

# **Settler Colonialism and its Implications in Alaska: A Critical Appraisal of Kristin Hannah's *The Great Alone***

## **Abstract**

Settler-colonialism transforms a territory by demolishing its existing structures. It marginalizes the native inhabitants to the extent that their presence becomes a historical artifact. This phenomenon jeopardizes the natives' claims to their subsequent land by distorting their cordial relationships with their immediate environment. These tactics of Settler colonial machinery have been located in Kristin Hannah's selected fictional work *The Great Alone*. The researcher has attempted to shed light on the mechanism of settler colonialism embedded in the chosen text. For theoretical framework, this research is reliant on Lorenzo Veracini's *Settler Colonialism* and Walter L. Hixon's *American Settler Colonialism: A History*. The research is qualitative and descriptive in character. The study in hand culminates in the finding that various American national ideologues such as wilderness aesthetics, frontier myth along with major settler colonial designs are underplay in the text to justify the exploitation of Alaskan land and to reshape this territory according to settler's needs and aspirations.

**Keywords:** Settler-colonialism, Alaska, wilderness aesthetics, frontier ideology

## **1. Introduction**

Gone is the era of physical enslavement of lands and peoples, neo-colonialism and imperialism have taken up new forms now. Settler colonialism is the talk of the contemporary age. Settler colonialism is projected as a theory of domination and authority (Veracini 1). Though it is methodologically different from colonialism, but it entails the same monopolized

tendencies in it that somehow legalize the snatching off of civic and political rights of native inhabitants. Colonization deals with the exploitation of indigenous beings and their natural resources without any desire to permanently settle down in the occupied lands. While on the other hand, settler colonialism deals with the permanent movement of a number of people to an unknown territory. The basic purpose of settlers is to “erase Indigenous economies, cultures, and political organizations for the sake of establishing their own” (Veracini 331; Whyte135). Like colonial practices, it is also a direct attack on the very existence of natives who inhabit those places calling them as their homes. This settler phenomenon disrupts the natives’ cordial bond with their respective lands as these natives derive cultural identity and political autonomy from their lands. These lands are the vital source of their sustenance and subsequent economic stability.

The progression of settler colonial narrative is also concealed under the plethora of championed beliefs. Kylie Whyte expounds that settlers try to generate “moralizing narratives” (135) to justify their settler occupancy. They defend their actions that why it was necessary to invade other people’s territory and “they take great pains to forget or cover up the inevitable militancy and brutality of settlement” (135). The present study initiates with the hypothesis that US has adopted the same settler colonial strategies to tame the far-off lands. These settler colonial narratives are deeply embedded in cultural and national discourse of America. This very narrative coupled with the frontier myth has helped America in her ultimate expansion and subsequent development.

To comprehend the American settler colonialism, it is vital to take into account the notions of frontier myth which are deeply embedded in the American national consciousness. The connotation of American frontier is a crucial element that vigorously helped to legalize the external return of American expansionism. It presented a sense of boundless opportunities that were lying outside in the form of distant terrains and direly waiting for frontier heroes to

rescue them. It proposed personal freedom and persuaded its staunch believers to grab the natural riches waiting over the Western horizon. Thomas Jefferson exclaimed this as a utopian view of terrestrial expansion that is masculine, macho, and undaunted in its nature. This idea has assisted to portray America as an only progressive country and a unique land of opportunities that is propelling forward in every discipline of life (Purdy para 3). But with the advent of new philosophical and socio-cultural dimensions, this conception has been challenged and branded as the west's self-proclaimed myth that has decisively benefited it to plunder the resources of the far-off regions. This myth has successfully helped Americans to carry on their legacy of colonialism and imperialism. But as now the physical colonialism has come to a halt, this "conceit of limitlessness has served to justify expanding America's borders into first a worldwide military empire and then commercial globalization" (ibid).

