

## Comparative Ecocriticism The Bajo Tribe Southeast Sulawesi To Movie Script *Avatar: The Way Of Water 2022*

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### Abstract

*This research aims to compare the environmental issues and the relationship between humans and nature in the Bajo tribe of Southeast Sulawesi, Indonesia, with those depicted in the movie script Avatar: The Way of Water by James Cameron. In analyzing the data, the researcher used qualitative descriptive method. The data were obtained by using reading, note-taking, analyzing techniques through an ecocriticism approach to literary works and to classify the types that contained in the movie script, the writer used theory of Greg Garrad. This research employs an ecocriticism approach to analyze the environmental issues and ecological interactions in both the Bajo tribe and the movie script. The research objectives include identifying environmental issues in the Bajo tribe and the movie, describing the interrelationship between humans and nature in both contexts. The significance of this study lies in its contribution to enriching the analysis of environmental themes in literary works, particularly in the context of ecocriticism. The findings reveals that both tribes shared narrative of industrial-driven degradation, the prioritization of economics over ecological health, and the vulnerability of indigenous communities.*

**Keywords:** Ecocriticism, Movie Script, Environmental Issues, Relationship



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## 1. INTRODUCTION

Movies, as a mass medium, have the capacity to reach diverse audiences, from children to adults. Each film production carries messages, whether explicit or subtle, communicated through a blend of moving images, color, and sound elements. This combination allows films to engage viewers and shape their perceptions and worldviews through the power of audiovisual storytelling. The influence of movies is significant in shaping how audiences understand and perceive the world around them. Mufidah (2023) alongside the development of the movie industry, various movie genres have emerged, including comedy, romance, drama, horror, animation, science fiction (sci-fi), and many others. Each movie genre has its own distinctive characteristics, such as the drama genre, which is closely tied to everyday life in the real world. "For example, science fiction (sci-fi) themed movies are often associated with imagination regarding the application of science to human life.

*Avatar: The Way of Water 2022 Movie Script by James Cameron*, which tells the story of a group of humans, the RDA (Resources Development Administration) Corporation. The goal of the sky nation in the movie *Avatar: The Way of Water* is to control the planet Pandora and exploit its natural resources, especially Amrita, a yellowish neurocrine fluid produced by Tulkun in glands at the base of their brains (CNN Indonesia, 2023).

The Bajo tribe, found across Indonesia and Southeast Asia, are traditional coastal fishermen renowned for their deep-sea diving skills, reaching depths of 70 meters on a single breath. Southeast Sulawesi hosts the largest Bajo population in Indonesia (Maulidyana, et al.,

2021). James Cameron has acknowledged that the Metkayina tribe in *Avatar: The Way of Water* was inspired by the Bajo's unique maritime expertise and deep connection to the ocean. Literature often serves as a mirror for society and its relationship with the environment, focusing on the impact of human activities on ecosystems. Harsono (2008), ecocritical theory is characterized as multidisciplinary, employing literary theory on one hand and ecological theory on the other. Literature is an expression of human expression in the form of written or oral works based on thoughts, opinions, experiences and feelings, all of which are realized in imaginative form, a mirror of reality, or original data wrapped in aesthetic packaging through the medium of language (Santoso, Abdulkarim, et al., 2023). Many literary works explore environmental themes and contribute to the eco-justice movement by highlighting how the most vulnerable populations suffer the worst effects of climate change and environmental degradation (Bressler 1999). This research will examine environmental issues and the human-nature relationship in James Cameron *Avatar: The Way of Water*

This research aims to compare the environmental issues and the relationship between humans and nature in the Bajo tribe of Southeast Sulawesi, Indonesia, with those depicted in the movie script *Avatar: The Way of Water* by James Cameron.

## **2. LITERATURE REVIEW**

This chapter presents previous related research and related theories such as the history of ecocriticism, the definition of ecocriticism, and types of ecocriticism.

