

## **Chapter I: Introduction**

### ***Avatar* as a Colonial Movie**

This research entitled “Intergalactic Colonialism in James Cameron’s Movie *Avatar*” is based on the critical analysis of the film *Avatar* in the light of colonialism insights. The thesis centers on the colonial mission in the 21<sup>st</sup> century rather novice forms of intergalactic colonialism. It has been said that even in the past, the primary motives for establishing colonies were gold, God, glory and gun but the main incentives were usually economic. The motif of this work thus equally re-exposes the issues of representation regarding the concerns of the social, cultural, gender, race, environmental, anti-American traces under the broad issue-Western colonialism in the universe which is depicted in the film. Moreover, in the contemporary period the American hegemony is spread all over. This research has attempted to disclose the tendency of America as the most powerful, well civilized, adroit country of the world and how Research Development Association (an American mission) is failed in another world, Pandora. The protagonist, Jake Sully (played by Sam Worthington) is given a mission to infiltrate the Na’vi (tribe) in Pandora, who becomes the major obstacle to mining the precious ore.

The colonialism is established simply for exploitation and domination to the powerless ones. Western colonialism was the construction of the post-Renaissance which was practice of imperialism. While the powerful ones started to rule over the other weak ones through their equipments and minds. Keeping the historical colonial background, the colonial mission is still repeated in the contemporary world. Moreover, it is nowadays called neo-colonial. The colonization is a type of oppressive conceptual framework that is practiced to compare, contrast and devaluate the dignity of somebody or something by resorting to certain stereotypical imageries between colonized and colonizers. So far the research basically concerns on colonial

mission in 21<sup>st</sup> century which is represented in the movie, *Avatar*. In fact, the movie vividly presents the complexity of colonial mission the following year.

The Resources Development Association project (symbolizes the colonial mission of colonizers) has been launched there in order to gain the rare mineral 'unobtainium' which is supposed to be key solving energy crisis in the earth of forth coming centuries, particularly in 22<sup>nd</sup> century. The disguise appearance of the westerner is to put others territory under control and eventually accumulates the things from there. Historically, the motifs of European colonialists did the same as they entered as commercial men, historians, schoolteachers and the defense men to rule over the colonized lands. In present, the American mission is called; *Avatar* has repeated the same task in the fictional land Pandora. It is because they want the huge materials from there. Humans cannot live on Pandora without breathing gear, because the atmosphere is toxic namely lethal levels of ammonia, methane and chlorine. Moreover, the motif of the mission is materialistic perspective i.e. to fetch the raw materials either violently and positioned in number one mercantilist in the Earth. At the same time the film also shows how much the indigenous Na'vi are concerned with their land, forest, the big tree, etc. to protect from Sky people; they call sky people to Earth people.

The colonial mission has been failed due to the lack of mutual understanding and active collaboration between the teams; however they were highly qualified, modern weapons and enhanced with superb technology. The protagonist, Jake Sully who has given the task of making mutual relation or connection with Na'vi but he is lured with the nature of Pandora. He is in the question of loyalty and the decision of which side to take in the inevitable clash of the races; the Na'vi (the local indigenous), fighting to save their Mother-planet, or his own race, the humans, in their destructive greed for the natural wealth so abundant on Pandora, home of the Na'vi. In fact, he finds his place secure in the Omaticaya society. Jake's first encounter with Pandora's

indigenous Na'vi is a fateful one, leading to unexpected emotional resonances, as well as high-stakes action and adventure. While exploring the moon's lush rainforest, Jake is attacked by some of its deadliest animals. As he faces certain death, Jake is rescued by Neytiri, a fearless and beautiful huntress, and a member of the Omaticaya Clan. Their meeting is charged with strong emotions, both negative and positive, and ultimately a connection that neither can be anticipated. Jake Sully, the protagonist has tackled while he becomes company of Omaticaya. This is perhaps what the westerners or colonizers said to colonized ones viz. primitive, barbaric, hostile, and uneducated and so on. On the respond to the characters' archetypes Brian Godawa writes:

If you want to know what worldview a filmmaker is attacking, look at the villain. The villain is the bad guy who we root for the hero to overcome. The way the villain (or antagonist) thinks and lives is condemned by the storyteller through the villain's failure to win. Cameron's trios of antagonists in *Avatar* are all archetypes of Western civilization: the corporation, the military, and science. (13)

The main deem of this thesis is to analyze the struggle for domination and greed of Westerners. In the beginning of the film, we see how the colonizers' mission has been initiating in the alien land Pandora. For more clear the dialogue between Head of Mission, Selfridge Parker and Dr. Grace Augustine shows:

SELFRIDGE. Look, Look, you're supposed to be winning the hearts and minds of the natives....If you look like them and you talk like them, the they'll start trusting us. We build them a school, we teach them English, but after, what, how many years? Relations with the indigenous are only getting worse.

DR. GRACE. Yeah, that tends to happen when you use machine guns on them.

SELFRIDGE. . . . This is why we're here. Unobtanium. Because this little gray rock sells for 20 million a kilo. That's the only reason. It's what pays for the whole party. It's what pays for your science. Now, those savages are threatening our whole operation, we're on the brink of war, and you're suppose to be finding a diplomatic solution. . . . and get me some results. (12:31-13:22 minutes)

This is quite example of how much they (colonizers) are greedy for money, particularly materialistic asset. The possession for colonialists means finding more material wealth by imposing the rule over the colonized. As it is witnessed in colonial history, they used to capture the comparatively weak nations by using highly modern weapons. Likewise, in Pandora the RDA mission has been lunched to dominate, ruling over the Na'vi and collecting the minerals, particularly unobtanium. They are using every weapon in order to capture the precious ore either they have said to provide education, health, school, etc. to the indigenous people. In that sense, their colonial mission is for greed. "Greed" is defined in *Oxford Advanced Learner's Dictionary* as "a strong desire for more wealth, possessions, power, etc. than a person needs" (563).

As such, the RDA project has the both desire of wealth and power, during the colonial mission. It can be said that they have colonial greed with them from the very underneath of their intention. Their mission is gaining power and wealth and it is not to civilize and teach the humanoids Na'vi rather the very project was the westerners' uncivilized behaviors. Film Director, Cameron argues on himself in the film script:

The object of the game is not to go there and mine coal. You want to find things that don't exist in our solar system at all or are incredibly rare, and then you want to refine and process those raw materials. . . . So what you want to do is build up an industrial infrastructure on Pandora . . . you want to tame it. You want to

civilize it. And you need workers to do that. So colonization, in the classical sense, won't work. But wait . . . you have an indigenous population there. They're primitive, but they have brains and hands, and maybe they can be taught to do the things we need done. We can teach them, and give them cool technology to improve their lives, so they can be healthy and smart, and can all have TV, and in return they will be so grateful they'll not only work in our factories, they'll even build them forums. (N. Pag.)

*Avatar*, a science-fiction movie of 2009 as well, directed by the same director of Blockbuster Movie “Titanic”, James Cameron portrays the developed country’s trade policy for the forth century. Unobtainium does not exist in our solar system, but it is the key to solving Earth’s energy crisis in the twenty second century, so the Resources Development Administration is spending hundreds of billions of dollars to mine the distant world. The story takes place in 2154, three decades after a mining colony was established on Pandora. The encroachment by human activities into the territory of the indigenous Na’vi has created increasing tension between the two species and has set them down a path to war. The big or powerful country launches astronaut task in search as if finding there is human existence in other planet or galaxy but their motifs are to find any raw materials in there. In the film the RDA project has single objective of collecting the rare mineral, unobtainium whether using any diplomatic, tact, technique, threatening, even applying the “seven deadly sins” (Abrams 294). Hence, the film reflects the colonial mission in the form of the exploration of the precious ore through adventurous activities. In the struggle for possessing the precious ore and domination, the most of the characters turn ready to do whatever they come across with. Thus, the geographical circumstances and historical dynamics of exploitation colonies are profoundly

different from those of colonies of settlement. One of the professional Indian born commenters Aneeta Chakrawati comments:

Set in a sci-fi universe, it is the story of a white man going native as in Kevin Costner's 'Dances with Wolves'. Instead of the remote Western frontier, there is a distant moon Pandora, populated by nimble, blue colored, 10 feet tall, agile, cat like, bird riding, arrow shooting, eco-friendly aliens called the Na'vi. To the Na'vi's, the land is sacred, all life is sacred. To the Na'vi's, the land is sacred, all life is sacred. (n. pag.)

While watching the film through the colonial perspective it is ironical when protagonist, Jake Sully, is positioned as a diplomat for RDA eventually fights for Na'vi. He loses his evils with the regular intimacy of Na'vi, especially with a beautiful Na'vi princess Neytiri (played by Zoë Saldana). In the following line suggests how the colonizers are making communication with indigenous:

As in any other typical man vs. indigene / nature film, humans deploy force to conquer Pandora. Man-operated robots and powerful flying machines, equipped with even more powerful weapons, are simply waiting for a sign to tear the planet to pieces to get to the largest Unobtanium deposit on Pandora. However, diplomacy is first given a shot, thanks to a special program spearheaded by Dr. Grace Augustine (Sigourney Weaver) that has created Avatars, creatures made from human and Na'vi DNA, which allows humans to mentally control beings like these slender and gorgeous giants. The purpose is, of course, to try and establish some sort of interspecies communication in a bid to convince the Na'vi to relocate. (Gorgan 1)

Colonial state always suffers with the domination of colonizer. They have to obey the other rule. It is in fact, it is dying in own land. We can understand that basic principle that each individual is capable of reason and self-government. The westerners rule over other territory with the hallow sense of civilization and more. The natives of colonized states are compelled to accept their future while entangling with the colonizers, the powerful ones. At the close of World War II, Malinowski wrote with a rhetorical flair reminiscent of Said's own worldly oppositional criticism:

There is no doubt that that the destiny of indigenous races has been tragic in the process of contact with European invasion. We speak glibly about the 'spread of Western civilization', out 'giving the Natives the benefits of our own culture', about the 'Dual mandate' and the 'White Man's Burden'. In reality, the historian of the future will have to register that Europeans in the past sometimes exterminated whole island peoples; that they expropriated most of the patrimony of savage races; that they introduced slavery in a specially cruel and pernicious form; and that even if they abolished it later; they treated the expatriated Negroes as outcasts and pariahs. (3-4)

