



A POSTCOLONIAL PERSPECTIVE ON WATER-CENTRIC THINKING: A STUDY OF *AVATAR* (2009) AND *AVATAR: THE WAY OF WATER*

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ABSTRACT

The use of colour in filmmaking is crucial since it affects the viewer's emotions. In filmmaking, the role of colour transcends aesthetic considerations. A film's tone and mood can be changed by using a new colour. Red is the colour of blood and peril, cruelty, rage etc. From the sky to the lake, blue is the colour of nature. This study focuses on the meaning of blue and water in the second act of the film *Avatar*, particularly *Avatar, the way of water*. This paper also emphasises the ability of modern science to colonise and dominate nature and its inhabitants. This research analyses the colour blue as a representation of water, nature, and the colonisation of the natural world by the contemporary, technologically advanced world.

KEYWORDS: Water, Blue, Colonialism, Nature, Science

INTRODUCTION

The scientific advancements in DNA research, high-tech military systems, and space research, as well as other sophisticated forms of scientific investigations are all depicted in the film. Science has an impact across a wide range of sectors, but colonisation is a process carried out in a variety of ways and for a variety of reasons. The video depicts the scientific impact of human colonisation of a new planet, which may also be a hint of impending doom for humanity.

The study of colour relationships and how they might be used to produce impactful visual designs is known as colour theory. It incorporates the concepts of colour harmony, contrast, and balance and is a crucial component in a variety of creative industries, such as interior design, graphic design, fashion, and art. Red, blue, and yellow are the three main colours on which colour theory is founded. These three colours are combined to produce all other colours. Green, purple, and orange are secondary colours made by combining two main colours. A primary colour and a secondary colour are combined to produce tertiary colours like blue-green or yellow-orange.

ANALYSIS

The movie *Avatar* makes considerable use of colour theory to develop a visual language that strengthens the narrative and stirs viewers' emotions. James Cameron, the film's director, worked with production designers, artists, and colourists to build a world that is both aesthetically magnificent and compatible with the narrative's themes. The disparity between the blue-skinned Na'vi and the human protagonists is one of the most notable uses of colour theory in *Avatar*. The blue-green coloration of the Na'vi gives them an exotic aspect and ties them to nature. The human characters, in contrast, are primarily shown in grey and blue tones, indicating their technological and industrial worldviews.

Utilising colour to arouse feelings is another way colour theory is applied in *Avatar*. For instance, in the scenes where the military attacks the Na'vi people, the colour red is utilised to represent danger and hostility. Blue, on the other hand, is utilised to denote harmony and peace, as shown in the sequences in which Jake Sully interacts

with the Na'vi and their environment. In order to create contrast and visual appeal in the movie, colour theory is also utilised. In action scenes, such as the climactic battle between the Na'vi and the humans, for instance, the contrasting colours of blue and orange are used to create a dynamic and exciting mood.

Water plays a crucial role in the plot of the film *Avatar: The Way of Water*, and it also serves as a metaphor for a number of different themes and concepts. James Cameron, the director of the movie, explores the connection between people, nature, and spirituality by using water as a metaphor for life, rebirth, and transformation. Water is used frequently in the film, most notably to represent rebirth and metamorphosis. The narrative centres on a young girl named Kiri who has a special bond with the ocean and the capacity to speak with marine life. As Kiri finds her abilities and learns to face her fears, the movie examines the ideas of rebirth and transformation through her experiences.

The relationship between humans and nature is also represented in the film by the use of water. The Na'vi people live in harmony with nature in the setting of the novel, where humans have largely devastated the natural environment. Water, which is necessary for life, represents the significance of safeguarding nature and the ability for mankind to coexist peacefully with it.

In addition to its metaphorical meaning, water is important to the plot and action scenes of the film. The movie has various underwater sequences that give the action and adventure of the plot a distinctive and beautiful setting. Water is also used in the film to evoke a sense of mystery and mystical. The film's unearthly mood is enhanced by the melancholy music and sound effects that frequently accompany the underwater sequences. The presence of aquatic creatures, which are portrayed as intelligent, sentient individuals, adds to the mystical character of the scene. The use of water in the plot serves as a distinctive and visually spectacular backdrop for the themes, adding to the immersive and otherworldly feel of the movie.

In the movie *Avatar: The Way of Water*, the main struggle between human industrialists and the Na'vi people who live in the planet's oceans serves as an exploration of the idea of water colonisation. James Cameron, the filmmaker of the movie, uses the idea of water colonisation to make statements on things like environmentalism, the rights of indigenous people, and corporate greed. In the movie, the industrialists played by humans are colonisers who want to use the planet's resources for their own gain. They perceive the Na'vi people as obstacles and their connections to the ocean as reasons to employ force in order to achieve their

objectives. The movie's portrayal of industrialists as colonisers emphasises its indictment of the harm colonisation has caused to indigenous cultures and the environment.

The Na'vi, who is portrayed as the stewards of the planet's natural resources, is shown to have a strong bond with the ocean on a psychic level. According to the portrayal, this relationship is crucial to their culture and way of life. The struggle of the Na'vi people to defend their oceanic homeland against colonisation emphasises the value of protecting natural resources and upholding indigenous rights. The film also examines the effects of colonisation on the environment, as the activities of the industrialists pose a threat to the planet's delicate ecosystem. The movie emphasises the interconnection of all living things and the value of protecting natural environments by using underwater scenes and depicting aquatic species. This makes comments on topics including corporate greed, environmentalism, and indigenous rights. The movie emphasises the necessity of protecting natural resources and upholding indigenous rights while highlighting the detrimental consequences of colonisation on indigenous cultures and the environment.