### **2.1. Previous Studies**

The writer found same relevant data to this research. Firstly, Mufidah (2023), in her research titled "*Representasi Nilai Keluarga dalam Film Avatar: The Way of Water,*" examines the depiction of family values within Jake Sully's nuclear family, which includes Sully (father), Neytiri (mother), Neteyam (eldest son), Lo'ak (second son), Tuk (youngest daughter), and Kiri (adopted daughter). The study highlights that family values such as togetherness, stability, and loyalty are portrayed throughout the film. Specifically, the value of togetherness is illustrated not only through the family's leisure activities but also through their efforts to support and comfort each other during moments of insecurity and discomfort.

Juanda (2019) research title *Ekokritik Film Avatar Karya James Cameron Sarana Pendidikan Lingkungan Siswa*. The aim of this research is to reveal the phenomenon of environmental conservation in the movie *Avatar* using Garard's theory using qualitative methods. Based on data analysis on James Cameron's movie *Avatar* using ecocritical studies. Three ecocritical concepts were found, namely: The green movement carried out by the Navi tribe towards nature. Planet Pandora began to be disrupted and disturbed since there were activities carried out by the RDA to extract the unobtainium energy source. The natural environment in James Cameron's movie *Avatar* has a big influence as a source of life. Nature is the source of survival for the Navi tribe on Planet Pandora.

Widiyanti (2015) study, *Harmful Reciprocal Relationship Between Human and Nature Portrayed In The Epic Movie*, aims to explore the damaging mutual relationship between humans and nature as depicted in the film *Epic*. The research uses a qualitative approach, analyzing data in the form of words and images. The findings reveal that humans exploit nature freely, using it for research purposes and as a means to build power. While humans gain from this relationship and continue to advance, nature suffers and becomes increasingly damaged. Moonhaven, once a

beautiful place with a balanced ecosystem, falls into imbalance and experiences drought as a result.

Bracke (2017), in *Ecocriticism and the Contemporary British Novel*, argues that ecocriticism is based on the belief that literary criticism can play a role in addressing the environmental crisis, even if only by highlighting the relationship between human nature and the environment. The emphasis on literature inspired by the natural world has historically benefited ecocriticism in several ways, such as bringing previously overlooked works into the literary canon and shaping its focus. However, the canon does not adequately represent the full range of literature or the potential for ecocritical research.

Parco (2021), in "*Environmental Representation in Popular Culture: An Ecocritical Analysis of Film*," conducted a meta-analysis of 55 films from various genres, spanning 93 years (1927-2020). Using an ecocritical approach along with interdisciplinary methods, the study found that environmental themes have remained consistent across time and genres in Hollywood films. While the potential for film to engage communities in environmental issues is recognized, how this potential can be fully realized remains uncertain.

Putri et al. (2023), in their study titled *Eksplorasi Alam dalam Novel Si Anak Pemberani Karya Tere Liye: Kajian Ekokritik*, set out to (1) describe the factors that lead to natural exploitation, (2) analyze the impacts of this exploitation, and (3) examine the resistance of characters against environmental exploitation. Their analysis, which uses environmental ethics and apocalyptic literature models, is categorized into three main findings: (1) The novel identifies two primary causes of natural exploitation economics and power both of which violate the six moral principles of environmental wisdom. (2) The consequences of this exploitation include pollution, damage to natural ecosystems, disruption of livelihoods, and both mental and physical oppression. (3) The novel also depicts characters who resist these acts of environmental exploitation.

Rinahayu and Kristanto (2022) *Konstruksi Hubungan Alam dan Manusia melalui erangka Maskulinitas Ekologis dalam Film Jungle 2017* explore ecological masculinity in the film through an ecocritical lens. They show how characters like Marcus, Kevin, and Karl embody hegemonic masculinity, viewing nature as a challenge, while Yossi sees it as a path to freedom. The study highlights ecological masculinity as a counter to traditional male dominance.