The movie *Avatar* centers on the domination of westerners to the indigenous. The most of the characters of the movie are also presented white characters for the mission. On the other hand, those who are locals of Pandora are non-whites. It also makes the significant features of the movie of being colonial. Director of the movie, James Cameron, by creating alien land, culture, tribes, myth, ethics, etc. is making the movie through the colonial perspective. The space (outside earth) setting is the significant part of the movie to support the colonial task in the contemporary time. Hence, the foreign land, culture, aliens, tribes, myth, creatures, etc. are the

makeable issues to makes *Avatar* as a colonial movie. In the interview with F. X. Feeney, director James Cameron clarifies that the film is his dream project. He says:

By setting the classic tale of a newcomer to the foreign land and culture on an alien planet, the story is by design classic in its broad strokes but we have plenty of twists and turns in store for the audience. I've dreamed of creating a film like this, set on another world of great danger and beauty, since I was a kid reading pulp science fiction and comic books by the truckload, and sitting in math class drawing creatures and aliens behind my propped up textbook. With *Avatar*, I finally got my chance. (*Interview*)

The first part of film shows the colonial mission towards galaxy, fictional land Pandora and portrays the colonizers' attitudes towards the natives and the company is centered on how to establish the well fare relation with the Na'vi. However, the protagonist is ex-marine and handicapped in the wheelchair. He has been there upon the contract of treating his legs along with the huge amount of pay. Because Pandora's atmosphere is toxic, they have created the Avatar Program, in which human 'drivers' have their consciousness linked to an avatar, a remotely-controlled biological body that can survive in the lethal air. These avatars are genetically engineered hybrids of human DNA mixed with DNA from the natives of Pandora . . . the Na'vi. In order to survive in there s/he has "to need to cultivate a strong mental attitude." (7:19-7:25 minutes). The military chief, Col. Quaritch (Played by Stephen Lang) and head of RDA mission, Selfridge (Played by Giovanni Ribisi) are the stereotypical characters of colonizers. The protagonist is acquiring the information about Pandora with Dr. Grace Augustine along with his co-friend Norm Spellman. He has given the duty of establishing the fare relation with Na'vi. In the very first day he misses in the jungle and meets a beautiful girl Neytiri. He reaches to Omaticayan people with Neytiri. In this Elena Gorgan writes:

She is also the one that teaches him how to love: not just her, but the very essence of things that surround them, while also showing him that Col. Quaritch's words that "if there is a hell, you might want to go there for a little R&R after Pandora" were a blatant lie for sheer ignorance. Again predictably, diplomacy fails and Parker Selfridge (Giovanni Ribisi), the head of the human operation on the planet, greenlights the armed attack on the Na'vis. (1)

In brief, he is in love in with her and Omaticayan people. He is gradually forgetting his duties and responsibilities in his company. The first part ends leaving the dual nature of the film. Jake Sully is romance with Neytiri in the one side and the RDA mission is no longer tolerate with Sully' behaviours regarding the mutual relation between the mission and Na'vi. The ambassador, Jake Sully is more attached with Na'vi whereas he has to find the truths of Na'vi and the mineral unobtainium. But he goes beyond the targets of mission. This is the rising action of the film.

The second part of the film takes over the break out the tolerance of patient of Col. Quaritch and Selfridge. His bosses begin to wonder if he's really trying to bring a diplomatic end to the fight between the natives and the invading human force (set in motion because of greed) or simply siding with an indigenous species that can't possibly compete with the firepower of the corporation's private security arm, lead by Col. Miles Quaritch. Then they open the fire and missile to natives. They destroy their home tree, which is known as one of the biggest tree in Pandora. In here Dr. Augustine suggests to Parker about the biological connection between trees and the indigenous. In the scene 07:30-07: 52 minutes, Parker dislikes the idea of Dr. Augustine rather he is more avaricious with the wealth of Pandora, further he insultingly says to her: "What the hell have you been smoking out there? They are just the goddam trees." Moreover Jake is already threatened and nailed. The movie shows the failure of colonial mission in the native. So

is sometimes called the protest movie. Aaron Saenz says “the [making of Avatar is much more revolutionary](#) than the movie itself” (n. pag.). It shows that the how much a native is capable to save his/her land from an invader and revolutionary act of the mission members at the same time.

The very unforgettable part of the movie is the using of 3D technology, animation while watching the film through any perspective. Cameron in *Avatar*, is using new technology to transport people into the future to another world. The high level technology is that it disappears, leaving only the magic the feeling of being really, and the story, the characters, the emotions are real. The creating of indigenous people are humanoid ones; this is one of the task of director to define alien. The film cast combination is one of the reasons of succession of film.

Worthington’s innate fearlessness not only helped him capture Jake’s spirit and courage, it stood him in good stead with his director, a bigger-than-life figure in his own right. Saldana’s pre-production training regimen included riding, martial arts, archery, and movement study and practice. Dr. Grace’s role was perfect, leading and pillar to success of the protagonist’s dream to come. Parker and Quaritch have also perfect role in the film. They represent the aggressive, money minded character in the film that was the demand of the film. Sum up the female characters are presented as the perfect, loving, savior, and positively. The male characters are also having the mixed role with the superb standard in the film.

As the task of movie, they have made inroads in the mind of public since their inception. The American, the whole Western is in this global scenario. Perhaps it will be a complicated deed to find an equal medium at par with movies in terms of the magnitude of the impact on the public sentiment. Movies have immense potential in depicting the intricacies of human life. Further, movies go a long way in touching human lives in details. Unlike any other medium which humans have invested so far, movies are influencing people hailing from all ranges of society regardless their color, culture, origin, believe etc.

None of the film portrays beyond the society's behaviors and all details. There are positive and negative effects of films on the public psyche. One thing to be informed profoundly is the stupendous capability of films and ability to influence the thought process as well as the emotional and behavioral repertoire of various sectors of our human society. At the same time another significant task of the films to depict the loopholes of our society and how much we are bounded the social, traditional, cultural values. Movies rarely carry us away, few even try. They entertain and instruct and sometimes enlighten. Some attempt to overwhelm us, but their efforts are usually a matter of volume.

The main setting and story is based on the colonial performances. It does not present the traditional way of storytelling rather it has adopted the hi-fi technologies and the project has been started since 14 years. What's often missing is awe, something Mr. Cameron has, after an absence from Hollywood, returned to the screen with a vengeance. He hasn't changed cinema, but with blue people and pink blooms he has confirmed its wonder. The present movie depicts the colonial minded of westerners in this century. They are called scam or clever to generate the every single new canon in order to resume their colonial mentality. The protagonist or Jake Sully has done the appreciating tasks on the behalf of Na'vi, a group of humanoid creature of Pandora; he is enchanted with the co-operation, collaboration, coexistence of natives among themselves as well as forest, the eco-system. Hence, the western colonial is already failed, and ruptured to sustain throughout the world. Again it is being practiced by the superpower countries in the current phenomenon. The notion of intergalactic colonialism is wrong, mendacious own self in the context of twenty first century. To sum up, film raises the all the contemporary issues in a significant way. The movie, *Avatar* is a masterpiece of James Cameron.

The present research work tries to find out the loopholes of the colonial mission and how do the natives oppose them in the contemporary period. The colonialism is not possible though it

is initiating with trade mission in the context of 21<sup>st</sup> or 22<sup>nd</sup> century. The colonial mission is not sustained. When the protagonist, Sully infiltrates to understand Na'vi culture and people he rather understands the truthiness of his own life i.e. the Pandora culture and whole environment lures him instead. The first chapter entitled "*Avatar* as a Colonial Movie" deals with the colonial perspective in *Avatar* and the impact of movies on the public psyche, about the film and its director- the main character and their roles, what the film and the success of the director, James Cameron. The space colonial setting is the significant part to assure the movie as a colonial movie. The alien people, land, culture, believes, etc. are the important in the movie for colonial perspective.

The second chapter entitled "Colonialism in the 21<sup>st</sup> Century", deals with the introduction of different tools to be applied for the analysis of the text, particularly colonialism in the 21<sup>st</sup> century. Moreover, the research equally considers raising the issues on the post colonialism and neocolonialism as theoretical tools to define intergalactic colonialism because it is new phenomena of the 20<sup>th</sup> and 21<sup>st</sup> century. The third chapter entitled "Intergalactic Colonialism in *Avatar*" clarifies the colonialism in galaxy with reference to history of colonialism as the textual analysis of the movie. The research distinguishes the RDA mission and its principal objectives to be in alien world and the process of colonizing into others' world. As a sci-fiction *Avatar*, develops the setting of alien world and colonizers with the colonial motifs (a common practice of westerners before World War II) which is not sustainable in the earth. The final chapter entitled "Failure of Human Project in the Galaxy" submits the conclusion of this thesis approving the failure in human project in the galaxy or in the universe. Finally, the researcher has come up with the conclusion that the movie shows the practice of colony is not possible at any epoch or era. Referentially, history of colonialism shows that it was greedy tendency of Westerners. It is superfluous and avaricious archaic of powerful country to the entire world.



## Chapter II: Colonialism in the 21<sup>st</sup> Century

### History of Colonialism

Colonialism has a long history of practice in the world and it is one of the most discussed terms in the literary field. World history is full of the instances of one society gradually expanding by incorporating annexed territory and settling its people on newly conquered territory. The ancient Greeks set up colonies as did the Romans, the Moors, and the Ottomans, to name just a few of the most notorious examples. Colonialism is not restricted to a specific time or place. However, in the sixteenth century, colonialism changed decisively because of technological developments in navigation that began to connect more remote parts of the world.

According to Roger Tignor, "The essence of colonialism is the existence of colonies which are by definition governed differently from other territories such as protectorates or informal spheres of influence" (35). The colonizer's main motif is to keep in control the other territory by force or any diplomatic way. The term, colonialism is to depict the process of European settlement and political control over the rest of the world. It discusses the distinction between colonialism and imperialism and states that given the difficulty of consistently distinguishing between the two terms, this entry will use colonialism as a broad concept that refers to the project of European political domination from the sixteenth to the twentieth centuries that ended with the national liberation movements of the 1960s.

