

## Mimicry, Hybridity and Liminality in The Movie *Avatar: The Way of Water* (A Postcolonial Study)

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### Abstract

*Film is a medium that describes the relationship between "Western" and "Eastern" cultures. This study aims to examine the discourse of postcolonialism in the movie Avatar: The Way of Water (2022) from the perspective of Homi K. Bhabha regarding mimicry, hybridity and liminality. This qualitative research uses a content analysis method. As a result, the film Avatar displays a film plot that positions the people of Navi as an "eastern" group colonized by military forces from the "West". The characters in the film, namely Jake Sully and his family, are not trapped in the dichotomy between the colonizers and the colonized, but form and create a hybrid identity between humans and sailors. Thus the relationship between the characters in the movie Avatar is in the "space between" which is growing. a reading of postcolonialism in film.*

**Keywords:** *Mimicry; Hybridity; Liminality; Postcolonial*

### Introduction

Film is a medium that depicts the cultural relations between 'West' and 'East'. The depiction of the story in the movie is not value-free, but raises the discourse on postcolonialism that divides the dichotomy of 'west' and 'east'. The debate about movies has attracted the attention of academics in the field of media and communication. There are at least two views on movies in relation to the formation of world reality. First, movies are considered as a true reflection of *reality* (*mirror of reality*) that movies are a true depiction of various real lives and objects. Second, the assumption that film is a medium that depicts *distorted reality* so that it appears incomplete, biased, and fragmented (Sarah, 2022). The study of films that relate to the postcolonial concept is an interesting discussion, because it illustrates how the relationship between "west" and "east" into an audio-visual-based *mise en sence* sequence. One of the movies that brings out the postcolonial aspect is the movie *Avatar: The Way of Water* (2022), which is a sequel to *Avatar* (2009).

The movie *Avatar: The Way of Water* is a movie directed by James Cameron. The movie released on December 14, 2022 with a duration of 3 hours 12 minutes has a rating of 7.7/10 on IMDb distributed by 20th Century Studios. *Avatar: The Way of Water* is an American-made epic science fiction movie that tells the continuing story of Jake Sully as a blue-skinned Na'vi nation. The story begins when he and his family, under threat from the new humans, seek refuge in the water. with the Metkayina water clan of Pandora, a habitable exomoon where they live. Cameron said in 2006 that he wanted to make sequels to *Avatar* if it was successful, and he announced the first two sequels in 2010, following the widespread success of the first film, with the first sequel intended for a 2014 release. The movie is one of the most expensive movies ever made. After repeated delays in the expected release schedule, *Avatar: The Way of Water* premiered in London on December 6, 2022, and was theatrically released in the United States on December 16, 2022. The film received positive reviews from critics, who praised its visual effects and technical achievements but criticized its plot and long runtime. The film was a huge success at the box office, breaking many records, and grossed over \$2.319 billion worldwide, making it the highest-grossing film of 2022, the highest-grossing film of the COVID-19 pandemic era and the third highest-grossing film of all time. Organizations such as the National Board of Review and the American Film Institute named it one of the top ten films of 2022. Among its many accolades, the film was nominated for four awards at the 95th Academy Awards, including Best Picture, and won for Best Picture in visual Effects. Three further sequels are in production, with the next film to be released on December 20, 2024 James Cameron

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is gaining popularity after the films *Titanic* (1998), *Avatar* (2009) which also became the highest-grossing film in the world.

The success of James Cameron's films, especially *Avatar: The Way of Water* indicates that the depiction of the storyline presented has succeeded in attracting the attention of the audience. This is inseparable from how identity is formed through characters who have complex characteristics and have their own history in the frame of the relationship between "colonizers" and "colonized". The understanding of identity in the movie can be further elaborated through the paradigm of postcolonialism that brings together the subjects of postcolonialism in representative media.

Great postcolonial thinkers such as Homi K Bhabha, Edward Said, Gayatri Spivak, Frantz Fanon and others have contributed greatly to the emergence of postcolonial thought in providing alternatives in the field of social humanities research. In Bhabha's collection of essays entitled *The Location of Culture* (1994), there is the concept of liminal space where negotiations occur, relationships that look at each other and conditions that are not firm, also known as third space or in-between space. The plot of the movie can be read further using Bhabha's theoretical framework around hybridity, *mimicry-mockery* and ambivalence. Mimicry is a consequence of hybridity in the third space, which Bhabha describes as a mottled reproduction of European subjectivities in the colonial environment that are impure and displaced and reconfigured. Mimicry can also be part of a colonized people's resistance strategy. It is an ambivalent mix of respect and disobedience (Bhabha, 1994:86).

Edward Said, in his work *Orientalism*, became the first milestone that gave the term *Orientalism* a negative connotation. The writings produced by Westerners against the East are demeaning. The West used its parameters of modernity and rationality to negatively stigmatize Eastern cultures that were considered irrational, backward and primitive. The West feels it has an obligation to educate, assist and civilize the East according to the Western paradigm. Said challenged Western writers who created a dichotomy between the West and the East. Until World War II, Britain and France dominated the Eastern world and *Orientalism* as their control over the Eastern world which included India and the Levant (countries east of the Mediterranean), as well as control over gospel texts and evangelical lands, the spice trade, the discourse of *orientalism*, and other assumptions about the Eastern world through a Western perspective. Meanwhile, America views the Eastern world as Japan, Korea, and Indochina, to the Middle East (Said, 2012).