Arifanto in Yusril (2023), in the study titled *Ecocriticism in Greenwood: A Novel by Michael Christie*, aimed to explore the use of Glotfelty's Ecocriticism theory, Archer's Understanding the Forecast, and Stanford's Literary Elements theory. This qualitative descriptive research employed a content analysis approach. The findings were limited to identifying words, phrases, clauses, and discourses related to environmental issues in the novel, particularly as highlighted in Hamish MacDonald's book *Finitude*.

In Romadhon (2011) study *An Analysis of Environmental Issues Using Ecocriticism in James Cameron Film Avatar* the research explores the environmental themes presented in the movie Avatar. The study employs a descriptive-qualitative method, utilizing ecocriticism theory to analyze the data and address the research questions. The researcher notes significant differences between humans and non-humans, especially in their environmental interactions. These differing attitudes and respect for nature create a hostile relationship, where humans are seen as invasive outsiders and non-human aliens as indigenous inhabitants defending their land. From the outset, this conflict highlights the contrasting nature between the two groups.

Juanda (2018) *Fenomena Eksploitasi Lingkungan dalam Cerpen Koran Minggu Indonesia Pendekatan Ekokritik*, explores how environmental themes are depicted in Indonesian short stories from Sunday newspapers using an ecocritical approach. The study highlights issues such as water pollution, landslides from gold mining, and loss of life caused by environmental exploitation. The research advocates for waste management, reforestation, and stricter regulations to prevent excessive exploitation and maintain the ecosystem.

Susiati (2018) *the Cultural Values of The Bajo Samplea Ethnic Group in The Mirror Never Lies movie* examines the cultural values of the Bajo Samplea Tribe as depicted in the film *The Mirror Never Lies* by Kamila Andini. The study identifies seven cultural elements: (1) a belief system centered on the Sandro (witch doctor); (2) knowledge of nature, plants, animals, and human behavior; (3) technology for tools, shelter, and transportation; (4) a societal system valuing togetherness and mutual support; (5) livelihoods focused on seaweed farming and fishing; (6) language use in Bajoe and Indonesian; and (7) arts, including sound and dance, particularly the Data dance.

After looking at the results of the research above, it can be obtained some differences and similarities based on the previous studies above. The similarity of this research with the previous studies above is that it aims to find out the types and functions of ecocriticism. This research does not repeat previous research, although research on ecocriticism uses Greg Garrad's theory, but the object and approach are different because the author uses the movie script *Avatar: the Way of Water* and the Bajo tribe object.

## 2.2 Related Theories

Ecocriticism explores how literature reflects and shapes the relationship between humans and the environment. It involves analyzing literary works from an environmental perspective, focusing on how themes and messages influence our understanding of this relationship. Glotfelty (1996: p.1) argues that ecocriticism has largely been a literary-focused movement, but it will evolve into a multi-ethnic one when it better integrates environmental concerns with social justice and includes a broader range of voices in the dialogue. Johnson (2009: p.7.-12) over the last three decades, it has emerged as a field of literary studi that addresses how human relateto nonhuman nature or environment in literature

Ecocriticism studies the relationship between literature and the physical environment, emerging in response to the global environmental crisis and seeking solutions. Garrard (2004) defines it as an exploration of how we imagine and depict human-environment interactions in cultural expressions. It also critiques modern environmental movements, addressing issues like pollution, wilderness, apocalypse, dwelling, animals, and the Earth.

## 3. METHOD

The researcher used a qualitative descriptive method in this study Qualitative descriptive helps readers to understand this better because detailed explanations and descriptions will be provided based on the data that has been collected by researchers. According to Creswell (2002: p.42), secondary research is a research effort that uses existing data, including previous research, documentation, or other information that has been collected by others.

