mother's assault. These two characters push justice to narrow moral boundaries, and reveal the crushing burden of violence on families. Through Bazil and Joe, Erdrich outlines different responses to systemic violence, each of which exposes legal systems as inadequate and positions moral choices as exceedingly difficult when community justice is no longer available to take care of other people's injuries.

To conclude, the novel gives a picture of law's inequalities, historical trauma, and cultural violence, which have an overwhelming impact on Native women. The experiences of Bazil and Joe allow one to understand Erdrich's nuanced take on justice, as she calls for a more inclusive understanding of justice that remembers the legal, emotional, and cultural dimensions.

## IX.CONCLUSION

Louise Erdrich's *The Round House* describes a strong narrative weaving themes of justice, trauma, identity, and cultural survival from the vantage point of the Native American context. It critiques the systemic injustices large sections of Native communities, in particular women face, while showing the systemic failures of the U.S. legal system. The novel is embedded in tribal sovereignty and federal law, showing how the legislative loopholes further the vicious cycles of violence against indigenous women. The Round House embodies, however, excitement for the survival of communities as represented by the round house as a symbol of the wreckage of violence and potential for healing. The trauma represented in the book demonstrates how emotional wounds are passed on from one generation to the next, which in turn have complicated the emergence of individual identities and emboldened a sense of community. The moral complexities of justice and revenge are put forth in this novel; one of the lines of action taken by Joe removes the normal notions of right and wrong within a system that has wronged him. Furthermore, this novel throw light upon the theme of spirituality and storytelling as mechanisms of healing and reinforcement of cultural identity. All in all, *The Round House* intimately stands out as nothing but a softened representation of very individual suffering, wrapped in a larger community issue of the general struggles of Native communities. Dare readers understand the urgency of addressing systemic violence, legal inequality, and cultural erasure. Erdrich bids the reader to do something about these and to reconsider their thinking about justice and self-identity and to admire the power of the indigenous peoples.

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