Colonialism, Resistance, and Environmental Issues in James Cameron's *Avatar* (2009)

Yosua Tunas Wicaksono
yosuatunaswicaksono@gmail.com

Daniel Ginting
daniel.ginting@machung.ac.id

F.X Dono Sunardi
dono.sunardi@machung.ac.id

Universitas Ma Chung

ABSTRACT

Avatar has revolutionized the film industry. James Cameron introduced a new level of immersive visual storytelling that captivated audiences worldwide. While some previous studies on *Avatar* have highlighted some important research findings, they seem to leave *Avatar*'s themes understudied. "Avatar" explores themes of colonialism, resistance, and environmental issues, highlighting the harm caused by resource exploitation and the need for responsible resource management. It depicts the exploitation of weaker groups by more powerful ones, with humans representing the colonizers and the Na'Vi people representing the colonized. The film emphasizes the resistance of the Na'Vi, their fight to defend their homes, and the involvement of nature in the war against humans. Additionally, it addresses environmental destruction caused by human greed and disregard for the environment. This study suggests that further research could explore comparative analysis with other works to provide a broader understanding of the themes.
Keywords: Colonialism; Resistance; Environmental Issues

INTRODUCTION

In the movie *Avatar*, the power that differs between the humans coming to Pandora with the native Na'vi people is shown. The humans are depicted as greedy and destructive creatures, while the Na'vi are shown to be connected to their culture and environment. The humans try to take over the Na'vi, but they fight back with guerrilla warfare. In the *Avatar* movie, the Na'vi's resistance is based on their cultural identity, and the movie shows how important it is to keep cultural and environmental diversity.

Avatar has attracted many researchers to study. For example, Fernandez (2015) studying colonialism and intertextuality in James Cameron's *Avatar* concluded that the movie *Avatar* introduces itself as a synthesis of pertinent historical scenes and facts. It highlights the similarity between the early colonial period and the future of Pandora, the film's setting in 2154. It further connects the film's themes to the

historical context of the colonization of America in the 16th and 17th centuries and the 9/11 attack in 2001. Wang (2018) said that *Avatar* is a classic work discussed extensively in terms of ecological ethics, environmental crises, pollution, and themes against war. It says that many researchers have looked at how the film shows the ideas of anthropocentrism and ecology. The author of this paper takes a different approach and focuses on interstellar ethics, comparing Earth and Pandora, Earth and the Na'vi people, and the hero's transformation of ethical values.

Moreover, Falquina (2014) mentions that the *Avatar* film's mixed reactions and different ideological uses show that it appeals to a wide range of audiences. A trauma studies analysis says that the movie's power comes from how it shows the universal fear that people will lose touch with nature, which is a big part of our hurt culture today. This article examines how the movie shows trauma and how it is dealt with. It looks at how stereotypes are reinforced and how an ecotopia is made. The article concludes by challenging the uncritical application of trauma theory and proposing a culturally sensitive approach that recognizes the historical and ongoing trauma experienced by colonized peoples while avoiding neo-colonial appropriation.

Andalas (2016) investigated *Avatar* by adopting Edward Said's theoretical framework and using a qualitative, descriptive design to achieve this. Using Said's framework before presenting the results, his study reveals that Cameron presents an anti-colonial discourse that challenges the dominant Western narrative, criticizes the West's arrogance, and comments on environmental issues and the colonization of other nations. Next, Rose and Bartoli (2021) describe that James Cameron's 2009 film *Avatar* is considered a quintessential example of modern ecofeminism in science fiction. Through the lens of functional ecofeminism, the film offers a hypothetical case study that reflects society's attitudes and values while presenting a world that values nature and all life. The film's impact and reach are undeniable, with millions worldwide watching it, making it the highest-grossing film of all time. This ecofeminist analysis of *Avatar* aims to provide an overview of the film and the foundational elements of ecofeminism. The concept of hegemonic masculinity will be explored, particularly as portrayed in the film.

Additionally, the analysis will evaluate the tropes of domination prevalent in patriarchal, capitalistic societies depicted in *Avatar*, which contributes to harmful ideologies and cultural practices that create a destructive divide between nature and culture. In conclusion, these previous studies on *Avatar* have covered many topics, including colonialism, intertextuality, ecological ethics, environmental crises, trauma, and ecofeminism. Overall, they show the multifaceted nature of *Avatar*'s themes and the movie's cultural impact, which have sparked discussions and debates among researchers and audiences alike.