Colonialism is one country's domination of another country or people, usually achieved through aggressive often military actions. And the territory acquired in through this manner is called colonies. In the article "Colonialism and Colonies", John W. Cell talks about three types of Colonialism as such: 'Colonies of Settlement', 'Colonies of Exploitation', and

'Contested Settlement Colony'. (N. pag.) 'Colonies of Settlement' resulted when the citizens of colonizing country migrated and took complete control of a new area. The foreign colonizers often put their culture in the place of indigenous culture. Settlers often excluded native inhabitants from their society or killed many of them in violent confrontations or by exposure to disease. Regarding to the term 'colonialism and colonies' *Encarta English Encyclopedia* defines as:

One country's domination of another country or people—usually achieved through aggressive, often military, actions—and the territory acquired in this manner. The terms *colonialism* and *imperialism* are sometimes used interchangeably, but scholars usually distinguish between the two, reserving *colonialism* for instances where one country assumes political control over another and using *imperialism* more broadly to refer to political or economic control exercised either formally or informally. This article will discuss both concepts and how they have been practiced in different parts of the world. It will summarize colonial practices before the 15th century and then focus in more detail on colonialism and imperialism during the last 500 years. (Cell N. pag.)

The colonialism is still in the practiced but it is not similar with the past. In the past colonizers used to invade other territory with military force only. The mission of colonialism in the modern world is differently treated. The business is the best way to reaching the universe. In the contemporary world the direct mission of colony is not possible. Along with the advance of science and technology, business, education, religious, etc. the westerners are nearing to non-western world. In the present world, the developed country are constructing infrastructure in developing country in the name of HELP and apparently suggest to the political parties and

the government to their own type policy. This is in fact the continuity of colony i.e.

neocolonialism. The postcolonial studies scholars like Bill Ashcroft, Gareth Griffiths and Helen Tiffin write on in their book *Key Concepts on Colonial Studies* about the colonialism and neo-colonialism:

Neo-colonialism is . . . the worst form of imperialism. For those who practice it means power without responsibility and for those who suffer from it, it means exploitation without redress. In the days of old-fashioned colonialism, the imperial power had at least to explain and justify at home the actions it was taking abroad. In the colony those who served the ruling imperial power could at least look to its protection against any violent move by their opponents. With neo-colonialism neither is the case. (xi)

The influence of the former colonial powers and more with the role of the new superpower after World War II, the United States, their expansionist policy past and present, it is argued, constitutes a new form of imperialism; i.e. neocolonialism. Some critics stress that neocolonialism allows certain organization such as the World Bank, IMF to control and exploit usually lesser developed countries by providing debt. In effect, Third World governments give concession and monopolies to foreign corporations in return for consolidation of power and monetary bribes. Rich powerful multinationals of South Korea are rapidly buying up the rights to millions of hectares of agricultural land in developing countries in an effort to secure its own long-term food supplies. These shows how new form of neocolonialism is taking place in contemporary era. It has created such situation that poor states are producing food for the rich for bio-fuel while their own people are dying because of malnutrition.

Anyway, the main motif of colony is to get economically strong. It has been said that the three primary motives for establishing colonies were gold, God, and glory, but the main incentives were usually economic. The European and American colony around the world are historical references of colonialism. But here is concerned on the present colonial mission by Westerner rather in the name of trade; objective is to get power, Christianity, money and so on. The colonialism and imperialism are similar words but with different meaning. Colonialism is sometime taken as indirect form of economic exploitation of other territories. Some scholars distinguish between colonies for settlement and colonies for economic exploitation. Others use the term colonialism to describe dependencies that are directly governed by a foreign nation and contrast this with imperialism, which involves indirect forms of domination. "The traditional understanding of imperialism was a system of military domination and sovereignty over territories" (Young 17). The shift away from this traditional understanding of empire was influenced by the Leninist analysis of imperialism as a system oriented towards economic exploitation. According to Lenin, imperialism was the necessary and inevitable result of the logic of accumulation in late capitalism. The Marxism is widely discussed in the then contemporary society. "The lasting impact of the Marxist approach is apparent in contemporary debates about American imperialism, a term which usually means American economic hegemony, regardless of whether such power is exercised directly or indirectly" (Young n. pag.).

Imperialism described a historical stage of capitalism rather than a trans-historical practice of political and military domination. Post-colonialism is been used to describe the political and theoretical struggles of societies that experienced the transition from political dependence to sovereignty. This entry will use imperialism as a broad term that refers to economic, military, political domination that is achieved without significant permanent

European settlement. The book *Post-colonial Studies: Key Concepts* writes, “In colonies where the subject people were of a different race, or where minority indigenous peoples existed, the ideology of race was also a crucial part of the construction and naturalization of an unequal form of intercultural relations” (40).

Enlightenment thinkers such as Kant, Smith and Diderot were critical of the barbarity of colonialism and challenged the idea that Europeans had the obligation to ‘civilize’ the rest of the world. The system of colonial domination, which involved some combination of slavery, quasi-feudal forced labor, or expropriation of property, is antithetical to the basic Enlightenment principle that each individual is capable of reason and self-government. The rise of anti-colonial political theory, however, required more than a universalistic ethic that recognized the shared humanity of all people. The trinity writers in *The Key Concepts in Post-Colonial Studies* depicts on the various sectors of post-colonialism and its juxtapositions with them. The book vividly portrays the dualities of the post-colonialism, it further explains in details:

The environment and attendant topics such as ecofeminism, ecological imperialism, environmentalism, and speciesism have all taken an increasingly prominent place in post-colonial thought because it has become clear that there is a direct connection between colonialist treatment of indigenous flora and fauna and treatment of colonized and otherwise dominated subjects and societies. The devastation of colonized place (and potentially of the planet) paved the way for the devastation of societies. Until now the destruction of the physical and human environments have become the same things. (viii)

By foregrounding the cultural and epistemological work of imperialism, Said was able to undermine the ideological assumption of value-free knowledge and show that 'knowing the Orient' was part of the project of dominating it. Thus, *Orientalism* can be seen as an attempt to extend the geographical and historical terrain of the poststructuralist critique of Western epistemology. On this Edward Said writes:

The orient is not only adjacent to Europe, it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilization and languages, its external contestant, and one of its deepest and most recurring images of the other. In addition, the orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this Orient is merely imaginative. The Orient is an integral part of European *Material* civilization and culture . . . . American political and role in the Near East (the Middle East) makes great claims on our understanding of that Orient. (87)

The field of post-colonial studies is haunted by its own impossibility. It was born out of the recognition that representation is inevitably implicated in power and domination yet struggles to reconfigure representation as an act of resistance. In order to do so, it introduces new strategies of reading and interpretation while recognizing the limitations of this endeavor. Denis Diderot is one of the most influenced critics of European colonization. Regarding to his ideas Margaret Khon argues in her essay, "Colonialism". Further Khon analyses on:

Indigenous people benefit from European civilization and argued that the European colonists are the uncivilized ones . . . . Culture (national character) helps to inculcate morality and reinforces norms of respect, but these norms tend to dissipate when the individual is far from his country of origin. Colonial

empires, he believed, frequently become the sites of extreme brutality because when the colonists were far away from legal institutions and informal sanctions, the habits of restraint fell away, exposing natural man's full instinct for violence.

(n. pag.)

The negative inventories of colonialists are widely criticized by the several writers; however the writer of the above mention citation is talking about the positive aspect of the colonist` and colonized ones. In *Post-colonial Studies: Key Concepts*, Ashcroft, Griffiths, and Tiffin remarks:

Colonial discourse is thus a system of statements that can be made about colonies and colonial peoples, about colonizing powers and about the relationship between these two. It is the system of knowledge and beliefs about the world within which acts of colonization take place. Although it is generated within the society and cultures of the colonizers, it becomes that discourse within which the colonized may also come to see themselves. (37)

It is an ugly truth that a representative from colonial mission might have work in the benefit of indigenous. Thus, Diderot argues the colonial mission was not wrong but the way of colonizing was wrong. The scale and variety of colonial settlements generated by the expansion of European society after the Renaissance shows why the term colonialism has been seen to be a distinctive form of the more general ideology of imperialism.

A return to post-colonial theory is not a call to refute scholarship in other fields; nor is it an attempt to place post-colonial theory as an origin source against which subsequent interpretations or investigations are to be measured. The way that post-colonial theory often inhabits the terrain between Post-structuralism and Marxism, the two traditions that have

many differences as well as some commonalities. Maia Dauner and Cynthia Foo argue on in the topic; *After Post-colonialism?* Further explain:

Contemporary visual culture that engages theories of cosmopolitanism, globalization, and transnationalism can be enhanced by re-considering some of the ideas generated by engaging with post-colonial theory. Some of these core ideas include the assumption that racial identities fluctuate in ways that defy categorization, that global inequalities in economic, political, and social mobility are the result of a sustained systematic guarding of privilege through colonialism and imperialism, and that relationships between previously colonized populations and the populations living in former imperial centers of power continue to be strained by historical effects of colonization. (2-3)

On the above mention citation the writers basically talk about the impact of colonialism in the cultural relationship in the contemporary global world. It is fact that the formal colonizers always want to keep the present world in own interest. The present colonial or neocolonialism is the mind frame of those colonizers. Even in the present scenario too the more part of world economy is in the side of previous colonizers. On the preface of the book, *Sartre: the 'African Philosopher'* by Jean-Paul Sartre, Robert J. C. Young writes about the colonial theme on book of Sartre and the then contemporary period of post/colonialism:

Anti-colonial activists were also concerned to develop new kinds of knowledge, of anthropology, history, literature, politics, generating a counter-modernity that cannot be separated from the knowledge that has more recently been developed in the academy, which has been characterized as 'postcolonial'. The cosmopolitan, international structure of the anti-colonial movements helped to

construct a formation of intellectual and cultural resistance, a huge production of philosophical and cultural knowledge that flourished alongside anti-colonial political practice and the material forms of resistance, from strikes to insurrections. (Young xvii)