In the film *Avatar: The Way of Water*, the idea of water colonisation is investigated through the main struggle between human industrialists and the Na'vi people, who live in the planet's oceans. James Cameron, the filmmaker of the movie, uses the idea of water colonisation to make statements on things like environmentalism, the rights of indigenous people, and corporate greed. In the movie, the industrialists played by humans are colonisers who want to use the planet's resources for their own gain. They are prepared to use force in order to accomplish their goals because they see the Na'vi people and their ties to the ocean as barriers. The film's critique on the detrimental impacts of colonisation on indigenous tribes and the environment is highlighted by its portrayal of industrialists as colonisers.

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Overall, *Avatar: The Way of Water* uses the idea of water colonisation as a critique on topics including environmentalism, indigenous rights, and corporate greed. The movie emphasises the necessity of protecting natural resources and upholding indigenous rights while highlighting the detrimental consequences of colonisation on indigenous cultures and the environment.

There are numerous examples that support the use of science as a colonising tool in the movie *Avatar*. For instance, Jake Sully is substituted for his deceased brother when he is dispatched to the planet Pandora near the beginning of the movie. The RDA has incorporated a human into the body of an avatar. One of the most important scientific discoveries is that creating a robot differs from creating anything that resembles a living being. This symbolises a new level of colonisation because, up until now, people have invaded as reformers and traders, but entering a new world with the look of the original inhabitants marks a new degree of colonisation. For the goal of accessing the planet of Pandora, a blue, seven-foot-tall 'Avatar' body is developed.

However, Quaritch's ultimate goal is harsh, as he wants to wipe off the local population in order to steal the unobtainium, despite the fact that giving a disabled person a new body that allows them to walk and run with the new 'Avatar' body can be considered as a helpful technical advancement. Jake is promised by Colonel Quaritch that he would regain his ability to walk after the mission is finished. Is science required for a happy life? Is only one of many possible queries? And if that's the case, the locals are happy even in the lack of scientific development.

The film's underlying clash between science and nature is its conclusion. One of the most important Na'vi traditions is asking their goddess Eywa, the divinity of nature, for her blessing before undertaking any endeavour. The Na'vi had only progressed from their ceremonies to picking a life companion after getting the approval of the goddess Eywa. The RDA had this issue since they did not value any component of Na'vi culture. The Na'vi was also notable for their respect for all of Pandora's species.

For instance, Neytiri protects Jake from an animal attack in one scene by killing it, yet afterwards claims Jake was to blame and expresses regret over what she did. This is something we seldom ever see in human humans. They were so devoted to preserving nature in all of its forms that they only employed dragons for flight after accepting them. Each and every living thing on Pandora was revered. Even with research, the RDA team was unable to have a good effect on humans. The director did a good job of developing Jake Sully's persona since,

despite Quaritch's offer to restore his mobility; Jake declined and chose to stand with the Na'vi instead because he identified with Pandora's naturalistic surroundings.

Additionally, in the movie's climactic climax, Jake is permanently transformed into a Na'vi with the help of the goddess Eywa; this could be read as a statement that, while technology can only provide the body, the souls are only connected by nature, which is always better. If they are successful in colonising Pandora, it will suffer the same destiny as Earth, whose natural resources have been depleted by science's unfavourable impacts. They will completely destroy all of its natural riches and use science to take control of a different world.

The character of Colonel Quaritch is a good illustration of how humans rule in colonial environments. This stems from a desire for material gain. Fanon in his book *The Wretched of the Earth* illustrated how colonisers might have an impact on other colonisers. He spoke of the struggles that black people had as a result of the white invaders' use of their power to put them in such precarious situations. The RDA team asserted its superiority over the Na'vi and planned to build a number of structures on their territory using their cutting-edge technology, much as how the white people forced their culture upon everyone else. They are not really there to help the Na'vi; they are rather there to steal all the unobtainium from them.

People are suffering from starvation and famine in many different parts of the world, and as the movie suggests, this may eventually happen to the entire planet without any resources. If we don't plan for the future, we may go from humans colonising other humans to aliens colonising us in the near future. Given the uncertainty of our future, we should use knowledge and research to advance human welfare.

The film's most significant distinction is the colonial mindset of its human characters; the director chose not to present them as wonderful or heroic individuals, but rather as terrible creatures willing to destroy other planets in order to protect themselves. Colonialism can take many forms—it might be through commerce, language, or any other area, but this film has shown us how science can have an effect on a different planet. We have seen a number of films on how science has worked against people. As an example, we may cite the 2000 film *Hollow Man*, which showed how science was misused. However, *Avatar* demonstrates how the impact of science may make life miserable for people on distant planets. While saving the other planet is a separate narrative, the earth itself was not successfully saved in this film. After exhausting our own world, there is no way to attack the other planet.

CONCLUSION

Water and Water-Centric Thinking is important to safeguard our ecology and natural resources. Blue plays a significant role in the visual language of the movie *Avatar*, supporting the concepts of harmony, connectivity, and spirituality. The documentary also includes a thorough examination of the postcolonial effect and reveals the harm done by colonising the natural environment. The movie itself exemplifies many beneficial sides of science, such as how enabling crippled Jake Sully to walk is a gift of science, but it also amply depicts its negative aspects. The other living beings in the world are represented by the Na'vi, and it is our duty as humans to use science to preserve nature rather than to try to destroy it.

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