While the previous studies on *Avatar* have highlighted some important research findings, such as the historical context comparison between America with the film's setting (the planet Pandora), ethical considerations, trauma, and the creation of an

ecotopia, they seem to leave *Avatar*'s themes understudied. Therefore, this study intends to fill in the gap by focusing on themes from different angles.

LITERATURE REVIEW

Postcolonialism is a theory of understanding the relationship between the colonial power and the culture produced by that power. It is a critique of Western hegemony that demeans other cultures. In Said's view, the postcolonialism theory critiques Western hegemony, which claims to be superior and demeans different cultures. Said distinguishes between the term 'orientalism' in three usages to sharpen his view. First, the term refers to a long period of cultural and political relations in Europe and Asia. Second, the term has been used in the academic study of oriental languages and cultures since the early 19th century. Third, the term refers to the stereotypical views of the Orientals, which have been developed by several generations of Western writers and scholars, as well as to their prejudiced views of the Orientals as committing criminal and bogus acts. In short, Said's postcolonialism theory seeks to understand the relationship between the colonial power and the culture produced by that power. From these thoughts, it can be concluded that the theory of postcolonialism in general, is an attempt to understand and criticize the impact of colonial power and imperialism on marginalized communities' culture, identity, and social life. After all, postcolonialism is the impact of a prolonged colonial system. And the purpose of this colonialism is for the superior country, or the Western state, to legitimize and impose its will illegally on the inferior country, or the Eastern state.

The studies on *Avatar* have covered many topics, including colonialism, intertextuality, ecological ethics, environmental crises, trauma, and ecofeminism. Orientalism is an attitude of hegemony or subordination to the status of the colonized people to justify colonialism. The idea of Orientalism shows how the Western view of the East (the Orient) is formed and influenced by Western political and economic interests (Said, 1979). To expand its territory and influence, the West builds a narrative of justification for its actions by creating a social status label for itself and the Eastern nation. For example, the West is inferior and uncivilized to the East. Because it is considered a primitive and underdeveloped culture, the West has positioned itself as a better helper and guide for the East. This intervention was rationalized to modernize the East by introducing Western concepts such as democracy and capitalism (Said, 1979).

The cultural phenomenon of hybridity and its effects on colonial and local cultures during the colonial period can be explored through identity formation and mimicry. Hybridity refers to the interference and interaction between colonial and local cultures during the colonial period. Hybridity refers to the interference or interaction between colonial and local cultures that occurred during the colonial period (Bhabha, 1994). Bhabha says that hybridity is not just about the influence of one culture on another but about creating a new culture that combines elements from both cultures (Bhabha, 1994). Next is identity. Postcolonialism theory views

identity as a social construction formed through cultural interaction (Bhabha, 1994, p.5). Colonial identity is formed through the construction and application of separation between certain ethnic and social groups, usually done through discriminatory laws or regulations (Said, 1978, p.40).

Moreover, mimicry concept refers to the strategy of adaptation and imitation by local people towards colonial culture, especially to gain power or recognition (Bhabha, 1994, p. 86). It is a social phenomenon in many countries during the colonial era, when European nations colonized areas of Asia, Africa, and the Americas. Imitation can provide certain benefits to local people, but it can also perpetuate underlying inequalities and only reinforce existing social hierarchies (Said, 1978, p. 332).

Subaltern experience concept refers to the experiences of marginalized groups of people who are not represented in the dominant historical or political narratives and are often victims of colonial exploitation and violence (Spivak, 1985). The postcolonial theory seeks to pay attention to and broaden the voices of these subaltern groups by adopting colonial culture, values, and institutions. In general, colonialism is concerned with political and economic power, violence, and oppression of indigenous peoples (Said, 1979). As Said writes in his book entitled Orientalism says that Western countries hegemonize their power over Eastern countries (Said, 1979). In media representations and literary works, the theme of colonialism is often raised as a critique of oppression and exploitation and a form of struggle against power and domination. In general, colonialism is concerned with political and economic power, violence, and oppression of indigenous peoples (Said, 1979). As Said writes in his book entitled Orientalism says that Western countries hegemonize their power over Eastern countries (Said, 1979). In media representations and literary works, the theme of colonialism is often raised as a critique of oppression and exploitation and a form of struggle against power and domination.