Hence, the colonial itself developed the new concept with its spreading in modern time, especially 19<sup>th</sup> and 20<sup>th</sup> centuries. New thought has emerged as colonial concepts and anti-colonial as well in the literary theory. The post colonialists writers like Sartre, disdain the colonialism is the bad motif in the history. Similarly, another critic, Robert Young writes on the preface of the book of Sartre, *Colonialism and Neocolonialism*:

Postcolonial theory is fundamentally the product of that anti-colonial, anti-eurocentric political knowledge and experience and its construction of a tricontinental modernity. Postcolonialism represents a name for the intrusion of this radically different epistemology into the academy, the institutional site of knowledge, globally dominated, hitherto, by the knowledge criteria and positionality of the West. . . . to work in the spirit of the anti-colonial movements by further developing its radical political edge, forging links between its engaged intellectual activism and specific, often local political practices designed to end oppression and enforce social justice.(xviii)

The post- colonialism is the theory is against of Eurocentric vision though it is developed after World War I and II. Sartre, one of the post-colonialist thinkers of Africa basically distinguishes and juxtaposes between colonialism and neocolonialism in his book, *Colonialism and Neocolonialism*. He talks about the West knowledge criteria and personality. Sartre's example as an intellectual committed to social and political transformation on a global scale,

suggests that while much of the role of post-colonialism as an academic practice has been to challenge the basis of established, Eurocentric knowledge in the cultural sphere. In the book, *Colonialism and Neocolonialism* Sartre writes further:

The fact is that colonization is neither a series of chance occurrences nor the statistical result of thousands of individual undertakings. It is a system which was put in place around the middle of the nineteenth century, began to bear fruit in about 1880, started to decline after the First World War, and is today turning against the colonizing nation. (9)

The history of colony was widely criticized along with the end of World War I and onward. In fact, the colonial project is ultimately failed to sustain its establishment in the universe. The colonial in the 21<sup>st</sup> century is new form of colonialism i.e. neocolonialism. In the beginning of capitalism, it was considered a sort of national prestige to the colonizers. The colonizers were lured to collect the raw-materials to mobilize their industries and to develop the nation on the other hand the then population was an effect of European countries to fetch the raw materials around the world, especially the third world. This time it was capitalism later itself became colonialist.

In the book, *Aspects of Contemporary Post/colonial Literature*, edited by Sheobhushan and Anu Shukla focus on the colonial mission in third world. The book remarks on “if the colonies have been white man’s burden which he was always willing to carry colonialism has been the back-breaking burden of the brown/black/yellow man. If we have to go ahead and forge postnationalism from postcoloniality, we will have to shed this burden. But it is easier said than done” (5).

## **Colonialism in the Present World**

In the contemporary scenario of the world, European power has been shaded and American power has been elevated. Language and literature can be means of colonization and they have been so but they can also be a means of connecting people and of transnational cultural formations. In the present scenario America's power has been seen in the universe in the name of anti-terrorism, especially in Asian countries. The intervention in Iraq, Afghanistan, Libya, Georgia are some examples which show how ruthlessly powerful countries are behaving without giving any consideration to the welfare and freedom to the people of the weak countries. Though they talk about human rights and humanism, they have been killing civilians and damaging their properties. Noam Chomsky makes clear about the double standard that America and Europe are employing while dealing with the matters of the non-West. He says, "Similarly, it is not terrorism when paramilitary forces operating from U.S. bases and trained by the CIA bombard Cuban hotels, sink fishing boats and attack Russian ships in Cuban harbors, poison crops and livestock, attempt to assassinate Castro, and so on" (viii). The eagle eye on fuel production countries by the present superpower nations is the main matter of tussle between and among them.

It is very difficult to define colonialism because it is often it is used synonym of imperialism. The colonialism is defined in 21<sup>st</sup> century is neocolonialism, is also such manifestation of this ongoing nature of imperialism. It is often used synonym for contemporary forms of imperialism, and in a strong verbal way is used in reaction to any unjust and oppressive expression of Western political power. Staying underneath all these different meanings of neocolonialism is a tacit understanding that colonialism should be seen as

something more than the formal occupation and control of territories by a Western metro pole. Thus, neocolonialism describes the continued control of formal colonies through ruling native elites compliant with neocolonial powers.

The establishment of WTO is regarded as the partiality. It is given more emphasis to the first world, the most powerful countries. The book, *Aspects of Contemporary Post/colonial Literature*, by Sheobhushan Shukla and Anu Shukla writes on:

Many/all of these things may have happened because of or in spite of post-colonialism but our colonial mindset has not yet changed. It is a different matter that centre has shifted from Europe to America. In the matter of political discourse we still follow the centre. . . . The west would like us to contribute our democracy so that we are ill-governed and beset with problems and always look towards it from help. (6)

The formation of the colony through various mechanisms of control and the various stages in the development of anti-colonial nationalism interest many scholars in the field. By extension, sometimes temporal considerations give way to spatial ones (i.e. in an interest in the post colony as a geographical space with a history prior or even external to the experience of colonization rather than in the postcolonial as a particular period) in that the cultural productions and social formations of the colony long before colonization are used to better understand the experience of colonization.

Moreover, the "postcolonial" sometimes includes countries that have yet to achieve independence, or people in First World countries who are minorities, or even independent colonies that now contend with "neocolonial" forms of domination through expanding capitalism and globalization. In all of these senses, the "postcolonial," rather than indicating

only a specific and materially historical event, seems to describe the second half of the twentieth-century in general as a period in the consequences of the heyday of colonialism. Even more generically, the 'postcolonial' is used to signify a position against imperialism and Eurocentrism.

Western ways of knowledge production and dissemination in the past and present then become objects of study for those seeking alternative means of expression. As the foregoing discussion suggests, the term thus put together a diverse range of experiences, cultures, and problems; the resultant confusion is perhaps predictable. One of the most prominent figures in African film and literature, Ousmane Sembene's main preoccupation is to critically assume his social responsibility as a critic who refuses to stand by as a passive observer while social injustice in post-colonial Africa takes on increasingly alarming proportions everyday. Sembene's work constitutes a revolutionary crusade aimed at exposing a certain system that maintains exploitation -- whether such a system is inherited from African traditions or acquired as a legacy of the colonial encounter between Africa and Europe.

The practice of colonialism is ultimately failed; however the some European countries have been benefited. No longer is colonialism sustained in the world. The contemporary political (i.e. democracy) and economical (i.e. capitalism) contradicted is vague to colonialism in the twentieth first century and forth. The Westerners are motive to lead the world through trade. Trade is one of the basis standards to reach the other territory but it is not the terminated access. The business tact, politically diplomatic might be to reach the indigenus. The present assumption of universalism is a fundamental feature of the reconstruction of colonial power because the universal feathers of humanity are the characteristics of those who

occupy positions of political dominance. It is clearly understood when the Na'vi of Pandora are properly sustained in their motherland against of colonialists.

The political struggle of colonized peoples against the specific ideology and practice of colonialist is sensational opposition over them. Anti-colonialism signifies the point at which the various forms of opposition become articulated as a resistance to the operations of colonialism in political, economic and cultural institutions. It emphasizes the need to reject colonial power and restore local control. Paradoxically, anti-colonialist movements often expressed themselves in the appropriation and subversion of forms borrowed from the institutions of the colonizer and turned back on them. Thus, the struggle was often articulated in terms of a discourse of anti-colonial 'nationalism' in which the form of the modern European nation-state was taken over and employed as a sign of resistance. The sometimes arbitrary arrangements of colonial governance such as the structures of public administration and forums for local political representation become the spaces within which a discourse of anti-colonial nationalism is focused and a demand for an independent postcolonial nation-state is formed.

The book, written by Ashcroft and others, *Key Concept of Post-colonial Studies*, remarks on, "In the second half of the twentieth century, anti-colonialism was often articulated in terms of a radical, Marxist discourse of liberation, and in constructions that sought to reconcile the internationalist and anti-elitist demands of Marxism with the nationalist sentiments of the period" (12). These post-colonialist writers argue with the distinctive view of Edward Said in the term colonialism and Imperialism:

The term colonialism is important in defining the specific form of cultural exploitation that developed with the expansion of Europe over the last 400 years. Although many earlier civilizations had colonies, and although they

perceived their relations with them to be one of a central *imperium* in relation to a periphery of provincial, marginal and barbarian cultures, a number of crucial factors entered into the construction of the post-Renaissance practices of imperialism. (40)

Edward Said offers that 'imperialism' means the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory; 'colonialism', which is almost always a consequence of imperialism, is the implanting of settlements on distant territory' (8). The *Encarta Encyclopedia* defines the rise of imperialism in the superpower nations for the economic motive. The *Encarta Encyclopedia* defines:

Since the end of World War II, when most of the formal empires were dissolved, what might be called modern economic imperialism has come to predominate. Control is exercised informally and less overtly. The U.S., for instance, exerts considerable influence over certain Third World nations, as a result of its national economic power and its dominance of certain international financial organizations, such as the World Bank and the International Monetary Fund. Similarly, European powers have continued to affect significantly the politics and the economics of their former colonies, and they have consequently been accused of neocolonialism—the exercise of effective sovereignty without the formality of colonial rule. (Mastanduno N. Pag.)

Colonialism is based on the imperial outlook, thereby a consequential relationship between them. It remains the standard operating procedure of any military imperialist nation: Invade whatever country is wished, and if the locals fight back, condemn them as terrorists and use that as an excuse to turn up the heat with even more bombs and weapons. Colonialism is

widespread in the capitalistic nations because it deals all the modern economic policy. In the history of European colonization, to fast industrial development colonial mission certainly played the successful role. The motif of European colonization was establishing the relationship with the local indigenous and gradually accumulates the raw materials.

The movie, *Avatar* has got many instances and references that the influence of America entire the universe. The practice of colonialism is still in practice by some powerful countries from their business motifs. In fact, the main motif of the colonial country is to accumulate energy, i.e. fuels with military supports. The protagonist character, Jake Sully is however from the west, he works on the favour of natives. He, himself does not see securable life in earth than Pandora and determine to transfer in another culture. His life in earth is frustrated, irritated, upset, stymie, baseless and so on. Thus, he fights for natives. On the other hand, the vivid instance of greedy colonialist is represented by antagonist Parker Selfridge or Col. Quaritch, who are the head of colonial mission in Pandora. Moreover, Selfridge's behavior shows he is too much greedy and rushes to achieve his mission.