## 4. RESULTS

The results showed the existence of environmental issues and human relationships with nature based on ecocritical types in the script of the movie *Avatar: the Way of Water* and the bajo

tribe:

#### **4.1 Environmental Issues That Exists in the Bajo Tribe and Avatar: The Way of Water.**

##### **Exploitation**

The mention of "Ships. Decelerating. And Sky People returning" in *Avatar: the Way of Water* signals an imminent threat of resource exploitation and invasion by humans, leading to severe environmental damage. The distressed reactions of the animals highlight the chaos and harm inflicted on the local fauna, including displacement and disruption. Jake's remark about the fleeting nature of happiness underscores the vulnerability of the Na'vi's connection to their land and the broader impact of environmental degradation on cultural identity and well-being. This illustrates the deep consequences of human interference on both ecosystems and indigenous cultures.

Scoresby's focus on "quotas to meet" and "show me the money" reflects a drive for profit-driven resource extraction, leading to overexploitation, habitat destruction, and ecological harm. The commodification of Amrita illustrates the reduction of nature to mere resources, disregarding its complexity and the ethical concerns of such exploitation. Dr. Garvin's comments about Amrita's effects on human aging raise moral questions about the impact on ecosystems and indigenous rights. The mention of "bad luck for the big guys" suggests potential harm to larger species and ecological balance. This dialogue highlights the need for a more sustainable and respectful approach to environmental interaction, emphasizing the importance of preserving ecosystems for future generations.

In Bajo tribe, nickel mining turns seawater brown, damaging marine ecosystems and reducing fish populations. This environmental damage impacts the local economy, erodes cultural practices, and highlights the need for corporate responsibility. Garrard's ecocritical outlook underscores the urgent need for sustainable practices that protect the environment and community identity.

The targeting of dugongs for food reveals their vulnerability and the broader issue of overfishing. This disrupts marine ecosystems and threatens biodiversity. Garrard's ecocritical perspective highlights the need to balance cultural practices with conservation efforts, stressing the importance of ethical responsibility and ecological health. The situation underscores the interconnectedness of marine life and the urgent need for holistic conservation strategies that respect both ecosystems and cultural values.

#### **4.2 The Relationship Compare Between Human and Nature in the Bajo Tribe in the Movie Script *Avatar: The Way of Water***

##### **Pollution**

In movie *Avatar*, the passage underscores the human impact on Pandora, equating industrial activities like mining and pipeline construction with environmental pollution. The phrase "Earth is dying" reflects severe ecological degradation, driven by human efforts to exploit Pandora's resources. This exploitation disrupts ecosystems, displaces wildlife, and threatens the Na'vi's spiritual connection to their land. The conflict between the Na'vi and the Sky People highlights the destructive nature of colonialism, where aggressive tactics and resource extraction undermine both environmental balance and indigenous cultures.

However, in Bajo tribe, the text reveals severe pollution from nickel mining, causing health issues like itchy hands, and reflects the broader impacts of industrial practices on both

environment and human health. Garrard's ecocritical perspective underscores the harm caused by corporate negligence, highlighting PT WIN's failure to communicate with affected communities, leading to environmental and social injustice. Mining activities threaten local livelihoods, health, and cultural integrity, prompting resistance from residents seeking a healthier environment. This situation emphasizes the need for responsible corporate practices, active community engagement, and sustainable resource management to protect both ecological and social well-being.

### **Apocalypse**

In *Avatar* movie, the excerpt warns of an impending apocalypse, reflecting the severe consequences of humanity's exploitation of the environment. The phrase "Earth is dying" signals irreversible destruction and the loss of cultural values, aligning with Garrard's view on environmental and cultural collapse. The urgency to "tame this frontier" and exploit Pandora disregards the Na'vi's ecosystems and culture, highlighting the threat of both ecological and cultural annihilation. This captures the essence of Garrard's perspective on the destructive impact of human actions.