As another concept in postcolonialism, resistance can be waged by individuals or groups who feel aggrieved by the policies, actions, or conditions that befall them. Individuals and groups who think they are being oppressed or exploited have historically engaged in various forms of resistance to challenge their subjugation and fight for their rights and dignity (Escobar, 2018, p. 76). In media representations and literary works, the theme of resistance is often a critique of injustice and a form of struggle against unjust power. Meanwhile, the representation of environmental issues in various forms of media can catalyze change, inspiring people to take action and demanding policy reforms to address the pressing challenges of climate change, pollution, and biodiversity loss (Cottle, 2015, p. 7). In media representations and literary works, the theme of environmental issues is often raised as a form of criticism of human behavior that damages the environment and an effort to invite humans to care more about environmental problems and act to overcome them.

Previous Related Study

Several studies (Falquina, 2014; Fernandez, 2015; Andalas, 2016) have examined the movie *Avatar* and discussed it in several aspects such as the similarity between the early colonial period and the future of Pandora, the film's portrayal of a utopian world, and the anticolonial imagery in *Avatar*. These studies argue that the film represents a powerful critique of colonialism and imperialism and an affirmation of indigenous cultures and their values. For example, Fernandez's (2015) article focuses on colonialism and intertextuality in *Avatar*, arguing that the movie synthesizes historical scenes and facts. It highlights the similarity between the early colonial period and the future of Pandora, the film's setting in 2154. It further connects the film's themes to the historical context of the colonization of America in the 16th and 17th centuries and the 9/11 attack in 2001.

Moreover, Falquina's (2014) article analyzes the film from a trauma studies perspective, highlighting its mixed reactions and different ideological uses that appeal to various audiences. Falquina argues that the film's portrayal of a utopian world is appealing and problematic. The author explores how different audiences interpret the film and how it can be used to reinforce different ideologies. Meanwhile, Andalas's (2016) article examines the anticolonial imagery in *Avatar* and explores the discourse presented by Cameron in his film. Andalas argues that the film represents a powerful critique of colonialism and imperialism and an affirmation of indigenous cultures and their values.

Other studies (Zhan & Yan, 2017; Wang, 2018; Parthasarathy's, 2019) explore different aspects of *Avatar* and how they can serve as models for promoting positive values and awareness in other media productions. These studies emphasize Avatar's potential to positively influence media productions that aim to promote intercultural communication, ethical values, and environmental awareness. Using qualitative and quantitative methods to analyze various movie elements, such as the settings, characters, dialogue, and sound effects, Zhan and Yan (2017) examined how *Avatar* represents cultural differences and promotes intercultural communication. They found that *Avatar* promotes intercultural communication by portraying cultural differences as something to be celebrated and appreciated, rather than feared or rejected. They argue that *Avatar*'s portrayal of cultural differences can be a model for other media productions to promote intercultural communication and understanding. Wang's (2018) article discusses ecological ethics, environmental crises, pollution, and themes against war as prominent themes in *Avatar*. The author of this paper takes a different approach and focuses on interstellar ethics, comparing Earth and Pandora, Earth and the Na'vi people, and the hero's transformation of ethical values. The paper makes the case that ethics should apply not only to human society but also to non-human animals and other planets to promote peaceful coexistence and mutual care, which are both important for eliminating the harm that anthropocentrism causes on Earth.

Meanwhile, Parthasarathy (2019) analyzed how *Avatar* portrays the human-nature relationship and how it reflects contemporary environmental philosophy. The study found that *Avatar* promotes an environmental philosophy emphasizing all living things' interconnectedness and the need to respect and protect nature. The researcher argues that *Avatar*'s portrayal of the human-nature relationship can be a model for other media productions to promote environmental awareness and action.

More recent studies (Schreiber et al., 2020; Rose & Bartoli, 2021; Hsiao & Yang, 2021) focus on analyzing how *Avatar* promotes environmental ethics and awareness, emphasizing the interconnectedness of all living things and the importance of protecting nature. Schreiber, Giesler, and Fischer (2020) analyzed *Avatar*'s transmedia storytelling, including the movie, the novel, and the theme park attraction, to examine how it promotes environmental ethics. The study found that *Avatar*'s transmedia storytelling promotes environmental ethics by emphasizing the interconnectedness of all living things and the importance of protecting nature. The researchers argue that *Avatar*'s transmedia storytelling can serve as a model for other media productions to promote environmental ethics. Furthermore, Rose and Bartoli's (2021) book chapter takes an ecofeminist analysis of *Avatar*, arguing that it is a quintessential example of modern ecofeminism in science fiction. Through the lens of functional ecofeminism, the film offers a hypothetical case study that reflects society's attitudes and values while presenting a world that values nature and all life. The concept of hegemonic masculinity will be explored, particularly as portrayed in the film.

