



Exploring the Themes of Otherness in the Movie Avatar (2009)

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ABSTRACT

This article will explore the concept of "otherness," as articulated by Edward Said in James Cameron's work Avatar (2009). Through the interaction between the native Na'vi of Pandora and the human colonists, the research explores how the movie depicts the dynamics of power, identity, and cultural representation. The study looks at how the "Other" is constructed and how it affects colonial and exploitative narratives by keeping in view the idea of Edward Said on cultural identification. Using a qualitative methodology encompassing literary analysis, the study examines the film's linguistic and visual components under the lens of postcolonial theory and interrogates power dynamics that sustain marginalization. Situated within the context of contemporary literary discourse and orientalist critiques, the study contributes to a deeper understanding of Cameron's work and its implications for understanding identity clashes and cultural representation. The findings show that by emphasizing the exploitation of Pandora's resources and the dehumanization of the Na'vi, Avatar criticizes colonialism. By critically examining the persistent effects of colonialism in modern media, this study advances our knowledge of how Said's theory of otherness is still applicable to the analysis of contemporary narratives of power and identity.

Introduction

The concept of Oriental Other came into existence during Crusades, according to Edward Said, and its main purpose is to degrade and dehumanize the Orient. The concept Orientalism by Said as he says that through Orientalism he means various connected things, this is an academic term and used in several educational institutes. Anyone who do research on East, must engage in Orientalism. This includes wide range of ideas and how these ideas shapes our imaginations and perceptions. (Said,1978, p. 2,4).

The idea of "otherness," as defined in Edward Said's book *Orientalism*, which offers a critical lens through which we can examine the relationships between identity, power, and cultural representation in James Cameron's film *Avatar* (2009). According to Edward Said's theory, dominating groups use the identity of colonized people as the "Other" to sustain their own superiority and defend their behavior. The interactions between the native Na'vi people and the human invaders on the planet Pandora in *Avatar* serve as an excellent example of this idea.

One of the central ideas explored in the movie is the concept of "Otherness" which plays a critical role in the way human beings perceive and relate with the Na'vi, ancient kinds of Pandora. The theory of "Otherness" is the purpose of seeing someone or something as differ from what we know or what we are used to. Edward Said explains this concept in his book *Orientalism* as a process where the West constructs the East as its incomparable people. The "Others" are portrayed as exotic, inferior, fundamentally different and making them feel inferior. Edward Said explored the "concept of otherness" in the circumstances of colonialism and culture. His work *Orientalism*, declared that Western societies represent Eastern (Oriental) cultures as the "other" depicting them as strange, inferior, or uncivilized. This assisted the West present itself as superior and more advanced. Further according to Stuart Hall Otherness is showing how identities are created by rejecting those who are perceived as different. In Hall's view this process is done by the colonizers to justify their behavior and use these labels to show why they deserve to lead and dominate. It involves thinking of people, places or things as "not like us" or unfamiliar. This theory helps us understand how we shape groups and view others as they differ from our own group. It can be based on features like how someone looks where they're from, how they behave. By examining *Avatar* through the lens of Said's theory of otherness, the film can be seen as a critique of colonialism and environmental exploitation.

Avatar is a scientific fiction re-imagining of the European colonization of the Americas. Besides its recognition due to storyline and visual representation, this movie is well known in the field of literature due to its thematic vastness. *Avatar* directed by James Cameron became a global hit not only for its revolutionary use of 3D technology and visual effects but also for the multiple themes such as the cultural differences and mainly the idea of otherness it explored. James was inspired by his childhood dreams, love for nature, and stories about local people to create his own story.

According to Edward Said, the concept of Otherness is a process through which a dominant culture particularly the West, defines and constructs the non-Western societies (the Orient) as totally different, inferior and illiterate. This otherness creates a division between us (the west) and them (the east) justifies colonial dominance, and continues Western superiority. He was inspired to show how local communities struggle and to spread awareness about saving the environment. The complex dynamics at work in *Avatar* can be better understood by applying Edward Said's ideas about otherness. The Na'vi are portrayed as the "Other" by the human conquerors. They are regarded as totally different from human beings due to their unique physical characteristics, language, and cultural customs, which serves as an excuse to ignore their rights and sovereignty. His goal was to create a magical world that felt real and made people connect with the story emotionally. He always wanted to combine science fiction with nature so all his efforts lead to the creation of *Avatar*.