The dialogue conveys profound grief and outrage over the Sky People's actions, symbolizing both environmental and cultural devastation. "Murdered by the Sky People" signifies not only physical loss but also the erosion of the Na'vi's spiritual and cultural identity. The phrase "this war has come to us" highlights the immediate and catastrophic impact of ecological exploitation on their existence. This reflects Garrard's view on the urgent need for a transformative shift in humanity's environmental relationship.

While in Bajo tribe, nickel mining exemplifies an environmental apocalypse through landslides, floods, and blocked rivers, aligning with Garrard's view of ecological damage manifesting in physical disasters. The degradation of the "Ahoma" forest, vital for cultural and spiritual practices, underscores how mining threatens both physical and cultural identities, representing a cultural apocalypse. Ecological imbalance, marked by sea reddening and dust pollution, reflects the breakdown of ecosystems and community livelihoods. Garrard's perspective warns that without change, these crises will worsen, highlighting the need for urgent, sustainable practices to avert deeper collapse.

### **Dwelling**

In *Avatar*, Jake and the Na'vi leaders explore the concept of Uturu sanctuary or refuge highlighting the importance of a place that provides safety and a sense of belonging. The contrast between the Reef People and the Forest People underscores how environment shapes identity and skills. Jake's willingness to adapt and learn reflects the deep connection between the Na'vi and their environment, aligning with Garrard's view on the cultural significance of dwelling.

Garrard's notion of "dwelling" highlights the integral bond between humans and their environment, where living spaces are more than just structures—they embody sustainability and harmony with nature. In *Avatar: The Way of Water*, the Na'vi's floating homes, crafted from organic materials and designed to adapt to marine conditions, exemplify this concept. Their architecture, which embraces the sea and integrates with the ecosystem, reflects a deep connection to their surroundings. This portrayal aligns with Garrard's idea of dwelling as a harmonious blend of environment and lifestyle.

While in Bajo tribe Garrard concept of "dwelling" highlights the deep connection between the Bajo people and their marine environment through traditional boat-building practices, such as making soppe. This tradition is not just about transportation but embodies their cultural identity

and relationship with nature. Deforestation due to nickel mining disrupts this bond by depleting essential resources, threatening cultural practices and economic stability. As resources become scarce and costly, the Bajo struggle to maintain their traditions, illustrating how environmental degradation and modernization can lead to cultural loss and displacement. This situation highlights the vital link between sustainable living and cultural preservation.

The seaside houses of the Bajo Sampela Tribe exemplify Garrard's concept of "Dwelling" by blending deeply with their marine environment. The use of sustainable materials such as wood and bamboo reflects ecological awareness and respect for nature. These houses are not just shelters but expressions of cultural identity and environmental harmony, demonstrating a commitment to sustainable living and a deep connection between people and place.

### **Animal**

In Avatar movie, the Na'vi's bond with the ilu, a marine creature they ride, reflects a profound respect for animals as integral to their culture and environment. Tsireya's guidance to "make the bond gently" and "feel his breath" underscores the importance of forming respectful, emotional connections with animals, aligning with Garrard's view that animals are vital to human life and culture. This interaction illustrates the Na'vi's understanding of their role within an interconnected ecosystem, emphasizing the need for harmony and respect for all living beings.

While in Bajo tribe, the Bajo community's symbiotic relationship with dolphins, where dolphins help catch fish and humans protect them, is an example of interdependence in ecosystems. This alignment with Garrard's view underscores that humans and animals are interconnected, with ethical treatment reflecting a deep respect for all species as integral partners in a shared environment.

### **Earth**

In Avatar movie the dialogue underscores the interconnectedness of all life, echoing Garrard's view that humans and nature are inseparable. "We live in Eywa" and "Eywa lives in us" express a holistic view of the ecosystem, while "The Great Mother holds all her children in her heart" highlights nature's nurturing role. This spiritual and cultural bond with Eywa reflects Garrard's belief that seeing nature as a living entity fosters responsibility and environmental stewardship.