Additionally, the analysis will evaluate the tropes of domination prevalent in patriarchal, capitalistic societies depicted in *Avatar*, which contributes to harmful ideologies and cultural practices that create a destructive divide between nature and culture. Moreover, Hsiao and Yang (2021) conducted a multimodal analysis of *Avatar*'s visual and verbal language, focusing on how it conveys environmental messages and promotes environmentalism. The study found that *Avatar*'s visual and verbal language promotes environmentalism by portraying nature as a living entity that should be respected and protected. The researchers argue that *Avatar*'s environmental discourse can be a model for other media productions to promote environmental awareness and action.

In conclusion, previous studies have examined the movie *Avatar* from various perspectives, including its portrayal of colonialism and intertextuality, anticolonial imagery, trauma studies, and ecological ethics. Other studies explore different aspects of *Avatar* and how they can serve as models for promoting positive values and awareness in other media productions, such as intercultural communication, ethical values, and environmental awareness. More recent studies focus on analyzing how *Avatar* promotes environmental ethics and awareness, emphasizing the interconnectedness of all living things and the importance of protecting nature. These studies suggest that *Avatar* can be a model for other media productions to promote environmental ethics and awareness, intercultural communication, and ethical values.

METHOD

Design and Sample

The study design used in this research is documentary research, involving the analysis of an existing text (the film *Avatar*) to explore themes related to postcolonial theory. In this case, the researcher uses the science fiction film Avatar as the primary data source to explore themes related to postcolonial theory. In this research design, the researchers use the film *Avatar* as the primary data source for analysis. The researchers watched the film multiple times and took detailed notes on its themes, characters, settings, and narrative structure. The researchers also research postcolonial theory and its relevance to the film to deepen their understanding of the theoretical concepts. Using documentary research provides an in-depth analysis of a particular text or material and helps to identify patterns or themes that may not be immediately apparent. Additionally, using existing materials as the primary data source can be cost-effective and time-efficient, as the researcher does not have to collect new data. In this case, the samples consist of the transcripts and notes taken while watching the movie *Avatar* multiple times. The primary data source for this study is the movie itself, which serves as the document for documentary research. The sample size is determined by the researcher's judgment and the scope of the research question. In this study, the sample size is not explicitly mentioned. Still, the researchers pay attention to the process of taking detailed notes on the film's themes, characters, settings, and narrative structure, which suggests a thorough and systematic approach to data collection.

Instrument and Procedure

The writers collect data by watching the film multiple times and taking detailed notes on its themes, characters, settings, and narrative structure. The writers pay attention to scenes that depict the effects of colonialism on the environment or marginalized communities and note scenes that show acts of resistance against colonial powers or the exploitation of natural resources. Additionally, the writers take note of specific dialogue that highlights themes of colonialism, resistance, and environmental issues.

Data Analysis

The writers begin analyzing the data by identifying the themes of colonialism, resistance, and environmental issues. Next, the writers analyze the *Avatar* movie and compare the results of film analysis with postcolonial theory to create results of the analysis based on postcolonial theory. The writers then conclude based on the identification of themes of colonialism, resistance, and environmental issues based on the results of film analysis related to postcolonialism theory.

RESULT AND DISCUSSION

Colonialism

Colonialism is a concept that refers to the period in history when strong and powerful countries expanded their territory by conquering and controlling weak countries. Colonialism is concerned with political and economic power and the use of violence and oppression of indigenous peoples (Said, 1979). In other words, colonialism is a system consisting of a powerful country or empire that takes control of other territories, often with the intention of exploiting its resources for the benefit of the powerful country. In the *Avatar* movie, a powerful nation is represented by humans from Earth who land and occupy Pandora. They mine and build their colonies in the forest of the Na'Vi. During their settlement, they exploit unobtanium mineral resources for their benefit which can be sold for twenty million a kilo. Thus, humans have taken control of an area on the planet Pandora.

The humans represent the colonizing power, while the Na'Vi, the indigenous species of Pandora, represent the colonized people. Exploiting the natural resources of Pandora, particularly the unobtanium mineral, for their economic gain represents human greediness since they do this without regard for the well-being or interests of the Na'Vi, who are the rightful owners and custodians of the land and its resources. This exploitation of resources is a common characteristic of colonialism.