The movie compares the indigenous Na'vi with west, wild with so-called civilized, uneducated with educated, and so on. But the conclusion is very dualistic and on the indulgence of native community. Similarly, it manifests of the power of unity and message of impossibility of further expansion of colonial if colonialists themselves are not improved themselves. The indigenous are put on problem by powerful businessmen even they destroy their residences when Na'vi do not surrender. Hence, the movie portrays the issues of colonialism in the contemporary world by powerful countries, especially America. The colonial based movie *Avatar* raises the common issues of domination, and exploitation over colonized in the modern time with the help of modern equipments.

### Chapter III: Intergalactic Colonialism in *Avatar*

The colonial mission outside the earth territory has been proceeding for a long time. Along with the scientific discoveries the colonialists are lured towards galaxy. The investigation over different galaxies, and emergence of planets, stars and overall the universe, detection of new heavenly body etc. are quite appreciating achievement of the current scientific phase. However, the greedy motifs of the colonialists result into such devastation and domination of indigenous populations. Nevertheless the setting of colonial project is practiced in the galaxy, Pandora; it is more dreadful than classic ones because of accessible of the modern equipments. The movie *Avatar* does evoke the facts about developed countries' people. It also shows their egoistic behaviors.

The history reminds us why America opened fire over Afghanistan. Apparently it was to eliminate of terrorism entire the world but hidden motif was to accumulate the energy (fuel oil). Movie is based on the hegemony of America in the universe. It would not be mere imaginative if americas found such pandoras preservation of huge mass of energies. In fact the movie has presented the bitter reality of 22<sup>nd</sup> century. We can hypothesize in the further days such type of scarcity may occur. Moreover, movie is intergalactic because the colonial/imperial mission is done in the galaxy. Here, too the uncertainty of the stored natural resources severely hits the livelihoods of people but avaricious ones do not control over using of resources which ultimately benefits for developed country/ies. The very first dialogue of Selfridge (showing the sample of unobtainium in his hand to Dr. Augustine), "that's why we are here" (12:10-12:13min) indicates his mission was only to accumulate the precious ore. Certainly, a colonial can apply any ruse to get his necessity.

The American mission reached in such part of the universe, the British mission reached in such part of the universe, Russian mission sent some photos from its satellites and so on are the information of their explanation tasks in the galaxies. They are waiting to find other pandoras which preserving a lots of energy. But the sufferance of natives, colonized ones, is vividly observed in the film. In sum up, the

movie is based on the colonial mission in the galaxy with the foundation of modern equipments which can't be completed.

### **The Story in Brief**

The protagonist, Jake Sully (played by Sam Worthington), a paralyzed marine who arrives at a lush green planetary moon light-years from earth called Pandora. It is a moon with a lush, Earthlike environment 4.4 light years away. The space land Pandora is colonized for three decades by RDA. It has developed technology to splice human DNA with the DNA of the native inhabitants, called the Na'vi, ten feet-tall blue bipeds that dress, act, and worship like alien versions of historical Native Americans. Jake gets in a tech pod that connects his consciousness to the Na'vi body, resulting in a remote virtual link, seeing and feeling through the avatar.

The central figure, Jake Sully is a relatable everyman who unexpectedly rises to become a hero, as events draw him deeper into a clash of civilizations, between the Earth corporations bent on 'developing' Pandora and the indigenous Na'vi. Jake is a former Marine who places honor and duty of all to initiate peaceful relation with the indigenous Na'vi. Plot goes around one human who fight for his survive as a last man in the world. Sully is not well in the combat on the earth. But avatar program gives him strong healthy body. Finally, Jake goes to Pandora according to the agreement. When Jake arrives to Pandora, he speaks himself "One life ends, another begins" (4:26-:29 min.). He is conscious of his physical reality and dream. Pandora is amazing world which is comprised with many beautiful things as well as load of horrific things. Col. Quaritch delivers a rude warning to his army men. He neither respects to Na'vi nor Omaticaya clan rather he posses his vicarious and baseless speech. He says:

You are not in Kansas any more. You are on Pandora, ladies and gentlemen.

Respect that fact every second of every day. If there is a hell, you might want to go there for some R&R after a tour on Pandora. Out there, beyond that fence,

every living thing that crawls, flies or squats in the mud wants to kill you and eat your eyes for Jujubes.

We have an indigenous population of humanoids here called the Na'vi. They're fond of arrows dipped in a neurotoxin which can stop your heart in one minute.

(6:15-7:00 minutes)

That is what col. Quaritch says is the voice of colonizer one. He is not unafraid with the natives. He is about to describing the rules and regulation in there. Hitherto, he is teaching them how to behave in there but he himself blind to behaving with natives. Na'vi lives in a same planet and they are not human but they beyond human from perspective. Na'vi are not like human. Their ten feet height and blue skin make fans so scary. They are living in freely. Mission has been there to find most valuable resources. The only disadvantage is that they can not breathe on Pandora air. So, RDA mission creates Na'vi and human hybrid this form is called avatar. But this avatar is controlled by human body.

The main object of the mission is to collect and fetch the raw material in the earth. Basically, the film tells it is the incident of 2154 A.D. A mining consortium has set up base on the planet Pandora looking for an extremely rare & expensive mineral. The only perplexing issue is there is earth like environment but the wind is toxic to sky people. The Na'vi have sleek, elegant features almost like those of a cat only with blue skin.

The Avatar project involves creating synthetic clones of the Na'vi by combining Na'vi & human DNA. Those clones called avatars are controlled by humans to interact with the natives learn about them & gain their trust. The gaining of their trust is part of the equation to get the Na'vi to relocate to another place since their tribe camp rests on the largest deposit of the mineral the mining corporation so desperately wants. The movie's title actually refers to the genetically engineered body (Avatar) that

looks/functions like a Na'vi body but has human (White) mind. The Whites thus use Avatars to interact and control the Na'vi (Natives).

The Avatar project's scientist, Dr. Grace Augustine has been working hardy in there for 14<sup>th</sup> years and her constant efforts are to ensure the matters are handled by diplomacy rather than brute force shock & awe treatment being advocated by the militia hired for protection by the mining company. The dialogue between Dr. Grace and Selfridge also suggests how a colonizer tries to impose his power upon his controlled space. He is full of business mind and he does not listen to other words. He does not think anything except how to grasp the unobtainium. Therefore, he deserves bogus perspectives to natives. The so-called perspectives like education, medicine, transport are extrinsic in there. In fact, he is unable to do colonial practice. Here goes the dialogue:

SELFRIDGE. Look, Look, you're supposed to be winning the hearts and minds of the worse natives....If you look like them and you talk like them, the they'll start trusting us. We build them a school, we teach them English, but after, what, how many years? Relations with the indigenous are only getting worse.

DR. GRACE. Yeah, that tends to happen when you use machine guns on them.

SELFRIDGE. This is why we are here. Unobtainium. Because this little gray rock sells for 20 million a kilo. That's the only reason. . . . Now, those savages are threatening our whole operation, we're on the brink of war, and you're suppose to be finding a diplomatic solution. (12:37-13:21 min.)

Col. Quaritch (played by Stephen Lang), the head of the militia on Pandora learns of Jake's past as a marine he offers him a deal, the expensive operation to get Jake's legs back providing enough financial supports & in return Jake has to pass on all information about the Na'vi's defenses to Quaritch. Jake out of a sense of loyalty to the military & the desire to walk again agrees. However, on the very first outing in the field gets separated from the rest of team &

is left to fend for him in an alien world which he has no training to survive. During the night he struggles to get sheltered but he is encountered by some predatory dog like creatures but a Na'vi female named Neytiri (played by Zoe Saldana) saves and takes him back to her tribe. Jake gets accepted into the tribe & Neytiri starts to train him in the Na'vi way of life which he grows to love slowly but when the corporation grows impatient & decides to send in the troops to force the Na'vi out, his loyalties are tested.

Jake Sully is in Pandora and he has to fulfill his duty according to agreement. He gets some instruction from Col. Quaritch before he is heading to training with Dr. Grace in jungle.

The dialogue between them is:

COL. QUARITCH. Yeah. They could fix me up, if I rotated back. Yeah, and make me Pretty again. But you know what? I kind of like it. It reminds me Every day what's waiting out there. The Avatar Program is bad joke. Bunch of limp-dick science majors. However, it does present an opportunity both timely and unique. . . . Give me the goose bumps. Such a Marine could provide the intel I need. Right on the ground. Right in the hostiles' camp. Look, Sully. I want you to learn these savages from the inside. I want you to gain their trust. I need to know how to force their cooperation or hammer them hard if they won't. . . . Yeah, you walk like one of her science pukers; you quack like one but report to me. (20:01-22: 24 min)

Col. Quaritch is proud of military chief and he is avaricious to rule over local indigenous. He is hurry to grasp Pandora treasures. Parker Selfridge (played by Giovanni Ribisi) begins mining operations and employs former marines as security. Jake Sully joins in as scientist trained to be an avatar operator. In an operation to interact with the Na'vi, Jake separates with his folks. Jake is on the training of Pandora jungle with his teacher or researcher Dr. Grace and with co-friend Norm Spellman. But he loses in

Pandora jungles and he is brought in Omaticaya clan by Neytiri. Her mother Mo'at (Played by CCH Pounder) gets interested in Jake's avatar form. So, she makes all wait for her check to him. He now prefers Natives than the Whites. He makes home with the clan. Faces with his abandonment, the Whites have only one option – to destroy the Native land Hometree and the clan Omaticaya. Jake reveals his true identity to Neytiri. The Whites imprison Jake and destroy Hometree. Neytiri's father Eytucan (played by Wes Studi) is killed. Jake escapes from his imprisonment and wins over Na'vi and regains their trust.

The colonial mission has given to own name to the places. At the very first part of the film we clearly see that how colonizer dominates to colony with such naming words. When they are about to reach their camp in Pandora from the earth the pilot talks "Hell's Gate tower, this is TAV 1-6 on approach. Crossing outer marker. Mine is sight." (3:40-:44 min.). As the film goes on, they entered such naturally beautiful place. The very word 'Hell' suggests "a very unpleasant experience or situation in which people suffer very much" (Oxford English Dictionary). It signifies that they are entering into such hell like place and it is not sure of coming back. Moreover, a colonizer always wants to dominate natives (colonized) with the game of words.