While in Bajo tribe, the Bajo's reverence for the sea as a divine source underscores Garrard's view of nature as sacred, deserving of respect and protection. This spiritual connection highlights the intrinsic value of the environment and the need for sustainable practices. The sea, integral to their survival and well-being, represents both a source of life and emotional refuge. Garrard's perspective on environmental stewardship aligns with the Bajo's integration of cultural values into conservation efforts, exemplifying how spiritual beliefs can drive responsibility and inspire broader movements for sustainability.

### **Wilderness**

In *Avatar* movie, the dialogue on Pandora dangerous wilderness aligns with Garrard view of wilderness as both a site of natural beauty and inherent risks. It acknowledges that while wilderness fosters deep emotional connections and biodiversity, it also poses dangers due to its unpredictable and often hostile nature. This duality reflects Garrard's perspective on wilderness as a realm that demands respect, understanding, and caution.

While in Bajo tribe "Tubba Dikatutuang" represents a preserved marine zone where human

activity is restricted, reflecting Garrard's concept of wilderness as untouched by significant human impact. The healthy coral reefs and abundant fish illustrate a thriving ecosystem, vital for maintaining marine biodiversity. Even near human settlements, the commitment to protect this area highlights the balance between human presence and wilderness conservation. This exemplifies Garrard's ideal of preserving natural integrity and ecological health.

## **5. DISCUSSION**

### **5.1 Environmental Issues That Exists in The Bajo Tribe and Avatar: The Way of Water**

The research focused on environmental issues are there bajo tribe and Avatar: the Way of Water.

#### **Exploitation**

This research has shown similarities between the environmental struggles of the Bajo and those in *Avatar: the Way of Water*. Both face severe ecological damage as the industrial exploitation of the Sky People destroys Pandora's ecosystem, while nickel mining pollutes Bajo waters. These scenarios underscore a common theme: the prioritization of economic gain over environmental and cultural preservation. Conflicts between indigenous peoples and industrial powers reveal deep ethical challenges around resource extraction and sustainability, highlighting the urgent need for a more respectful and integrated human-nature relationship.

Scoresby's focus on "quotas to meet" and "show me the money" reflects a drive for profit-driven resource extraction, leading to overexploitation, habitat destruction, and ecological harm. The commodification of Amrita illustrates the reduction of nature to mere resources, disregarding its complexity and the ethical concerns of such exploitation. Dr. Garvin's comments about Amrita's effects on human aging raise moral questions about the impact on ecosystems and indigenous rights. The mention of "bad luck for the big guys" suggests potential harm to larger species and ecological balance. This dialogue highlights the need for a more sustainable and respectful approach to environmental interaction, emphasizing the importance of preserving ecosystems for future generations.

### **5.2 The Relationship Compare Between Human and Nature In The Bajo Tribe in The Movie Script Avatar: The Way of Water.**

The research focused on types of ecocriticism such as Pollution, Apocalypse, Wilderness, Dwelling, Animals, and Earth. are there bajo tribe and Avatar: the Way of Water

#### **Pollution**

The study found striking similarities between the environmental pollution faced by the Bajo and the Na'vi in *Avatar: the Way of Water*. Both communities suffer from industrial mining activities in Pandora and nickel mining near the Bajo tribe resulting in severe ecological damage and disruption of their cultural ties to the land. Economic gain has taken precedence over ecological and cultural sustainability, with sky people and PT WIN ignoring indigenous rights and environmental health. Despite this, both the Na'vi and Bajo tribes fought back, highlighting their resilience and the critical need for sustainable practices and respect for ecosystem connections and cultural identity.