Settler colonialism also works in the accompaniment of various other narratives such as the solitude of wilderness and ecological injustices. The selected fictional work *The Great Alone* by Kristin Hannah seems to be a suitable candidate to comprehend the monopoly of settler colonialism in a distant terrain of Alaska. It is a tale of an immigrant family who in search of financial and psychological stability move to Alaska. But the cultural baggage of a national heritage which automatically brands an American citizen a frontier hero comes in contact with the settler colonial machinery. The confrontation of migrant-settler ideologues generates intricate circumstances in the novel which culminate in the triumph of settler colonial narrative against all odds.

Almost the whole novel under analysis is set in Alaska. America first purchased Alaska from Russia in October 1867. This purchase of Alaska had put America in a strategically stable condition thus making her a global power. At the outset of this acquisition, America had neither recognized the indigenous people's rights nor had they entered into any treaty with the local inhabitants of this land. The Americans only knew that

they were the sole torch bearers of civilization with a divine right to reshape any territory and decide the fate of its local inhabitants. Looking through the pages of history, it is quite evident that settler colonial objectives are observable in this territory. Though the history does not reveal any genocidal removal of Alaskans but a multitude of treaties paved the way for strategic displacement of the natives from their lands (Hixon 214-216). All these historical gaps are present in the novel and assist to understand the working of settler colonial narrative from close quarters.

### **1.1 Research Questions**

1. What are the implications of settler colonial narrative in Kristin Hannah's *The Great Alone*?
2. Which strategies have been employed by the settler colonizers to tame Alaska in Kristin Hannah's *The Great Alone*?

### **2. Literature Review**

Settler colonialism is an emerging field of discussion. Many scholars have started to explore this discourse with varied angles. The researchers have endeavored to describe the tactics of settler colonizers which they employ to settle in a foreign territory. Patrick Wolfe claims in "Settler Colonialism and the Transformation of Anthropology" that settler colonialism is a "structure not an event" (2) because it structurally works to eliminate or dispossess the native inhabitants so that a grand edifice of "a new colonial society on the expropriated land base" (Wolfe 388) could be erected by demolishing the prior intrinsic values.

Veracini also talks about the physical elimination and dispossession of native inhabitants. He states that settler colonizers either employ genocidal attempts to eliminate natives or try to assimilate and amalgamate themselves in the native population (2). Patrick Wolfe and David Wallace Adams have termed assimilation as one fundamental aspect of settler logics which the colonizers utilize to champion their socio-cultural high-handedness.

Settlers in the guise of educating the native inhabitants start erasing the latter's cultural practices (Wolfe 5; Adams 15). Veracini Lorenzo in his book *Settler Colonialism: A History* also talks about the tactic of indigenization used by the settlers. He claims that it is the very strategic move that imparts some meaning to settlers' lives and valorizes their existence. It remarkably assists the settlers to transform their settler society into an indigenous one thus transitioning "an historical tie ('we came here') into a natural one ('the land made us')" (22). All the above mentioned scholars express that settler colonial machinery operates in a territory by employing the techniques of elimination, assimilation, amalgamation and indigenization.

J. M. Bacon introduced a new term "colonial ecological violence" in the existing discourse of settler colonialism. He expounded the idea that "settler colonialism is an eco-social structure, which produces/maintains drastic and enduring inequalities between settlers and Native peoples" (59). Frank Wilderson and Jared Sexton argued the same that settler colonialism encourages the dispersion of dichotomies such as Settler/Master and Slave/Native to curb the genuine rights of the native dwellers (Wilderson 21; Sexton 15).

Stephen Pearson applied this settler colonial narrative to the geographical terrain of Appalachia and tried to comprehend the strategies used by the settlers to conquer this land permanently. He expounded a startling fact that how the White Appalachian motif was generated and naturalized throughout the history. This motif helped to denigrate the natives of Appalachian state and furthermore eliminated the stories of genocidal episodes. The White Appalachians were presented as sufferers without any hint to the actual native sufferers. This removal of the land's past and skillful concealment of indigenous existence carved out a new identity. White Appalachians were not the original natives but they were presented as the indigenous white valiant figures. The native inhabitants were presented only as savage or

barbarians to strengthen the justification of white authority and ownership for “both regional outsiders and insiders” (175).