In Indonesia, there have been instances where foreign powers, such as the Dutch, have exploited the country's natural resources for their economic gain. During the colonial period, the Dutch East India Company (VOC) was granted a monopoly on trade in Indonesia and established a series of plantations to cultivate cash crops such as coffee, tea, and rubber. The indigenous population was forced to work on these plantations and were paid low wages. This exploitation of Indonesia's resources and labor was a clear example of colonialism, where the Dutch used their power to extract wealth from a weaker group. Even after Indonesia gained independence from Dutch colonial rule, foreign companies exploited the country's natural resources, such as oil and gas. In some cases, these companies have been accused of exploiting the local population and damaging the environment in pursuit of profits. The situation depicted in the *Avatar* movie, where a powerful group exploits the resources of a weaker group for their benefit, is similar to the historical and current exploitation of Indonesia's resources by foreign powers and companies.

Flying over a landscape of massive cliffs and towering mesas carpeted in a rainforest. Great scarves of cloud swirl around the mesa tops. A primeval landscape, vast and forbidding.
The trees are alien, the color too cyan. There are waterfalls, rivers, and distant flocks of winged creatures.
Suddenly the carpet of virgin rainforest gives way to
An open pit mine. A lifeless crater as if a giant cookie-cutter took a chunk out of the world. Down among the terraces are excavators and trucks the size of three-story buildings.

And beyond the mine is the human colony.

This script highlights the theme of colonialism and the exploitation of natural resources by the human colonizers on the planet Pandora. The initial description of the landscape is one of natural beauty and wonder, with towering mesas, rainforests, and waterfalls. However, the abrupt shift to an open pit mine, described as a "lifeless crater," highlights the destructive impact of human presence on the environment.

The description of the landscape at the beginning of the script emphasizes the natural beauty and wonder of the environment on the planet Pandora. The towering mesas, rainforests, and waterfalls suggest a pristine, untouched wilderness home to various diverse and exotic species. This description sets up an image of an ancient landscape that is vast, forbidding, awe-inspiring, and beautiful. However, the script then shifts abruptly to the image of an open pit mine, described as a "lifeless crater." This shift in imagery highlights the destructive impact of human presence on the environment. Instead of the natural beauty and wonder described earlier, the mine is presented as an ugly, desolate wasteland stripped of all life and vitality. The contrast between the initial description of the landscape and the image of the open pit mine is meant to emphasize the impact of human activity on the natural world. It suggests that the human presence on Pandora has disrupted the ecosystem's delicate balance and caused irreparable damage to the environment.

The script's language emphasizes the scale of the mine, with "excavators and trucks the size of three-story buildings." This description conveys the idea that human colonizers are using their advanced technology to exploit the planet's natural resources on a massive scale without regard for the consequences to the environment or the native inhabitants of the planet. This condition implies that they are using their advanced technology and industrial power to exploit the planet's natural resources without regard for the consequences, such as environmental damage or harm to the indigenous population. The size of the machines suggests that human colonizers are using their technological superiority to extract resources from the planet in a destructive and unsustainable way. Thus, a powerful group uses advanced technology and industrial power to remove resources from a weaker group or environment without considering the long-term consequences.

The presence of the human colony beyond the mine underscores the theme of colonialism, with the humans using their power and technology to take control of the planet and its resources. The colonizers view the planet's resources as something to be exploited for their benefit, without regard for the impact on the planet's natural systems or the rights of the indigenous population. The presence of the human colony beyond the mine is evidence of the theme of colonialism in the movie *Avatar*. Humans are using their power and advanced technology to take control of the planet and its resources without considering the impact on the environment or the rights of the native inhabitants, the Na'Vi. Humans view the planet's resources as something to be exploited for their benefit, reflecting colonialism's core characteristics. The Na'Vi are the rightful owners and custodians of the land and its

resources, but the humans ignore their rights and instead use their power to take control of the resources. This behavior is unjust and immoral, and we should respect the rights and well-being of indigenous populations and natural ecosystems, rather than exploiting them for our gain.

In conclusion, colonialism portrayed in the *Avatar* movie script highlights the exploitation of weaker groups and their resources by more powerful groups. The *Avatar* specifically depicts human colonization's destructive impact on the planet Pandora's natural environment. The colonial empire generally hardened ideologies and practices that categorized indigenous people as inferior and, therefore, had to be civilized. In this way, the land resources inhabited by the natives in the form of minerals, agriculture, and labor must be controlled and exploited for the benefit of the imperial power (Boussebaa and Morgan, 2014). This is often done without regard for the environment or the rights of the native inhabitants. Thus, colonialism demonstrates the harm caused by exploiting resources by colonizing powers and highlights the need for more responsible and sustainable approaches to resource management and economic development.