In addition, the film emphasizes how empathy and understanding may transcend the mystery of self and other. The main character, Jake Sully, starts the narrative with the human "self," seeing the Na'vi from an outsider's point of view. But when he uses his avatar to fully immerse himself in their society, he begins to recognize their complexity and humanity. The process of unlearning the

manufactured narratives of otherness and adopting a more complex and equitable view of diversity is reflected in Jake's journey. He ultimately rejects his human duty and shows unity with the Na'vi, challenging the oversimplified division between "us" and "them."

Basically, this movie explored the two main concepts of cultural or racial differences, environmental and ecological contrast. In Avatar one of the main theme that reflects the concept of otherness is "Culture Differences". The Na'vi exist in a melodious relationship with their environment, which contrasts intensely with the human beings, whose technological improvements led to environmental destruction. This cultural clash is central to the movie dispute, as human beings try to take over Pandora and utilize its resources. The difference between the humans' industrial, illegal mindset and the Navi's religious connection to nature, represents how cultural differences become more pronounced when viewed through the lens of "Otherness". Further the theme of colonization and exploitation is discussed in Avatar. The arrival of humans on Pandora reflects the history of European Colonization, where unfamiliar powers exploit their system and resources on native populations. In the movie, the humans view Pandora as a resource to be mined for profit, and the Navis have deep spiritual connection to the land.

This article will examine the ways in which Avatar's storyline justify Edward Said's idea of otherness. In this article, we will also examine how the film deals with issues of identity, power, and cultural hegemony by examining how the Na'vi are portrayed, the human colonists' activities, and Jake Sully's metamorphosis. Further this article will also explore the key features of binary opposition between humans and Navi that how the human beings are depicted as technologically advanced but morally corrupt, driven by their greed and ignorant towards the natural world.

Theoretical Framework

Edward Said's Theory of Otherness is about how the West views the East, especially during the time of colonialism when European countries were taking over many parts of the world. In his book "Orientalism," published in 1978, Said explained that the way Western people think about Eastern cultures is not just about stories or art; it's also about power. Edward Said's work is a big deal in understanding how cultures interact and how identities are formed. He also pointed out that Western studies often oversimplify Eastern cultures, ignoring their true diversity and richness. There are five elements according to Edward Said Binary opposition, Cultural stereotyping, Exoticization and mystification, Domination and subjugation, and Eurocentrism.

These elements will be applied on the movie Avatar and dialogues are analyzed through their situation and context. In "Avatar," the Na'vi people are different from the humans. They are taller, blue, and have their own unique culture. In Said's theory, "the other" refers to people or cultures that are seen as different or outside of the norm. The humans see the Na'vi as strange and different, which is a key part of how "the other" is defined. The humans think of the Na'vi as primitive or less advanced. They assume that because the Na'vi live in harmony with nature and have different customs, they are inferior. This matches Said's idea that people often make unfair generalizations about those who are different, labeling them in a way that justifies treating them poorly.

This is about one culture trying to take over another. In "Avatar," the humans want to mine Pandora for its resources, showing that they believe their needs are more important than the Na'vi's way of life. Said talks about how Western cultures often impose their values on others, and this is exactly what happens in the film. The Na'vi fight back against the humans who want to take their land. This resistance is important because it shows that the "other" can stand up against those

who try to dominate them. Said emphasizes that those labeled as “other” can resist and challenge the dominant culture. Overall, “Avatar” uses these ideas to show how different cultures can interact, the challenges that arise from misunderstanding, and the importance of recognizing and respecting differences.

Research Objectives

1. To Analyze the Portrayal of the Na'vi as the "Other".
2. To examine the elements of "Otherness" in the movie "Avatar".

Research Questions

- How Na'vi is portrayed as "Other"?
- How are the elements of "otherness" in the movie avatar?

Research Limitations

In the research paper, we are applying Edward Said's concept of "Otherness" on the movie Avatar. Firstly our research focuses on the film's dialogues of Binary Opposition, Cultural Stereotyping, Exoticization and Mystification, Domination and Subjugation, and Eurocentrism. This is a narrow lens to see the post-colonial. We focused only these few major aspects of ‘Otherness’ while neglecting the other ones. Another limitation comes from the subjectivity in interpreting the dialogues, as meaning can vary across researcher based on cultural or personal perspectives. Furthermore, Avatar’s setting in an alien world that introduces fictional elements, is complicated for direct comparisons with Said’s original focus on real-world imperialist and orientalist practices.