Tricia Logan tried to locate the settler colonial designs in Canadian territory and their subsequent effects on Metis, Aboriginal peoples in Canada. She endeavored to present another side of Canadian national history that never bespoke of indigenous removal in Canada. She claimed that Metis were displaced from their native lands but their stories were never vocalized thus generating “historical blind spots” (447). Logan claims that this “Ignoring or erasing history is endemic to settler colonialism and genocide. The historical blind spots allow for the comforting national myths and the continuation of colonial control” (447).

The review of scholarship regarding settler colonialism helps to chart out the different mechanisms that settler colonial machinery employs to take hold of a specified territory. Though various land areas have been subjected to settler colonial discussion but the terrain of Alaska has not been discussed under the lens of settler colonialism. The study in hand is a modest attempt to discuss the settler colonial narrative embedded in the selected fictional work of Kristin Hannah, *The Great Alone*.

#### **4. Data Analysis**

The novel *The Great Alone* is set up against the majestic background of Alaskan Wilderness where the family of Albright has come to stabilize their wavering life: economically and emotionally. The said novel is a suitable candidate to understand the underpinnings of settler colonialism and how this phenomenon works in a less populated territory. This fictional work artistically represents the fate of an immigrant family which is trapped in a convoluted spiral of settler colonial machinery.

This entire section argues that settler colonialism propagates certain characteristics to expand its hold or power. To uproot an existing nativity, the sham championed ideals

penetrate into the deeply embedded roots of an indigenous culture. Subsequently, these false ideals generate some narratives and ideologues that legalize the establishment of a new socio-political framework in a specified terrain. In many of these ideologues, wilderness is considered to be one of the most important aspects. Lorenzo has signified the importance of wilderness in settler colonial mission by stating that “The successful settler colonies ‘tame’ a variety of wildernesses, end up establishing independent nations, effectively repress, co-opt, and extinguish indigenous alterities, and productively manage ethnic diversity”(3). These wilderness areas provide the opportunities to settlers to reshape this territory in accordance to their own aspirations. Furthermore, the wilderness or the northern region is perceived as terra nullius by the settlers. They consider the North as a blank territory without any presence of indigenous beings (Coulthard 174). The North was perceived as blank slate and Americans with their divine right to reform and reshape propelled their strengths to conquer these lands. As former president of America, Obama had also alluded to this incredible fortitude of Americans by claiming that whenever the unfeasible circumstances had impeded the forward growth of Americans, “generations of Americans have responded with a simple creed that sums up the spirit of a people: Yes, we can. Yes, we can. Yes, we can” (Quoted in Byrd 23). With this zealous spirit, the immigrants moved to the distant shores and pioneers “pushed westward against an unforgiving wilderness. . . Yes, we can, to opportunity and prosperity. Yes, we can heal this nation. Yes, we can repair this world. Yes, we can. (23). In order to pave the way for the dynamic fortitude of American frontier heroes and pioneers, “American Indian nations had to be pushed to the margins and then out of the picture altogether” (23). This whole phenomenon is observed in the selected novel where Alaska is portrayed as a land of endless opportunities. Alaska is religiously emphasized as the last frontier throughout America; the frontier that is an epitome of a marvelous and virgin landscape. For some, this land represented an “opportunity for settlement and development” and “[o]thers relished the

idea of Alaska as a permanent frontier where Americans could visit their past both in person and as an idea” (Nash 272). This frozen landscape is perceived to be a representation of the pure life of past that has long vanished under the burgeoning clouds of civilization and progress. This icy land is considered to be the gateway to a historic time that was serene; thus infusing valor in its inhabitants to tame nature and cope with the natural calamities courageously to soar high as rugged individuals.