Resistance

Resistance is a concept that refers to actions or movements carried out to fight injustice, oppression, or unjust power. Individuals and groups who feel that they are being oppressed or exploited have historically engaged in various forms of resistance to challenge their subjugation and fight for their rights and dignity (Escobar, 2018). In other words, resistance is the act of opposing or withstanding something, often in the face of opposition or pressure. Resistance occurs because it is an effort from someone to defend something with their resources. It is also an ego of one's mechanism of self-defense. In the *Avatar* movie, the Na'Vi is one of the nations of Pandora that performs the act of opposing and withstanding in defending their homes, forests, and people. And they are also often the face of opposition or pressure from humans.

It is traced more deeply that humans viciously burn, kill, and destroy all living things ranging from trees, animals, and even residents of Pandora. The Na'Vi people had doubts when accepting Jake Sully, but finally, they believed that with Jake Sully on the side of the Na'Vi, they could be strong in a big fight and even expel humans from their planet. And told EYWA, the nature that is the belief of all creatures on the planet Pandora, also participated in their war against humans.
Jake: Look, you chose me for somethin'. And I'll stand and fight, you know I will. But I could use a little help here.
The wild banshees wheel among the ships, ripping into them, and Jake slowly gets it. EYWA is in the fight.

In this case, this script highlights that Jake Sully helped in the resistance carried out by the Na'Vi people and became part of raising the spirit of the Na'Vi people in defending their forests, homes, and people. From this word, "and I'll stand and

fight, you know I will," Jake Sully is ready to fight alongside the Na'Vi. Jake Sully saw the bad attitude of his people toward the Na'Vi nation until, finally, he chose to help the Na'Vi to fight against humans. "EYWA is in the fight." The involvement of Eywa, the nature deity and belief system shared by all creatures on Pandora, in the war against humans can be seen as an expression of resistance. Eywa represents the indigenous connection to the land and the environment, and its participation in the conflict signifies the collective resistance of the Na'vi and the natural world against the unjust power of the colonizers.

Eywa's participation in the conflict between the Na'vi and the human colonizers carries a significant meaning. It signifies the collective resistance of both the Na'vi people and the natural world against the unjust power of the colonizers. By actively engaging in the war against humans, Eywa demonstrates its support for the Na'vi and its commitment to protecting Pandora from further destruction and exploitation. Thus, the portrayal of Eywa's participation in the conflict reinforces the movie's underlying themes of resistance against unjust power. It emphasizes the importance of recognizing and respecting the interconnectedness between humans, nature, and indigenous cultures, and the need to protect and preserve these relationships for a harmonious coexistence.

In this case, the portrayal of Eywa's participation reinforces the movie's themes of resistance against unjust power and the interconnectedness between humans, nature, and indigenous cultures. In the context of the subaltern theory (Spivak, 1985), the Na'vi people can be seen as a marginalized group who are resisting the unjust power of the colonizers. Their collective resistance, as symbolized by Eywa's participation in the conflict, represents their agency and their struggle against oppression and exploitation. In short, resistance in the *Avatar* movie represents how the Na'Vi persistently defends themselves from gainst humans' aggressions. The war pressured by humans' greed resulted in the destruction and massive slaughter of the Na'Vi people. The outbreak of a large-scale war on the planet Pandora stems from the conflict between the avaricious human colonizers and the diverse inhabitants of the planet. This clash illustrates the inherent violence within colonialism and the subsequent response of anti-colonial resistance, culminating in a revolutionary movement (Julian, 2013). The situation highlights how the dominant superpowers' emphasis and disregard for groups they consider primitive create discomfort and fuel resistance among these marginalized groups, leading to revolutionary actions. Essentially, it reveals the pervasive resistance against the pressures exerted by powerful nations.

Environmental Issues

Environmental issues are related to problems related to the environment, such as climate change, destruction of wildlife habitats, air and water pollution, and forest destruction. The representation of environmental issues in various forms of media can catalyze change, inspiring people to take action and demanding policy reforms to address the pressing challenges of climate change, pollution, and biodiversity

loss (Cottle, 2015, p. 7). In other words, an environmental issue is a problem related to the natural environment. And this can happen because of interference, one of which is interference from living things such as humans.