Literature Review

"Otherness" is a social concept that refers to representing other people or cultures as alien different or inferior. Edward said concept of otherness is basically based on the difference between "us" and "them" where a dominant group, which considered itself superior, depicts the other group as inferior. This perspective can be easily understood in Avatar through the relationship between the Na'Vi tribe and humans. Macfie (2002) talked about Orientalism in his book named Orientalism that Orientalism offers an analysis of the topic and the argument at a pivotal point in the interactions between the East and the West or Christianity and Islam. Edward Said spearheaded a formidable attack on "orientalism" in the 1960s and 1970s. Furthermore, Prakash (1995), in his book Orientalism Now, argued that Said’s Orientalism has lived its revolutionary life, although it doesn’t have any good reputation now. Portrayal of Orientalism as a political philosophy has sparked additional attacks on the legitimacy of Orientalist knowledge as well as urge the opponents to criticize the work as ideologically driven. By concluding his arguments it became clear that the ways of understanding their others has been changed by reversing the established contrast between Orient and Occident.

Ridwan (2022) conducted a research Analysis of Social Criticism in Avatar, in which he analyzed film Avatar (2009) and focused on the social criticism present in it. The research aimed to understand what kind of social criticism is present in the film and what is the overall portrayal of social criticism in the film? The research used the theory of Renne Wallek and Austin Warren, which states that literature often serves as a mirror to society and expresses its problems.

Mulrooney (2011) discussed the emotional impact of Avatar on viewers in his article "The Sadness of Avatar" the author states that Avatar leaves viewers feeling sad, to the extent that new terms have been coined to describe this emotion such as "post-Avatar Depression" and "The Pandora Effect". This concept highlights that Avatar is an aesthetic experience that deeply emotionally impacts viewers while also generating a critical response. Furthermore, Aritonang and Ambalegin (2023) in their article 'An Analysis of the Expressive Speech Acts in Avatar' studied the different ways which people use to express their emotions or feelings. The author used a theory by Searly and Venderveken to help analyze these expressions.

M Kalay (2012) discussed in his article "The Appearance of the Concept of Environment in the movie Avatar" about three movies planet of the Apis, The matrix, and Avatar with a focus on Avatar. The author highlighted that Avatar tells the story of a time when the human world is threatened by environmental disaster, requiring restricting to save human life. This study aims to understand and analyze Avatar from environmental perspective. Further Zhang (2024) in this research article 'Different Business Models of Film and their Interrelationship' focused on different business approach and James Cameron's movie Avatar. The business of movies can be divided into two models: the business model and studio model. Avatar is a 3D movie that has been successful in both models but it is particularly a great example of the studio model and the use of technology. Moreover, Bahadur Sherma, Lamsal (2024) in their article 'The Concept of an Acological Citizen in the movie' discussed about the ecological themes in the movie Avatar and their impacts. The paper explores how Avatar portrays environmental and nature-related issues and how it increases people's ecological awareness.

Furthermore, Saadat (2011) conducted a detailed study on the relationship between Occident and Orient. The contrast between Occident and Orient is only because of being the superior one. He further argued in his article that how translated literature act as a representative system for only one specific culture and showed the cultivation of stereotypes about the Eastern culture and about Islam in particular. His findings lead him to the conclusion that literature either it is translated or original has been abused by some power seekers to dominate a specific political discourse and neglect others.

Methodology

It is qualitative research data is taken from the movie in the form of different dialogue of different characters. Through the theoretical lens of Edward Said's Orientalism, this study uses a qualitative and interpretative approach to examine James Cameron's film Avatar's portrayal of Otherness.

It is visually clear through the textual analysis that, Avatar is a representation of the Na'vi, Pandora's native inhabitants, and their interactions with the human colonists are the main subjects of the examination. To find examples of otherness, specific aspects of the movie—such as thematic themes, character development, narrative structure, and visual aesthetics—will be analyzed. The study will investigate the ways in which the Na'vi are portrayed as spiritual, in harmony with nature, and technologically backward, so constructing them as the "exotic other". The exploitative and violent actions of the human colonists will be compared to this. Additionally, in light of Said's criticism of colonial discourse, Jake Sully's function as a cultural negotiator and "white savior" will be examined critically. Furthermore the data collection is done by primary as well as secondary sources. Primary data consists of the film itself, while secondary data includes academic analyses of Avatar, reviews, and critiques of Said's concept of Otherness. This

methodology seeks to reveal how Avatar both defends colonialism and upholds the otherness dynamics that Edward Said criticized.