Considering themselves as pure and frontiers, the members of Albright family move to Alaska but they are unaware of the settler colonial structure already infused into the very core of this place. Even before moving to this place, they already got themselves engrossed into an Alaskan identity as Cora exclaimed with joy that they would cultivate their own vegetables and hunt their own meat. They would live by their own rules and be proclaimed as ‘pioneers’. Ernt had also suffused this pioneer feeling into his own being as he had just entered the varsity and started to claim himself as the natural inhabitant of this frosty land. On his encounter with Large Marge, when she labelled them tourists unknowingly, Ernt readily interrupted by declaring that ‘we’re locals, or about to be. We just arrived’. For Ernt, this peninsula signified resurrection and rejuvenation. This place gave him another chance to live his life according to his own terms. He was a free man there. He was already in the temperament of a pristine hero who was determined to tame the wilderness and to turn its harsh realities into his own benefits. For him, this landscape was the supreme entity that could challenge the humans’ strengths and eventually man could be victorious against all odds. Only a piece of paper had already made him the owner of an unseen land and he started to regard that land as his own home already. He convinced his daughter and wife to travel to that land by making them imagine a prosperous future waiting for them ahead. He confessed in a joyous surge that this would be the land where they would be free souls without any worldly turbulence. That land would be their *own* house.

Alaskan Wilderness had already assured a sense of freedom to the Albright family. This freedom was parallel to the postulates of frontier myth which imparted the assurance of unlimited possibilities lying out there and the untamed landscapes which needed their heroes to transform them into a heavenly abode. But this family was unaware of the unseen and intricate settler colonial web that did not allow them to brand themselves as natives. They were migrants and remained migrants till the end of the novel. They could not get the privilege of getting the title of settlers as Mahmood Mamdani has rightly summarized that settlers “are made by conquest, not just by immigration” (1). Settlers are founders of a politico-national structure and carry their sovereignty with them while on the other hand migrants are seen as “*appellants* facing a political order that is already constituted” (Veracini<sup>3</sup>).

Ernt became a savior and frontier hero of Harlan’s clan as he had ventured into the territory to alleviate all their fears and sufferings likely to come from outer world. But soon he was challenged by Tom Walker and the soaring ambitions of a frontier hero came in close contact with the powerful settlers. Tom belonged to the powerful lineage of homesteaders or rightly to say *pure settlers*. Parents of Tom Walker assumed to be the first homesteaders and this privilege had penetrated into the generational lineage of Walkers family. They considered themselves to be superior to all. Junior Walk has expounded this postulate by claiming that this “generational settler occupancy” has somehow justified the possession of land via the proclamation that “My family has been in these mountains for generations, so to me this place is my birthright” (para 1). Tom Walker with this self-proclaimed high-handedness wanted to modify and reshape this land and yearned to earn from the enthralling beauty of Alaska. But Ernt was unwilling of this presumption and strongly opposed his capitalistic propensities. Veracini has also talked about this “special sovereign charge and a regenerative capacity” (3) that comes with the political attributes of settler colonial structure.

Settlers always try to establish a better polity by eliminating or demolishing the existing one. They always intend to set up an ideal social body. Ernt started to declare that he ‘will *not* let him destroy Kaneq’ and their ‘way of life’ proclaiming that ‘This is our *home*. We want it to stay wild and free’. Capitalistic tendencies started to emerge on horizon and in order to suppress the strong opposition raised by Ernt, Tom Walker played the money trick. Walker stated with conviction that ‘There’s money to be made, man, and change is natural, unavoidable’. He tried to bribe the Harlan clan by reminding them of their poor economic conditions and offering them a chance to make money. He stated:

We deserve a place where we can gather and talk and have fun without smelling like burnt wood and having soot all down ourselves when we leave. It will take a lot of work. ..And a lot of workers. I can hire people from Homer, pay them the four bucks an hour to rebuild the place, but I’d rather keep my money here, in town, with my friends and neighbors.