Jake assembles an army of Na'vi. They fight with the Whites and are faced with defeat. In the nick of time, the animals attack the Whites before they can destroy their religious base. Jake is released from his avatar and his human form is exposed to Pandora's atmosphere. Neytiri and Jake finally meet and become one. The humans (Whites) are expelled from Pandora. Jake becomes one with the Omaticaya clan. This is truly the return of the Native. Peace prevails finally in native land.

With the ground-breaking technology on display James Cameron does not forget the basic needs of any good movie, an involving plot. It's a good old-fashioned epic with clear segregation of the good guys & the bad guys & draws enough allegories to real life events like the wars America has waged in the past fifty years to the era of colonization. It also weighs in topics such as global warming, corporate greed & racial intolerance & all with a deft touch, it never gets overly preachy. The irony in a

movie which takes a stand against capitalism & technology yet its very existence is possible because of the very same factors of the modern scientific period.

The director of movie, *Avatar* has well understood the need for the audiences to forge a bond with these blue-skinned aliens & he spends an inordinate portion of the running length in getting us to observe the Na'vi way of life. The Na'vi way of life & garb are examples on the Native Americans. Cameron even goes to the extent of creating a thousand word vocabularies from scratch for their language. The appreciating or stylistic thing like creating a truly despicable adversary always creates instant sympathy for the underdog & especially when that underdog has bows & arrows while the adversary has armed to the teeth gunships, the loyalties incline to get skewed. He does it to paint the humans (the corporate guys & the militia) in shades of absolute black because of our hatred of those characters we feel a strong kinship with the Na'vi in their battle to fight for what is right. Though here is to say the characterization of the Na'vi never moves beyond the mandatory in touch with their antecedent natives. There are no grey characters which make the plotline far more predictable.

Selfridge, as the greedy corporate head of the mining colony reminds us the past colonizer. Jake's first encounter with Pandora's indigenous Na'vi is a fateful one, leading to unexpected emotional resonances, as well as high-stakes action and adventure. While exploring the moon's beautiful rainforest, Jake is attacked by some of its deadliest animals. But he is still fearless. Here is a film dialogue to illustrate that how Jake is encountering with the forest animal of Pandora. He, Dr. Grace and Norm are in jungle for training but Jake is more interested in natural beauty of the forest. He goes on touching to ring like flowers. Suddenly he sees rhino like animals which may be guarding to flowers. Grace instructs him not to shoot them. Grace says, "It's a territorial threat display. Do not run, or he'll charge." But he replies, " So, what to do, dance with it?" (25:30-25:52 min). He seems as if kid in front of it even he challenges it to fight. Both come to close to fight but the animal turns back. Jake insulting it says, "Yeah? Come on! What you got?" Yeah. Who's bad? That's right. Yeah, that's what I'm talking about, bitch" (26:02-27:40 min). He does not know what is going after that he is self proud of being there but

another problem he has to face. He loses in there after encountering with another dreadful animal. At night he is nearly hunted by viper wolves. He fights with them being fearless. Jake with a torch stick shouts, "I don't have all goddamn night. Come on! Come on!" (33:46-:54 min). In the front of many wolves he fights properly but he is attracted. That is all watched by a beautiful girl Neytiri. As he faces certain death, Jake is rescued by Neytiri, a fearless and beautiful huntress, and a member of the nearby Omaticaya Clan.

Hence, the very initial stage of Sully step to Pandora is slightly challenging. He is examined with three types of animals and he is examined with Na'vi people. When he meets with a Na'vi girl Neytiri, he does not get favorable response. He is sure that she loves him heartily because she has rescued him from viperwolves. The given dialogue depicts how he is entangling with her, a Na'vi.

JAKE. Okay. Okey. I'm sorry. Whatever I did I'm sorry.

NEYTIRI. All this is your fault. They need not to die. My fault? They attacked me. How am I the bad guy?

NEYTIRI. Your fault! . . . You're like a baby. Making noise, don't know what to do.

JAKE. Easy. Easy. If you love your little forest friends, why not let them just kill . . . ? What's the thinking?

( . . . )

NEYTIRI. (softly and lovely) You have a strong heart. No fear.

But stupid! Ignorant like a child . . . (36:04-37:57 min)

She does not accept him but yet she saved him not let him be killed by animals. He then tells, "if I'm like a child. Look. Maybe you should teach me." On the reply to this she says, "Sky people cannot learn. You do not see" (Script n. pag.). He is still following her but she does not do much care him. At this moment he needs company as well as he is really happy to be in such greenery place. Even he asks her help on the contrary she replies, "You should not be here." At this moment he is tempered because she denies

his request to help him. While the plot goes the jelly like white pure spirit falls on Jake body i.e.

Omaticaya has chosen to him to be there.

Neytiri mother tells him, "you cannot fill a cup that is full" (movie script), and he responds, "it is empty". It is one of the most powerful dialogues in the movie, in this context, she is telling him, "how can you understand us if your mind is made up of what life ought to be" (script). His response is such a delight, when he says "it is empty" (44:25-44:27min.), signifying that he is opening to new information, that he is not biased, there is room to process the new culture without prejudice or how things ought to be done.

Neytiri's initial impression of Jake is not a favorable one, it's contemptuous. Even as an avatar, Jake represents to Neytiri the humans' brute mentality, which threatens the Na'vi's existence. Neytiri, like all her people, doesn't understand the ways of the humans and their methods and mission of human cruelty. The Na'vi also can't understand how the humans mistreat the environment, which is holy to the Na'vi. Jake is himself an avatar because he's both a special being and an embodiment of an idea, namely that of the hero's journey. What initially makes Jake unusual is that he has been tapped to inhabit a part-alien, part-human body that he controls, like a puppeteer, from its head to its prehensile tail. Like the rest of the human visitors who've made camp on Pandora, he has signed on with a corporation that's intent on extracting a valuable if mysterious substance from the moon called unobtainium, a great emblem of humanity's greed and folly. One of the stereotypes of colonist like Selfridge is counting the day of the mission successes. He asks to Sully:

SELFRIDGE. Just find out what the blue monkeys want. You know, I mean, we try to give them medicine, education, roads. But no, no, no, they like mud. Their damn village happens to be resting on the richest unobtainium deposit within 200 clicks in.

(. . .)

SELFRIDGE. Killing the indigenous looks bad, but there's one thing that shareholders hate more than bad press, and that's a bad quarterly statement. I didn't make up

the rules. Just find me a carrot that'll get them to move. Otherwise it's gonna have to be all stick. Okay? (47:35-48:42 min)

The mentality of colonizer is absolutely rude in responding to natives. They are success to get the relevant information where the valuable mineral is stored. But they are incapable to get from Na'vi. They make the ridicules like education, medicine, road are fully are superfluous to natives of Pandora, of galaxy.

The first part of Jake's voyage takes him from a wheelchair into a 10-foot, blue-skinned Na'vi body. The gently curved stripes that line of blue skin, the color of twilight, bring to mind the markings on mackerel tabby cats. For Jake his avatar, which he hooks into through sensors while lying in a remote pod in a semiconscious state, is at first a dizzy novelty. But a cartoon of masculinity, Quaritch strides around barking orders like some dogmatic representation of American military. On the other hand, Stephen Lang is longing grievously underemployed, tears into the role like a suffered man gorging on steak.

The most important of these are the Na'vi, and while their movements can bring to mind old-fashioned stop-motion animation, their faces are a triumph of tech innovation, with tremors and twitches that make them immediately appealing and empathetic. By the time Neytiri ushers Jake into her world of wonders, a lush dreamscape filled with kaleidoscopic and bioluminescent flora and fauna, with pink jellyfish like creatures that hang in the air and pleated orange flowers that snapshot like parasols are deep in the Na'vi-land. The problem that really develops is that maintenance and repair of such a big creature is such that it is more reliable and productive to rely on a multitude of smaller machines, with truck haulage, rather than the single large machine with conveyors. *Avatar* also parallels with American military expedition in Iraq. The invasion is termed shock and awe, the humans are a mercenary force and the resource is equated with Iraqi oil. The people have spoken with their wallets.

No matter how much the humans advance in technology and become addict to materialism, the final return is to the nature. The movie ends on that note. It is a victory of the Natives, who have been

oppressed in their own land. Their land is captured by the Whites. We can take the USA, Canada, Australia, South Africa and New Zealand for example. The Natives have won. Who knows it will result in actual victory for them in their own lands, where they are till today fighting for their rights against the occupier Whites.

The colonists threaten the very existence of the Na'vi and their ecosystem. It is the clash of materialists with the nature worshippers. The world is changing at a faster pace and is becoming a global village. It is a slap in the face of materialism and bonding with the nature. The satire lies when Selfridge does know his diplomat Jake when he is leading bulldozer to construct the road. So, they proudly say, "These people have to learn that we don't stop. Come on, go, go, go. (script n.pag.)

After donning a new avatar hero of the film acquires capability to enter the world of aliens with the help of series of tests and experiments perform in sophisticated lab, which becomes an entry point to the alien's world. Jake's belief to Na'vi and their saying, "every person is born twice. The second time is when you earn your place among The People forever." (script) Winning the ultimate war against the mighty air force with local implements and animals is reminding us that truth prevails and wins.

Film reminds the belief that the whole universe is transferable type of energy no one dies or destroys but transforms and keep connected. The dialogue "deep connection the people have to the forest . . . network of energy that flows through all living things. She says all energy is only borrowed, and one day you have to give it back" (script) suggests the connection of nature and the living things each other. It one side shows the ecosystem of each living thing in the universe, on the other hand it signifies the co-energy among the all things (sharing the energy to living and non-living things).

When it comes to the Na'vi aliens, Cameron and his team have put a lot of work into making *Avatar* a success. Besides the virtual camera filming technique, a completely new language is invented and taught to actors. Similarly, during the dreadful fighting Jake fights against colonial power. He is left alone in alien land after the first battle, Na'vi are obliged to

leave their Hometree and they settle in the new shelter. Jake's dramatic monologue when he wakes up in the alien land, "Outcast. Betrayer. Alien. I was in the place the eye does not see. I needed their help, and they needed mine. But to ever face them again, I was gonna have to take it to a whole new level" (script). He reaches to Na'vi's new place with the help of Turuk Macto (a papa fly bird, Na'vi believe that it comes at the time of great sorrow). During the final dreadful war between them Jake fights for his new tribe. Along with involvement of Na'vi, Omaticaya, Eywa they triumph the war, the fight for seek of own land. It is not any territorial or political war.