Discussion

Since we were applying the theory of “otherness” on the film “Avatar” by James Cameron, we collected those dialogues from the movie that were truly representing the elements of theory by Edward Said. We then arranged them into a sequence and put each dialogue in its respective element. We delved into the meanings of dialogues deeply, analyzed and examined them critically to explain their significance in the best way possible. It is as follows:

Binary Opposition

Colonel Quaritch: “You’re not in Kansas anymore. You’re on Pandora, ladies and gentlemen. Respect that fact, every second of every day.”

In this, Pandora is referred to as the “other” world as if it is completely different and foreign to human customs and norms. It establishes a binary between Earth which is familiar and the Exotic which is Pandora. Pandora, the world of Na’vi is being compared to Kansas, the world of humans. It is understood from the statement that Kansas is regarded as civilized, advanced and more desirable while Pandora is considered unfamiliar, unsophisticated, inferior and the “other”. There is rudeness and sense of superiority in this statement by Colonel Quaritch who thinks that humans are dominant and they should be controlling and ruling the Pandora. Although, he is showing some respect to the natural world of Na’vi, but still there is a comparison between the two places and his imperialist attitude is quite obvious in this dialogue.

Colonel Quaritch: “We will teach these savages what real terror means.”

The word “savages” is a very derogatory term used by Colonel Quaritch which shows that Na’vi are considered inferior by humans. It emphasizes their otherness and that they are irrational and uncivilized.

The statement is creating a binary opposition between Na’vi and humans. The words “we will teach” are reinforcing the idea that humans are superior to indigenous people, they are superior and have the right to control others while Na’vi are uncivilized, primitive, and need to be taught a lesson by humans. Humans are portrayed as civilized and Na’vi are portrayed as savages and unsophisticated.

These remarks by Colonel Quaritch are very mocking, demeaning and offensive. The dialogue is giving a hint that it is only through violence and terror that we can achieve our goals and dominate others. The colonial mindset is very visible in this dialogue as colonialists and imperialists believe in domination and exploitation. They consider “others” as inferior and think right to rule people.

Colonel Quaritch: “This is the world of the Na’vi. It’s the jungle. It’s dangerous, it’s wild. We can’t coexist with it.”

The Na’vi perceive their world as sacred and interrelated, while people see the natural world and the Na’vi as something to be controlled. This quote shows the dichotomous thinking that humans demonstrate.

Colonel Quaritch: "This is the way things are on Earth. You can't go back to the old ways."

This shows the human viewpoint, in which industrialism and technology replaced nature and traditional customs, creating a stark contrast between the Na'vi people's connection with nature and human reliance on technology.

Cultural Stereotyping

Jake Sully: "The Na'vi say that every person is born twice. The second time is when you earn your place among the people, forever."

This displays the human concept of Na'vi, stereotyping them as mysterious people whose whole identity is based on spirituality. They are portrayed as ancient, primitive and otherworldly people and their culture is not only over simplified in this dialogue but also reduced to only religiousness. It is not an unknown fact that western culture is more inclined towards technology and science. Religion and spirituality is not as important to them as it is to local people.

This statement by Jake is perpetuating stereotype about the culture of Na'vi people and portraying them as some primitive people who have deep connection to the nature and spiritualism. There may be some truth in it but this statement is oversimplifying the complex, diverse and rich culture of Na'vi. The dialogue is also romanticizing their culture and spiritual beliefs.

Dr. Grace Augustine: "They're just goddamn trees!"

This dialogue by Dr. Grace is very disrespectful and humiliating. It emphasizes that western science is superior to Na'vi's cultural and spiritual knowledge, stereotyping them as people who are overly spiritual and connected to the natural world.

This statement by Dr. Augustine is a reflection of the stereotype about culture of people of Na'vi. They are considered as overly attached to their spiritual beliefs and nature, having no idea about scientific perspective. The West portrays them as irrational and unwise. Humans show lack of respect to the people of Na'vi's spiritual connection to trees as if it is unimportant and makes no sense. These statement is stereotyping Na'vi's rich and diverse culture. Their attachment to nature is considered ridiculous by Western people. They do not simply understand it and thus pass the derogatory remarks. Local people respect nature and treat it as something holy so these words about them are insulting and mean. Dr. Augustine, in this dialogue, i.e reinforcing the idea that Western people have the power and audacity to define the culture and knowledge of people of Na'vi. The words of Augustine have an imperialist and colonialist undertone to it which promotes cultural stereotyping. People of Na'vi are marginalized and treated as "others" by humans and their spiritual beliefs are also disregarded showing the power imbalance between Western people and the non-Western people.