This was the power of money that the offer of economic prospects suddenly altered the whole scenario. The settler framework resorted to the option of capitalism prying to the people’s needs. Wild nature that was formerly a space endowed with mesmerizing therapeutic tendencies was now skillfully converted to the commodity (Thorpe 25; Wall 10). This episode presented a white settler imagination which considered wilderness a ‘not-modern’ space. This wilderness was perceived as an outside territory yet a significant one to construct a modern capitalist society. “As a spatial and temporal ‘outside’, it was central to the social reproduction of the raced and classed bodies and subjectivities needed to propel that society, make it grow, and ensure its aggregated prosperity” (Parish 8). This is how the notions of settler colonialism, wilderness and capitalism got intertwined with each other.

Thorpe has studied this phenomenon in the context of Canada where he claimed that the trope of Canadian wilderness was necessary for the dispossession of Teme - Augama

from their respective lands and for the social reproduction of white settler subject. He further claimed that the presumed availability of these less populated and underdeveloped territory assisted to propagate capitalist and colonial societal structures. Wilderness was advertised “as a place where tourists could escape the forward movement of time and access both traces of a past era and the nostalgia associated with its erasure” (63). These places untarnished by human trammeling but on the verge of disappearance infused a paramount urge among the people to pay homage to these lands. This whole scenario was also observable in the novel when Tom Walker tried to exploit these wilderness traits for the sake of economic prosperity and to reinvigorate his settler hold upon this territory. The people who were first considering Walker a rich brute, always showing off his money instantaneously started to lick his boot, admiring their previous cordial bonds with him and making justifications with meek behavior that ‘Jobs is scarce up here, Ernt’. Suddenly Ernt became an outcast by his own clan. This whole episode convinced that the entire fabric of this society was settler in its nature. Ernt, despite all his high aspirations remained an immigrant who could only join someone else’s society. New Zealand historian James Belich has also expounded the same idea that “emigrant joined someone else’s society, a settler or colonist remade his own” (53). Tom Walker modified the town according to his own aspirations and converted it into a commodified territory. The settler authority remained untarnished. When Leni after years of forced living in Seattle, returned to Alaska she found:

the entire wall filled with four-color brochures advertising adventures for tourists: the Great Alaska Adventure Lodge in Sterling and Walker Cove Adventure Lodge in Kaneq; fly-out lodges in the Brooks Range, river guides who hired out for the day, hunting trips in Fairbanks. Alaska had apparently become the tourist mecca Tom Walker had imagined it could be.

The turning of Alaska into a capital hub alludes to Tiffany **Lethabo King's** statement that settler colonialism sets its power by producing assets out of land and bodies. Alaska's peace and calmness had been traded in favor of sham ideals of growth, progress, and development emphasizing that "settler epistemologies continue to animate contemporary processes of urban development" (Parish<sup>2</sup>). When Leni arrived the Walker palace after years, she was startled to see the dynamic change. There was a welcoming board promising 'FISHING, KAYAKING, BEAR VIEWING, AND SIGHTSEEING FLIGHTS'. The whole structure of the place had been altered. Patrick Wolfe has also contended the very idea that "Settler colonialism destroys to replace" (388). Theodor Herzl, founding father of Zionism also presented this replacement and rebuilding phenomenon in his allegorical novel and stated that "If I wish to substitute a new building for an old one, I must demolish before I construct" (38). This very strategy was adopted by settlers to reshape the Alaskan territory. Social and political manipulations were considered effective in order to erase the remaining indigeneity because the total physical genocide couldn't be introduced and effectively employed (Fenelon & Trafzer 24-25; Wolfe 387). Glenn also emphasized that the settlers' cultural impositions transformed the lands into property and the settlers took it as their divine right to alter these spaces according to their own profit (67-69).