The head of Sec-Ops, the RDA's private security force, Colonel Miles Quaritch, promises Jake the expensive cure for his paraplegia in exchange for intelligence about the Na'vi. The dialogue between Col. Quaritch and Jake takes the very rising action of the movie:

COL. QUARITCH. Haven't gotten lost in the woods, have you?

Your last report was more than 2 weeks ago. I'm starting to doubt your resolve! The way I see it, It's time to terminate the mission.

(. . .)

JAKE. I gotta finish this, there is one more thing. Ceremony. It's the final stage of becoming a man. If I do it, I'm one of them. And they'll trust me. And I can negotiate the terms of their relocation. (1:15:39-1:17:15 min)

Jake is not able to expose that he is more happy with Na'vi than his boss, frequently. It is perhaps the most challenging task to make the link between the two opposite parties. Hometree is on top of the richest deposits of unobtainium for hundreds of miles. When Quaritch shows Administrator Parker Selfridge, one of Jake's video diary entries, in which Jake admits that the Na'vi never abandon Hometree, Selfridge orders Hometree to be destroyed.

In the interview with F. X. Feeley director, James Cameron remarks, **“For me, as a lifelong fan of science fiction and action, 'Avatar' is a dream project. We're creating an entire world, a complete ecosystem of phantasmagorical plants and creatures, and a native people with a rich culture and language. The story is both epic and emotional” (interview).** *Avatar* is a triumph for the uncompromising vision which Cameron had nearly 15 years ago; this is his labor of love. The real achievement beyond anything else is the astonishing technology which plunges the viewer head-on in a world unlike one they have ever had the privilege of witnessing before.

The movie talks about the universe of energy that is made up of everything within us and what surrounds us; the harmony is beautifully expressed in terms of connection the hero makes with a bird, horse like animal and the trees by aligning his tail with theirs. It is an example of how to co-exist with differences. It is a beautiful expression of looking the universe as uno-energy, giving each component of the universe. Hence, the movie highlights the wickedness of corporations that dehumanize life, where profit drives to insanity.

There is a critical dialogue in the movie, where the commander in charge of the corporation is bent on destroying the native people by seizing their land and literally bulldozing them and saying, we are going to teach those terrorists and order his men to destroy them with shock and awe. As audience, we sense the ridiculousness of it, the man goes to others' land, to rob them and when they resist, he calls them terrorists.

With regards to *Avatar* specifically, it is mainly an analogy for various aspects of colonialism, especially the expansion in the American continent, although there are obviously more references to recent events such as Vietnam War etc. Broadly, at least in the sense of a passionate figure from elsewhere who is born in an earthly body at some stage, and ends up saving the day for the people he's living with. Sully's disability obviously is a particularly big

deal for him because he was a soldier and the type who had been heavily involved in armed combat.

In real world history, anyone with a culture resembling the Na'vi win anything more than a transient tactical victory against the guys with the guns and steel. Also, when the film ends, Sully totally dooms the Na'vi. Previously, the humans are just being space pirates, travelling a long way to get a small amount of portable stuff, maybe killing a few people if they got in the way. Sully just demonstrated the possibility of actual colonization of Pandora. An *Avatar* movie commenter, Seth writes on:

The theme of the movie is relevant today. The fact is that wealthy capitalist nations are stealing resources from other places and destroying local cultures all over the world. The UN predicts that 85% of the cultures that existed in 2000 will be completely assimilated into western culture by 2050. That means that they will become resource hungry, polluting, and Prozac doped slaves in a rat race for jobs etc. to survive just like westerners. I'm not against progress but this is unacceptable and is something that the 'innovators' needs to address. Perhaps not every aspect of our lives or our responsibilities should be outsourced to a company that we can pay a monthly fee to. (n. pag.)

The movie is sometimes poses the story of racism because the protagonist ends up becoming the great savior to a tribe of near-naked blue tree-dwellers. The Pandora's ecosystem like six-legged animals, giant flying reptiles, and phosphorescent plants may not much exciting themselves, but as an integrated system hold together by a planet-wide network of sensitive trees a millions of them, each root links to ten thousands neighbors connecting with their brains.

When it comes to visual effects, *Avatar* is considered as mother of all movies. This movie is a good expression of living in harmony with nature exemplified by the indigenous people of Pandora. The

movie succeeds on a few more times to absorb the special effects, nature, harmony, romance, beauty, thoughtfulness and the message of co-existence.

*Avatar* actually makes the dream a reality, Pandora isn't just a set or a computer generated background; it's a world of almost lyrical beauty. The plants, the animals, the forests, the landscape, the people, everything is created with such details precision. And all believe it is filtered through the revolutionary 3D technology which arrests in alien world completely. Not only the alien world of Pandora but environments like the sickbay where Jake is being treated early on in the movie or the military compound are beautifully rendered.

### **Intergalactic Colonialism: The Movie *Avatar***

The term intergalactic colonialism is a modern term, especially after World War II along with the Soviet Union and America reaching in the Space. The research does not blame to those countries entering into space rather it tries to find the loopholes during the space voyages by westerners then. The significant issue is to clarify how much westerners are irrational, vicarious to material greed. Pandora is not any physical land; it is the task of science fiction film to create such land to define and stereotypes of westerners' mission. It is the land where RDA has captured some part of land and constructed huge technical science-lab and other intrinsic.

*Avatar's* largest vehicle, over a kilometer in length, is the ISV Venture Star, an interstellar ship that transports RDA personnel including Jake to Pandora. Its antimatter engines propel it to seven tenths the speed of light, but the voyage to Pandora still takes almost six years, during which time the passengers are frozen in cryogenic suspended animation. *Avatar* takes place on Pandora, a moon with an Earthlike environment that orbits a gas-giant planet called Polyphemus in the Alpha Centauri-A star system. When Jake is in connection with Pandora, he forgets his duty and thenceforth changes his mind to be a Na'vi. Sully's soliloquy "Everything is backwards now. Like out there is the true world and in here is the dream" (script n. pag.) also

adds that he is in the dilemma stage. In dream he is staying in Pandora and by reality he belongs in the earth.

The Na'vi eyes are twice the diameter of human eyes, and they are spaced farther apart. The Na'vi are much leaner than humans, with longer necks, and they have different bone and muscle structures, including most obviously, their three-fingered hands. As CG characters, the Na'vi and the avatars seem much larger than human. The blue make-up makes the skin opaque.

*Avatar* captures live galloping horses, stunts requiring elaborate wire rigging, and even aerial dogfights between aircraft and flying creatures. So, the revolutionary head-rigs are the key not only to the subtlest nuances of the characters' emotions, but also to the film's grandest spectacle. Through this virtual camera, the director does see not Zoë Saldana, but her 10-foot tall blue-skinned character, Neytiri. Instead of Sam Worthington and Sigourney Weaver, he does see their giant blue avatars, complete with tails and huge golden eyes. Instead of the austere gray space of the Volume, he only sees the lush rainforest of Pandora, or perhaps the floating Hallelujah Mountains, or the human colony at Hell's Gate.

On Pandora, Grace moves back and forth between her scientific work on the human base, Hell's Gate, and her fieldwork as an avatar in the Pandora rainforest. Grace is trying to create a bridge of trust with the Na'vi but she keeps getting sabotaged by the soldiers on the base. Grace loves Pandora and the Na'vi with all her heart, and hopes she can somehow protect them from the forces of industrial Earth. Grace is not pleased by Jake's arrival on Pandora to join the Avatar Program. She sees Jake as ill prepared, if not totally unqualified to become part of an elite scientific team. Grace is livid about Jake becoming an avatar, she thinks, is Jake here because fits.

The filmmakers enlist a team of world-class artists to design every character, creature, plant, costume, weapon, vehicle, and environment in *Avatar*. They create not one culture, but

two: the highly technological human colony with all its vehicles and weapons, and the Na'vi society. As he does with the characters, Cameron creates Pandora recognizable without losing its exotic, never-before-experienced qualities. It is a world that merges the classic and familiar. He comments on himself, "We wanted to remove the creatures and flora from being Earth-like, just enough to remind you that you're on another world, but at the same time, you'd find them accessible" (interview). Trees measuring over one thousand feet and mountains that somehow float are among the landmarks that inspire awe for their sheer imagination and scope but whose designs stem from structures familiar to everyone.

Pandora's many wonders include the world's neural network, through which all its plant and animal life are connected. Akin to a human nervous system, this network enables all life on Pandora to function as a single harmonious system. The center of this network and the moon's heart and brain –is a massive, gnarled and ancient willow tree that is the Na'vi epicenter, an extension of their lifeblood, and a place of regeneration and knowledge. To the supporting point for the Na'vi culture, Brian Godwa writes on:

God is in all and all is part of God. Like Native American religion, the Na'vi kill animals for food, and then speak to their prey as a "brother whose spirit goes to Eywa, and the body to the earth." Their sacred burial ground is the "Tree of Souls" that contains the souls of their dead ancestors to whom they petition. When they accept Jake into their community through ritual, they create a circle of interlocking hands connecting to each other, symbolizing their oneness in Eywa. The Na'vi are able to unite with horse-like beasts and flying dragons through an organic connection that allows the beast and rider to move symbiotically as one creature. (13)

The big tree plays many different religious traditions including Hindus, Jews, Mormons, and the Maya. All believe that there are higher levels of evolution and consciousness that can be attained by

moving up the tree. Moreover, the Mayan calendar end cycle is associated with the Mayan Tree of Life. And the sacred Mayan Ceiba tree is the place where the Mayas make contact with their ancestors. The Na'vi people in *Avatar* are the Maya-like people whose forests and jungles have been decimated by western imperialism: specifically, US imperialism. *Avatar* shows the encroachment of western religion and imperialism that heartlessly strips away spiritual connection with all living creatures and spiritual entities. The Eywa is the female deity who is responsible for the balance of the Earth and the cosmos.