Neytiri (Na'vi): "You cannot take, little brother. You must ask for permission to take."

The highlights the Na'vi people's profound admiration for the natural world, which is frequently framed by the misconception that indigenous peoples have an initial or mystical bond with the land. This stereotype is reflected in the custom of requesting permission before taking anything from nature, which presents the Na'vi people's views as spiritual and straightforward in contrast to human exploiting and technologically advanced actions.

The Na'vi approach emphasizes harmony, regard, and a spiritual bond with the natural world, but it can also be viewed through an understanding of colonial perspectives, which frequently consider such customs to be undeveloped or unworkable. The discourse highlights the wisdom of the Na'vi by repeating these stereotypes, but it runs the risk of maintaining an idealized and too mystical representation of their culture.

Exoticization and Mystification

Jake Sully: "Everything is backwards now, like out there is the true world, and in here is the dream."

In this, Jake Sully exoticizes the Na'vi world while romanticizing it at the same time. To him, it is unattainable and he portrays it better, in-fact idyllic than human culture and civilization. Jake's narration is exoticizing the world of Pandora. He thinks of it as a mystical land and a place that is dreamlike. Their world is natural and different than that of humans. This exoticization is a reflection of stereotype that portrays the world of Na'vi as mysterious, mesmerizing and irresistible.

The land of indigenous people is more authentic than his own land. The dialogue is mystifying the culture of Na'vi stating that their connection to nature and spirituality is mystical, irrational and supernatural. These words show that according to Western people, indigenous culture is separate and distinct. The dialogue portrays the natural world as a better place and the world of western people as a dream. There is binary opposition, exoticization and mystification in Jake's words showing human's view of the world of Na'vi.

Neytiri (Na'vi): "The great mother Eywa sees all."

The Na'vi people's spiritual being, Eywa, is represented as an all-knowing, all-pervading power that gives their society a mysterious and exotic feel. The expression "the great mother Eywa" conveys a spiritual framework that is distinguished from the religious, scientific view of nature in Western culture by indicating a supernatural, maternal bond with the land. Eywa's function as a life-giving and protective force highlights the Na'vi people's distinct worldview, which is intricately linked to the Pandoran ecology.

This belief system is further mystified by the claim that "Eywa sees all," which presents Eywa as an omniscient, mysterious power that is beyond human comprehension. By connecting Eywa to Pandora's living network, the movie highlights the stark contrast between Na'vi and human cultures while emphasizing the Na'vi people's spirituality as a sacred and unsolved mystery.

As again Jake Sully says to Neytiri that "You're like a goddess to me"

Jake's statement is objectifying Neytiri and elevating her to an otherworldly mysterious figure. The word "goddess" reinforces that she is more than a human and exotic. Jake has reduced her to mere an object by highlighting her beauty. She is an individual, a living being and has her own identity. But in this statement made by Jake Sully, her identity is dismissed. By calling her with the name of "goddess", Jake is using the cultural symbol of indigenous people. This shows the colonial mindset of Western people who think they can interpret the cultural symbolism of Na'vi without even trying to understand its meaning.

This also shows Jake's lack of respect towards Neytiri and her spiritual beliefs. She is being compared to "goddess" as if she possesses the qualities that are supernatural and mystical. Jake's dialogue is clearly a reflection of his thoughts about indigenous people and their culture that is considered over spiritual and more connected to the natural world than the Western people. Jake is romanticizing and objectifying the Na'vi women which shows that he also belongs to the group of people who consider Na'vi as "others" and treat them like otherworldly creatures.

Neytiri to Jake: "You are like a baby. You see, you are not in the world of the people, you are in the world of the spirit."

This conveys an unusual feeling and a strong bond with nature that are difficult for people to understand. The image of the "exotic" other is furthered by its representation of the Na'vi as existing perfectly with their surroundings in ways that appear both mystical and unachievable for the human characters.

Domination and Subjugation

Parker Selfridge: "This is how it is done. When people are sitting on something that you want, you make them your enemy."

The colonial mindset is reflected in this dialogue exhibiting domination and subjugation. The humans are there to control Pandora and get what they want, dehumanizing the people of Na'vi and showing disregard to their interests and rights. They are displaced and exploited by humans.