Furthermore, Ernt's persistence to resist change represented him in the demeanor of a conservationist who was against all this change. Though he himself had been an outsider in this Alaskan territory but he hated the visitors and considered them as intruders. This emphasis on conservation and preservation movement also portrays a settler colonial tactic. Dorceta Taylor has illustrated the idea that these conservation projects are part and parcel of settler colonialism (290). Bacon also emphasized that the US environmental conservationist and preservationist tendencies were "deeply entrenched in settler-colonial ideologies and

practices” (61). This aspect also placed Americans on a top-notch level. They were eulogized as nature’s protectors thus further projecting the indigenous people as brutes and uncivilized.

All through the novels, these homesteaders have been presented with tools like ‘a chainsaw, an ax, a hatchet’. They seemed to be the builders who were creating some artifacts in the wilderness to prove their superiority in the biotic world. By accelerating this disruption of biological resources, the humanity seemed to be “busy sawing off the limb on which it is perched” (Miller and Spoolman 48). The humans were calling their own extinction. The said novel was replete with the monotonous ‘sound of a chain saw whirring, sputtering’. Not only Ernt but Tom Walker and Harlan Clan mostly seemed cutting the trees and hammering. The Harlan property too seemed to be a place of constant construction as no individual here ever appeared without any tool or weapon as ‘The [Harlan]compound had been a busy place, a hive of activity: chain saws whirring, steel being fired into blades over open flames, axes chopping wood, dogs barking’. All these activities subverted the ecological stability. The communal bond of environment with the humans was challenged adversely. This deterioration of environment was ultimately linked to humans as Maracle had observed that the “violence to earth and violence between humans” was always interconnected (53) and furthermore “the disruption of Indigenous relationships to land represents a profound epistemic, ontological, cosmological violence” (Yang5). The primary purpose of settler colonies has always been of transforming the lands into “settlerscapes” (Miller 14). In order to accomplish this task, the ecology is jeopardized resultantly initiating the discourse of environmental injustice and ecological violence. This settler colonial structure disrupts indigenous eco-social relationship to profit its own concerns (Bacon 59). This ecological disparity is also a tool in settler colonial discourse where settler colonizers resort to it to successively impose their own ecological superiority and to highlight the savageness of the native inhabitants by declaring them as “a people who have acquired civilization and then lost

it.” (Quoted in Cunningham 108). US settler colonial domination of Anishanaabewaki also speaks of this derisive attitude where America tried to impose his ecological superiority by tarnishing the natural landscape. The introduction of deforestation, industrialization, militarization, privatization, liquidation of property rights and extraction of natural resources transformed the Anishanaabewaki ecology into a clear US settler site (Whyte 135).

Settler colonialism also expounds the idea of disappearance of natives. Stephen Turner explains that “history ‘re-enacts’ the idea that this was always the home of the second settlers” (83) thus altogether vanishing the presence of indigenous people from the face of earth. Throughout the course of novel, there is not much discussion and description of original natives of Alaska such as Eskimos or other native tribes who were the foremost inhabitants of this land. Gibney had alluded to this disappearance of the natives. He asserted that “Indigenous presence is treated as an historical artifact” projecting that once there used to be indigenous people but with the passage of time they perished on their own. This strategic disappearance of indigenous people also paved way for non-native people to claim their rights on indigenous lands and they officially became “the rightful inheritors of all that was indigenous—land, resources, indigenous spirituality, and culture” (Smith 69). This aspect is observable in the novel as the whole story revolves around the people who later decided to homestead this place without any hint to actual dwellers of this place. This is the monopoly of settler colonialism which aggravates the divide between colonizer and colonized and skillfully erases the indigenous presence from public consciousness (Johnston-Godstar and Rohalt 30-33; Shear et al. 69-74) thus conferring “native status” upon settler colonial societies (Veracini 1-4). Wolfe has termed this phenomenon as “elimination of the native”. They have been represented as the only legal dwellers of this land and if there is some hint of primitive dwellers of this land it’s only as bush people who remain in the veiled piece of land; the people who do not mingle with others and live in the space of their own. They are