In the context of Indonesia, the Dutch VOC during the colonial period in Indonesia carried out large-scale deforestation in Indonesia, especially on the island of Java. The company needs wood to build ships, and they are also clearing land for agriculture. In addition, the Dutch VOC was involved in coral mining in Indonesia, especially around the island of Sulawesi. And the most heinous thing the VOC ordered was to force farmers to grow these crops instead of traditional food crops, leading to soil depletion and loss of biodiversity. VOC also pollutes rivers and waterways in Indonesia with waste from their factories and plantations. And the same thing humans do in destroying the environment is seen in the movie *Avatar Quaritch: Next slide. This mountain stronghold is supposedly protected by their deity. When we destroy it, we will blast a crater in their racial memory so deep they won't come within a thousand klicks of this place.*
Dissolve Jake reaches the top of a rise. The forest beyond is utterly Devastated. The trees burned and fell. Small fires still flicker across a landscape in Hell.

We can highlight in this text that on the human side, Colonel Quaritch was a leading commander in human security. "We destroy it", in the sentence, it is clear that he even gave commands to destroy the forests and surrounding environment of the Na'Vi nation. The next narrative supports this, "the trees burned and fallen." This word clearly explains that the forest where the Na'Vi people lived was burned and damaged. Even some people from the Na'Vi nation died because of the destruction.

With this, it can be concluded that human greed wants personal benefits so that it damages all existing environments, which was realized in the movie *Avatar*, without seeing the impact caused by damaging the environment arranged beautifully and neatly by the creator. And this is the biggest problem until now. In addition to Kristin's journal, postcolonialism in Iceland has visibly reduced cultural and natural diversity (Kristin, 2015). And some other places must also experience the same thing, namely environmental destruction. Therefore, the resistance carried out by the oppressed ensues so that a fight occurs. That's why there is so much destruction of nature and other environments for the greed of superpowers.

CONCLUSION

Avatar explores the interconnected themes of colonialism, resistance, and environmental issues, shedding light on the harm caused by resource exploitation, the importance of resisting unjust power, and the consequences of environmental destruction. It serves as a reminder of the need for more responsible and sustainable approaches to resource management and the preservation of indigenous cultures and natural ecosystems. The movie depicts the exploitation of weaker groups and their resources by more powerful groups. Humans from Earth represent the colonizing power, while the Na'Vi people represent the colonized indigenous

species of Pandora. Humans exploit the planet's resources, particularly the valuable unobtanium mineral, without regard for the well-being or rights of the Na'Vi. The theme of colonialism in Avatar highlights the harm caused by resource exploitation and the need for more responsible and sustainable approaches to resource management. Resistance is portrayed through the actions of the Na'Vi people and their fight against the human colonizers. The Na'Vi engage in various forms of resistance to defend their homes, forests, and people. Jake Sully, a human who joins the Na'Vi, becomes part of their resistance movement and raises their spirits. The involvement of Eywa, the nature deity shared by all creatures on Pandora, in the war against humans symbolizes the collective resistance of the Na'Vi and the natural world against unjust power. The resistance in Avatar reflects the persistent defense of the Na'Vi against human aggression and highlights the inherent violence within colonialism and the subsequent response of anti-colonial resistance. The movie also addresses environmental issues by depicting the destruction caused by human activities. The human colonizers in Avatar destroy the forests and surrounding environment of the Na'Vi nation for their gain. The film highlights how human greed and disregard for the environment result in environmental damage, which is a problem that persists today. The destruction of nature and other environments for personal gain is a recurring issue, leading to the resistance carried out by oppressed groups. This study has some limitations. For example, the analysis mainly centers on the themes of colonialism, resistance, and environmental issues. While these themes are significant, the study overlooks other aspects of the film, such as character development, narrative structure, or cinematography, which could provide a more comprehensive understanding of the movie. Moreover, this study does not present counterarguments or alternative perspectives that may provide a more balanced analysis of the themes. Including counterarguments would enrich the discussion and acknowledge the complexity of the issues addressed in the film. The writers suggest that other researchers may conduct a comparative analysis of "Avatar" with other films or literary works that explore similar themes of colonialism, resistance, and environmental issues. This would provide a broader perspective and allow for a more comprehensive understanding of these themes in different contexts.

REFERENCES

Ali, A. M., & Rashid, A. (2015). The role of historical legacies in poverty reduction: The Case of Bangladesh. *World Development, 76*, 51-62.

Anievas, A. (2017). Colonialism and the modern world system: A time-series analysis of colonization, 1492-1975. *American Sociological Review, 82*(1), 53-79.