Colonel Quaritch: "This is not a peace mission. It's a 'get the hell out of the way' mission"

This statement is a clear message by Colonel Quaritch that they have come on Pandora to get the resources and anything standing as an obstacle in their way will be dominated, subjugated and conquered by them. This is why the rights of the people of Na'vi are completely ignored and dismissed by humans and their military forces.

Colonel Quaritch: "They're just savages, they're not even human."

The colonists' sense of superiority and justification for taking advantage of the Na'vi's land and resources are reinforced by this statement, which depicts how the Na'vi are dehumanized and viewed as inferior beings.

Colonel Quaritch: "These savages are not going to stop us. We're going to take what we need, and we're going to leave them behind."

The Eurocentric notion that indigenous cultures—represented by the Na'vi—are inferior and primitive and should be conquered and exploited for the sake of Western, industrialized civilization is reflected in this line. Quaritch's contemptuous characterization of the Na'vi as "savages" emphasizes the idea that the native population is an "other" that should be subjugated or displaced.

Eurocentrism

As again Neytiri (Na'vi) says that "The great mother Eywa sees all."

By comparing the Na'vi's broad and interrelated worldview with the useful, materialistic viewpoint of humans, Neytiri's line highlights the Na'vi's spiritual connection to Pandora. As a divine force that joins all life on Pandora, Eywa represents a spiritual belief system that frequently comes off as ancient or superstitious from a Eurocentric perspective. Eurocentrism encourages the notion that technical advancement translates to superiority by framing such native spiritual beliefs as "myths" compared to the Western worldview, which is logical and scientific. The typical Eurocentric tendency to dismiss and undervalue indigenous natural and spiritual knowledge as inferior or unworkable is reflected in the exoticization and confusing of the Na'vi people's admiration for Eywa and their relationship to nature.

Colonel Quaritch: "You're fighting for survival. Make no mistake. This is an alien jungle, and it will try to kill you."

This shows that they look at Pandora from a Eurocentric view. They consider this land as wild, savage and unused to humans, completely neglecting its importance to Na'vi as it is their home. For humans, it can be conquered and dominated by them highlighting their superiority to the natural world.

Conclusion

With its deep dive into identity, culture, and environmentalism, James Cameron's film *Avatar* (2009) immerses audiences in a story that critically examines the dynamics of "Otherness." The movie, which is based on Edward Said's theory, shows how hegemonic forces create the "Other" to defend dominance, marginalization, and exploitation as explained in 4.1. This framework is clearly reflected in the connection between the Navi and humans on Pandora, where the Navi are presented as the exotic, spiritual, and technologically inferior "Other," in stark contrast to the industrialized, greed-driven worldview of the human invaders as explained in 4.2 and 4.3. Further the issue between human beings and the native inhabitants of the Pandora, introduced the themes of otherness in a science fiction film *Avatar* (2009). The movie highlights how human beings are affecting the environment in a bad sense as compared to Navi. This raises questions about human's behavior towards Earth and other cultures as explained in 4.3 and 4.4. Jake's transformation highlights the junction between disability and Otherness. The viewers of the film can easily provide their assumptions towards other cultures and environment by critically analyzing the attitudes of Western people as explained in 4.5.

An important storyline that both questions and strengthens ideas of Otherness is Jake Sully's journey from a human outsider to a Navi insider. His journey highlights empathy and challenges, the colonial attitude, and it also reinforces the "white savior" trope, in which an outsider plays a crucial role in resolving the Othered group's problems. Because a figure who is in line with the prevailing culture provides the resolution, this serves to maintain subtle hierarchies. Furthermore, the environmental themes in *Avatar* intersect with the concept of Otherness, positioning the Navi as protectors of a harmonious ecological balance and the humans as disruptors as explained in 4.2. The impacts of excessive exploitation and the disrespect for indigenous knowledge in protecting natural resources are highlighted by this cultural conflict.

In conclusion, *Avatar* serves as a cinematic critique of colonialism, environmental destruction, and cultural hegemony while simultaneously perpetuating certain problematic representations of Otherness. It is a compelling film that introduces the themes of identity, culture and environmentalism. The viewers immerse in the world of Pandora. The film inspires us to realize

our status in the world and our responsibilities to preserve natural world and respect indigenous cultures. By using Edward Said's theoretical framework to critically examine current concerns of identity, power and cultural representation, the movie challenges audiences to reevaluate their preconceptions about the "Other" and their moral obligations to both people and the environment.

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