the brutes with strange customs and traditions who can appoint a dog as a mayor of their land. They are the marginalized beings, not so important to be discussed. These early inhabitants with their profanity and insanity have been projected via the characterization of Crazy Pete who is always seen with a goose named Matilda. The people claim that Crazy Pete regards this goose as his wife. Leni saw these people on the funeral of mad Earl and described them in these words, 'There was even a bunch of old-timers, men who lived so far off the grid and so deep in the bush they were hardly ever seen. They had few teeth and lots of stringy hair and hollowed-out cheeks'. These indigenous inhabitants are pushed to the margins and are forced to live in an oppressive environment where they are incapacitated to draw meaningful connections with their immediate human and nonhuman world (Mohai et al. 405).

The strategy of playing native is also a monopolized trick to encounter the identity conflict in a settler colonial society. Philip Deloria has described that how settlers in America throughout the course of history have played Indian in order to negotiate identity conflicts within a settler society. They have assumed false cultural and political identities in order to resolve the predicaments of identity (26). This attribute is also observable in this novel where the homesteaders are imparted with rough and tough physiognomies so they could easily be assimilated in an indigenous aura. Large Marge is presented as a big, fat lady as the adjective 'large' with her name is suggestive of her bulky attire.

A dozen bracelets clattered on her fleshy wrists, earrings bobbed up and down like fishing lures, catching the light. Her hair was growing out again. She'd parted it down the middle and tied it into two pom-pom balls that flopped as she moved.

Leni also equated her physicality with 'grizzly'. All these homesteaders were always presented with a weapon tucked in their waists. This hunter demeanor was employed to suggest their savageness. They were always dressed in shabby costumes with unkempt appearances. 'People dressed in dirty clothes stepped out of the cabins and shacks. Men with

ponytails and buzz cuts and women wearing cowboy hats. All wore guns or knives in sheaths at their waists'. This rough and tough physical appearance was used to equate their identities with original Alaskans so their personalities and their existence could be fused into the original identity.

## **5. Conclusion**

The primary purpose of this research was to contemplate upon the strategies used by the settler-colonialism to propagate its ideologies and narratives in a specific territory. Moreover, this study also worked to trace the dissimilarities between colonial and settler-colonial machinery. By analyzing the selected novel, *The Great Alone*, it was found out that like other territorial expansions, US has also employed the settler-colonial structural framework in Alaskan wilderness where the fundamental traits of wilderness have been exploited for the sake of American cultural and national progression. Under the pretense of conservation and preservation, America has deteriorated the ecology of Alaska to expand its capitalistic endeavors. In Alaska, America has not resorted to total physical genocide of natives but has employed political and cultural subversive techniques to marginalize its legal inhabitants.

This novel has presented a deep submersion of settler-colonialism in Alaskan territory but the notion that startles, is its representation. It has been represented in such a normalized pattern, that a primary glance cannot detect the awful monopoly at work in the story. This novel only talked about the homesteaders as the sole legal inhabitants of this land without even a slight hint towards its original dwellers. The original dwellers have only been represented as savage and barbarians living at the outskirts of this peninsula. This novel has given prime importance only to settlers who have permanently moved to this territory. They remain the sole administrators and managers of this land and any attempt to question their authority meets a devastating end. These homesteaders reshape this territory into a capitalistic hub thus affirming the settler colonial notion of rebuilding and reconstruction that run deep in

this phenomenon. Furthermore, the textual analysis also shed light on the settler-emigrant binary where the migrants are always perceived as outsiders with no authorial power. Power only remains in the hands of the domineering settler group.

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