#### **Apocalypse**

We identified the concept of apocalypse in Bajo society and *Avatar: the Way of Water* as a profound reflection of the impact of environmental degradation on cultural identity. In *Avatar:*



*the Way of Water* the warning “The Earth is Dying” symbolizes an impending ecological apocalypse that threatens both the physical and cultural worlds of the Na’vi. Similarly, the Bajo tribe faces a cultural apocalypse as nickel mining destroys their land and disrupts their spiritual connection to the forest of “Ahoma.” Both cases underscore biodiversity loss as a harbinger of ecological collapse, with the Avatar showing ecosystem destruction and species displacement, while the Bajo experience similar effects from mining.

### **Dwelling**

The Bajo and Na’vi concepts of dwelling, as analyzed through Garrard’s ecological framework, demonstrate a deep connection between culture, environment and identity. In the movie *Avatar: the Way of Water*, the Na’vi tribe’s harmonious integration with their environment, seen in their home designs and spiritual practices, reflects a holistic view of dwelling that goes beyond physical shelter, but also includes a spiritual connection with nature. Similarly, the Bajo’s ocean-based living, using natural materials and sustainable practices, highlights their ecological awareness and cultural identity rooted in the marine environment. Despite living in different worlds, both communities share a commitment to living in harmony with their environment. However, the Bajo face real-world threats from environmental degradation and modernization, while the Na’vi struggle is fictional, with external forces seeking to exploit their land. This comparison underscores that home for both tribes involves a deep and ongoing relationship with their environment, which is vital to their cultural identity and traditions.

### **Animal**

A comparison between the Na’vi tribe in *Avatar: the Way of Water* and the Bajo tribe reveals a similar philosophy of interdependence and respect for the animals in their ecosystem. Both cultures see animals as important partners, not just resources whether it’s the Na’vi bond with creatures like *ilu* and *tulkun*, or the Bajo relying on dolphins for fish. These relationships are rooted in mutual respect, treating animals as living beings. Animals hold deep cultural and spiritual significance for both peoples, embodying a deep connection with nature. This shared philosophy emphasizes the importance of ethical coexistence and the delicate balance within their ecosystems.

### **Earth**

The Na’vi and Bajo have a deep spiritual connection to the earth, with the Na’vi revering *Eywa* as the life-giving force and the Bajo viewing the ocean as a source of sustenance and spiritual significance. Both cultures integrate their beliefs into their daily lives, promoting environmental stewardship and sustainable practices. The Na’vi tribe’s reverence for water and the Bajo tribe’s respect for the sea highlight their commitment to protecting the environment for future generations. Through their spiritual and cultural ties to nature, both embody Garrard’s ecocritical principles, showing how these connections inspire responsibility for the environment and sustainable living.

### **Wilderness**

In both Na’vi and Bajo cultures, wilderness symbolizes deep respect for nature’s power and unpredictability. The Na’vi view Pandora’s jungle with caution, while the Bajo protect “*Tubba Dikatutuang*,” highlighting their commitment to preserving natural ecosystems. Both cultures recognize wilderness as vital for ecological balance and well-being, advocating for its respectful coexistence with human settlements.

In conclusion, both the Na'vi and Bajo cultures emphasize the interdependence of humans, nature, and culture through concepts like pollution, apocalypse, dwelling, and wilderness. Their deep spiritual connections and commitment to preserving the natural world reflect an ecocritical philosophy that highlights the need for ecological sustainability and cultural preservation.

## 6. CONCLUSIONS

The environmental challenges faced by the Bajo and Avatar tribes reveal a shared narrative of industrial-driven degradation, the prioritization of economics over ecological health, and the vulnerability of indigenous communities. Both cases highlight the destructive impacts of resource exploitation, the ethical dilemmas involved, and the resilience of marginalized communities. The Na'vi and Bajo describe deep connections to their environments, emphasizing respect for nature, sustainable practices, and the need to protect cultural identity. Their experiences underscore the importance of integrating environmental management with cultural preservation to address global environmental challenges. This comparison calls for a more respectful and sustainable approach to human-nature relationships, recognizing the intrinsic value of ecosystems and cultural identities.

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