The Director himself says, "To go to another planet, but ocean exploration seemed like a good alternative. . . . Humans think: We're here, we're big, we've got the guns and the brains, and therefore we're entitled to everything on this Planet. . . . We're going to learn the hard way unless we wise up and start seeking a life that's in balance with the natural cycles of Earth'(6).

The military characters and movie viewers confront are their own destructive ways of life and living. The good news is that for the first time, these people are waking up to the possibilities and truths that have been buried beneath concrete, media, and advertising. There is a better way of living that can heal and restore the planet. However, it requires the end to imperialism, war and the exploitation of indigenous people and their resources.

Hence, *Avatar* depicts the colonial practice in the space. Astronauts are busy on the investigation of the phenomena of universe but those greedy, previous colonists are still trying to misuse of such scientific inventions. On the contrary, it is been used for colonial expansion in the space. The practice of colony is not no longer is in the history of the world. The materialistic desire is in the modern powerful humans but such desire is only desire. The energy is within us and it depends on how we utilize it.

## Chapter IV: Conclusion

### ***Avatar*: Failure of Human Project in the Galaxy**

*Avatar* presents the colonial activities in the planet, Pandora. The movie carries the theme of the unsuccessful attempt to grasp the raw-materials from the planet called Pandora. As they enters into there the problems emerge to them. Due to the lack of understanding and unity between and among the members of the mission is the root cause to fail human project. At the same time, to establish the colony the colonizer uses the all methods guns and gulls but ironically the diplomat chooses to migrate into other culture and get settled there. Moreover, the colonial mission is failed in there due to inappropriate vision of the officials.

At the opening of the *Avatar*, it appears that the war is some low intensity colonial bollocks; the natives fling some arrows at the mining equipment. However, the real turning point is where Sully decides to go foment the uprising. Quaritch sees the new threat, being the dumb man of action that he is, prepares a response. Na'vi have massed several ten thousands of fliers, cavalry and infantry within the general vicinity of the big tree. Of all the places of Pandora, this is the best possible place for their periodic to take on the colonial forces. In here, the range and missiles that gunships carry would not be at a major advantage, and the flying nature of the mountains, as demonstrated, provided the best possible terrain for the birds to jump the gunships, thus making guns a non issue anyway. Col. Quaritch decides to launch a large scale aerial attack but the Na'vi have the advantages from the battle.

Since, RDA colony establishes that the Na'vi are primitives, they are seriously thinking about organized logistics for such a feat as supporting twenty thousand souls in a very small area. They become united to act, as famine has started eating into their numbers of able bodied warriors if they remain in the mountains. Using colonizer's previously established superior intelligence, colonizers would send out strikes on pockets of natives as colonized ones break up to support themselves. Using of napalm and defoliants, they could reduce natives' numbers if they scattered if they attempted to move on the human outpost BUT due to the topsy-turvy of RDA mission the ideas do not work effectively.

By the time, the natives reach to the human outpost; they are fatigue and maimed. In the mean time, the colonial forces are well rested, well provisioned and dug in. Then the Na'vi are going to have to assault for a fixed position, but they have been protected by their invented technology, or even just simple strong points, minefields and fortifications. Moreover, the gunships combine with a solid base of defense from the ground units can inflict massive casualties in any Na'vi assault. When it is considered that the Na'vi cross several hundred kilometers of terrain, under constant attack in the whole way there, and then they have to fight a well prepared and well dug. It is an interplanetary with a huge force being defeated by both a solid defensive base, and own fatigue and logistical requirements.

The sheer incompetence of Col. Quaritch plays right into the hands for a complete Na'vi victory. However, this also begs the question. He is cool with going all Colonial Brutal on the natives. He just does it in far more efficient ways i.e. the mass deployment of defoliants, perhaps kinetic impact from orbit. It is a case of the biology reacting badly, and be able to cover up the whole event as a tragic accident to the colonizer, an American mission in Pandora. It is sure that any colonized nation is built on a similar kind of colonial exploitation. Hence, the modern colonial mission is enriched with the hifi modern equipments however, it is failed to expand the colonial mission in the space, in galaxy.

This research concludes that the colonial mission is only a discourse which is established by western colonizers but the origin of any tribes or natives can't accomplish with the acquisitive of ones. It is simply an irony the protagonist who is infiltrated to establish mutual relation with Na'vi, himself fights against to own people. Due to the deficient of trust between and among them the unfortunate consequences they get. The colonial mission does not exist if it is of trade motif. Similarly, it bears the message that we have to economize while using of the resources which may finished early. The colonial mission does not complete at any phase the desire to accumulation is remain in the human psyches. Hence, the human project in the galaxy is completely failed to grasp the main objectives. It has only brought the message of human unsuccessful i.e. fail of colonial mission.

## Works Cited

- Abrams, M. H. *A Glossary of Literary Terms*. 8<sup>th</sup> ed. Boston: Thomson Wadsworth, 2005.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Key Concepts in Post-colonial Studies*. London and New York: Routledge, 1998. xi.
- . *Post-colonial Studies: The Key Concepts*. 2<sup>nd</sup> ed. Abingdon and New York: Routledge, 2007. 37-40.
- Avatar*. Dir. James Cameron. Perf. Sam Worthington, Zoë Saldona, Sigourney Weaver, Giovanni Ribisi, Stephen Lang, etc. 20<sup>th</sup> Century Fox. 2009. Film.
- . Dir. James Cameron. "Avatar Movie Script". Twentieth Century Fox Film Corporation, 2009. *Microsoft Word* file. Script.
- Cameron, James. Interview by F. X. Feenley. *Avatar Script Discussion*. Web. 9 March 2010. <[http://media.wgaw.org/audio/Cameron\\_Feeney.mp3](http://media.wgaw.org/audio/Cameron_Feeney.mp3)>. 15 December 2010. MP3 file.
- Cell, John W. "Colonialism and Colonies". *Microsoft Encarta*® 2009. Redmond, WA: Microsoft Corporation, 2008. DVD.
- Chomsky, Noam. *Pirates and Emperors, Old and New: International Terrorism in the Real World*. New Delhi: Pluto Press, 2007.
- Dauner, Maia, and Cynthia Foo. "Introduction: After Post-Colonialism?" Web. <[www.rochester.edu/in\\_visible\\_culture/Issue\\_13\\_/pdf/intro.pdf](http://www.rochester.edu/in_visible_culture/Issue_13_/pdf/intro.pdf)> 2-3. Pdf file.
- Godawa, Brian. "Avatar a Postmodern Pagan Myth" *Christian Research Journal*. 33 vols. Los Angeles: Intervarsity Press, 2009. 12-13.
- Gorgan, Elena. Rev. of *Avatar*. "James Cameron Colorful Fantasy Playground Stands for the Rebirth of Image". 19 Dec 2009. Softpedia and Softpedia. 1.
- "Greed." Def. *Oxford Advanced Learner's Dictionary*. 6th ed. 2000. Print.

- Guha, Ranajit and Spivak, Gayatri. *Selected Subaltern Studies*. New York and Oxford: Oxford University Press. 1988. Print.
- “Hell.” Def. 2b. *The Oxford English Dictionary*. 6th ed. 2000. Print.
- Kohn, Margaret, "Colonialism" *The Stanford Encyclopedia of Philosophy*. Fall 2011 Ed., Edward N. Zalta. ed. <<http://plato.stanford.edu/archives/fall2011/entries/colonialism/>>. Web. 28<sup>th</sup> July 2011.
- Malinowski, B. ed. Daniel Martin Varisco, “Reading Against Culture in Edward Said’s Culture and Imperialism” *A Diary in the Strict Sense of the Term*. London: Routledge and Kegan Paul, 2004. Print.
- Mastanduno, Michael. “Imperialism” *Microsoft® Encarta® 2009*. Redmond, WA: Microsoft Corporation, 2008. DVD.
- Muthu, Sankar. *Enlightenment Against Empire*. Princeton, NJ: Princeton University Press. 2003.
- Rev. of *Avatar*, by Aneeta Chakrabarty. “Avatar Glistens with a Cosmic Connection”. 11 Aug 2010. Web. <<http://movies.sulekha.com/english/avatar/default.htm>>. 10 Jan. 2011. n. pag.
- Saenz, Aaron. “Kurzweil Critiques Avatar-Technology Applied Unevenly, Cast as Enemy”. 10 March 2010. <<http://www.singularityhub.com/2010/03/10/kurzweil-critiques-avatar-technology-applied-unevenly-cast-as-enemy/>>. Web. 21 Jan. 2011. N. pag.
- Said, Edward. “Orientalism”. *The Post-Colonial Studies Reader*. ed. Bill Ashcroft, Gareth Griffiths and Helen Tiffin. New York: Taylor & Francis Group, 2004. 78. Print
- . *Culture and Imperialism*, London: Chatto & Windus, 1993. 8.
- Sartre, Jean Paul. “Colonialism is a System”. Trans. Azzedine Haddour, Steve Brewer and Terry McWilliams. *Colonialism and Neocolonialism*. London and New York: Routledge, Taylor and Francis Group, 2005. 9.

- Seth. 4 April 2010. Web. <<http://singularityhub.com/2010/03/10/kurzweil-critiques-avatar-movie-Technology-Applied-Unevenly-Cast-as-Enemy/>>. 4 Jan 2011.
- Shukla, Sheobhusha, and Anu Shukla. *Aspects of Post/colonial Literature*. New Delhi: Sarup & Sons, 2005. 5-6.
- Sunny. "The Politics of the Film Avatar". 6 January 2010. Web. <<http://www.pickedpolitics.com/archives/7109/>> 20 September 2010. N. pag.
- Tignor, Roger. *Preface to Colonialism: a Theoretical Overview*. New York: Markus Weiner Publishers, 2002. 35.
- Young, J. C. Robert. *Postcolonialism: An Historical Introduction*. Oxford: Blackwell Press, 2001. 17.
- . "Sartre: the 'African Philosopher'" *Colonialism and Neocolonialism*. By Jean-Paul Sartre. Trans. Azzedine Haddour, Steve Brewer and Terry McWilliams. London: Routledge, 2001. xvii-xviii. Print.