Andalaz, E. F. (2016). Citra antikolonial dalam film avatar 2009: sebagai tinjauan poskolonial. *Jurnal puitika*.

Avatar (2009) - Box office Mojo." Box office Mojo, IMDb, https://www.boxofficemojo.com/title/tt0499549/

Bhabha, H. K. (1994). The location of culture. Routledge London and New York.

Boussebaa, M., & Morgan, G. (2014). Pushing the frontiers of Critical International Business Studies. Critical Perspectives on International Business, 10(1/2), 96–106. https://doi.org/10.1108/cpoib-11-2013-0046

Cavanagh, C. J., & Benjaminsen, T. A. (2020). Political ecologies of resource grabbing in the Global South. Routledge.

Conley, T. (2003). Colonial Latin America: A documentary history. Rowman & Littlefield Publishers.

Cottle, S. (2015). Global crisis reporting: Journalism in the global age. McGraw-Hill Education.

Escobar, A. (2018). Designs for the pluriverse: Radical interdependence, autonomy, and the making of worlds. Duke University Press.

Falquina, S. M. (2014). The pandora effect: James Cameron's avatar and a trauma studies perspective. *Atlantis, 36*(2), 115–131.

Fernandez, S. M. (2014). Colonialism and intertextuality in James cameron's avatar.

Foucault, M. (1979). Discipline and punish: The birth of the prison. Random House.

Hsiao, Y.-T., Huang, W.-H., & Yang, Y.-Y. (2021). The discourse of environmentalism in Avatar: A multimodal analysis of visual and verbal language. *Sustainability, 13*(4), 1869.

Julian, G. (2013). Decolonizing Bourdieu: Colonial and Postcolonial Theory in Pierre Bourdieu's Early Work. American Sociological Association.

Klarer, M. (2004). An introduction to literary studies. 2nd edn. London: Routledge.

Kristín Loftsdóttir (2015) The Exotic North: Gender, Nation Branding and Post-colonialism in Iceland, NORA - Nordic Journal of Feminist and Gender Research, 23:4, 246-260, DOI: 10.1080/08038740.2015.1086814

Lee, C. K. (2016). The coloniality of global environmental justice. *Global Environmental Politics, 16*(1), 12-24.

Lenin, V. I. (1917). Imperialism, the highest stage of capitalism. International Publishers.

Lele, S. (1991). Sustainable development: A critical review. *World Development, 19*(6), 607-621.

Ndulu, B. J. (2017). African economies and the politics of permanent Crisis: 1979-1999. Cambridge University Press.

Parthasarathy, R. (2019). Avatar and the human-nature relationship: An analysis of environmental philosophy in contemporary film. *Environmental Ethics, 41*(3), 317-330.

Prabhu, N., & Mani, M. (2019). The social impact of colonialism in India. *Indian Journal of Social Work, 80*(2), 149-155.

Prasad, A. (2019). The cultural impact of colonialism. *International Journal of Social Science Studies, 7*(4), 204-212.

Rose, L. and Bartoli, T.M. (2021). Hegemonic Masculinity and Tropes of Domination in Ecofeminist science fiction. 1st edition. Routledge, p. 16.

Salinder, R. (2021). Gender performative in margaret Atwood's the handmaid's tale. Jain College, Ambala City.

Said, E. W. (1979). *Orientalism*. Vintage Books, 6-8.

Said, E. W. (1993). *Culture and imperialism*. Vintage Books.

Scott, A. O. (2009, December 17). Avatar. The New York Times. https://www.nytimes.com/2009/12/18/movies/18avatar.html.

Spivak, G. C. (1985). *Can the subaltern speak*. Pacific and Afterall Books.

Sultoni, A. (2020). Kritik ekologis dalam buku puisi air mata manggar karya Arif Hidayat: Kajian ekologi sastra. *Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 6-10.

Schreiber, M., Giesler, M., & Fischer, E. (2020). The ecology of Pandora: Transmedia storytelling and environmental ethics in James Cameron's Avatar. *Journal of Public Policy & Marketing, 39*(4), 519-533.

Tyler, T. R. (2006). Restorative justice and procedural justice: Dealing with rule breaking. *Journal of Social Issues, 62*(2), 307-326.

Wang, M. (2018). On the Interstellar Ethics in the Movie Avatar. 89(Isss), 330–333. https://doi.org/10.2991/isss-18.2018.66

Zhan, X., & Yan, J. (2017). The construction of intercultural communication in Avatar. *Journal of Intercultural Communication Research, 46*(3), 263-282.