In *Orientalism*, Said lays out the definition of *orientalism*. There are three definitions according to Said. First, *orientalism* is a way of understanding the Eastern world through the perspective of Europeans who have made the East their colonies. Secondly, *orientalism* is seen from the way of thinking epistemologically and ontologically distinguishing the concepts of "East" and "West". The perspective of the second type of *orientalism* is used by academics at the university level. Third, *orientalism* is defined by its historical and material basis in the context of the 18th century as a milestone for the West to dominate and hegemony over the East based on its laws, politics, and power (Said, 2012). In short, the West made a dichotomy between West and East in travel writing, and other literacies placed the West as the center of culture. Said attempted to dismantle the West's hegemony over the East with his *orientalism*, stating that the West and the East are political visions. When using categories such as *Oriental* and *Western* as a starting point as well as a knife for analysis, research, making policies, the result is increasingly making the east more eastern, and the west more western which does not open up space for communication between the two (Said, 2012).

Said (2012) considers that *orientalism* is a Western perspective in building its identity towards the Eastern world. A perspective that affirms the identity of the West as superior to the East. With the third definition of *orientalism*, Said wrote a book and challenged the definition of *orientalism* used by the West. The concepts of "West" and "East"

are not *taken for granted*, but are invented concepts. The West relies on the East as a protector and the process of creating the West as something superior.

Figure 1. Movie poster for *Avatar: The Way of Water* (2022)

Based on the above background, the formulation of this research is "*How are mimicry, hybridity, and liminality in the movie Avatar: The Way of Water (2022) seen from the perspective of postcolonialism Edward Said and Homi K*



*Bhabha*". The purpose of this research is to answer the research question which is to see how the movie Avatar depicts mimicry, hybridity and liminality through scenes from postcolonial studies.

Research that has been conducted by Andalas (2016) with the title of the article "*Anticolonial Image in the Film Avatar (2009): A Postcolonial Review*" which shows how the first avatar movie depicts the results of the study show that James Cameron presents an anticolonial discourse that contradicts the image of the West that is always won and tends to be the subject. In addition to the implied environmental issues, Western arrogance and colonization efforts over other nations for their rich natural resources are harshly criticized through anti-colonial discourse in this film.

Previous research that discusses films in the postcolonial frame has been conducted by Jantan Putra Bangsa (2022) with the title of the article "*Film Ip Man 4: The Finale in Postcolonial Review*" The article shows that this research is a postcolonial reading of the film *Ip Man 4: The Finale* using the framework of Edward Said and Homi Bhabha's thoughts. Edward Said's thinking which emphasizes the colonial discourse that performs the dichotomy of "West" and "East" is used to describe the construction of "West" and "East" presented in the *Ip Man 4* film, while Homi Bhabha's thinking which considers that the position of the colonizer and the colonized experiences interrelated dynamics and mutual influence between the two, is used to explain the forms of resistance of the Chinese people to Western subjects in America.

The research written by Hendrike priventa entitled "Native Ambivalence and Community Hybridity in the Northern Islands of Japan in the Animated Film *Joppani No Shima* by Shigemichi Sugita" also made an effort to read the anime film *The results of this study are 1) The ambivalence attitude of the natives in the film Joppani no Shima is divided into two, namely the attitude of love for the homeland and the attitude of looking at the colonizers higher. The ambivalence of the natives is one of the drivers of hybridity. 2) The hybridity of the Japanese Northern Islands people can be seen in three aspects, namely outlook on life, knowledge, and lifestyle. Ambivalence and hybridity marked that the indigenous people in the Northern Islands of Japan had received traces of colonialism from Russia through the invasion of territorial expansion. Shigemichi Sugita as the author shows these two things blatantly although hybridity does not show a new identity or a final product. Japan and Russia are countries that have a strong sense of patriotism.*

Although both are merged in one colonization space, each nation has unique characteristics. The cultural fusion that occurred in the Northern Islands of Japan became its own identity that distinguished it from the central region or mainland. Homi K. Bhabha's postcolonial theory proves that there will be no natives who can match the colonizers.

While the research entitled "*Seeing Islam vs West in Indonesian films: A postcolonial study*" written by Muria Endah Sokowati and Frizki Yulianti Nurnisya (2022) explains that Islamic religious films in the late 2000s, which were called by producers and supported by many important figures in Indonesia, carried a mission to improve the image of Islam which deteriorated after the 9/11 tragedy. In the eyes of the western world, Islam is synonymous with terrorism, as well as attitudes and behaviors of intolerance through violence. For this reason, Islamic films that are produced and succeed in becoming box offices become a means of fighting this stigma, by providing a face of Islam that is different from the global narrative dominated by the West. By analyzing four Indonesian films that claim to carry this mission, namely *99 Cahaya Di Langit Eropa 1&2* and *Bulan Terbelah di Langit Amerika 1&2*, this paper aims to reveal how the strategies of the four films counter the western narrative of Islam. Through a postcolonial approach, the author finds that the films that are the object of analysis, in carrying out their mission, are trapped in the binary opposition between Islam and the West. If the West has dominated the narrative about Islam, then the four films attempt to reverse the binary opposition. However, instead of providing an alternative narrative, the four films perpetuate Western dominance and superiority.

## **THEORETICAL FRAMEWORK**

### **1. Film as a Media of Representation**

Representation comes from the English word "*representation*" which means representing, or describing. This means that a picture of something is read through the media which produces a certain construction of meaning in various contexts. Representation can occur through the media of sound, image, books, magazines, advertisements, films, inscriptions and so on that are deliberately produced by associating with a particular event or object. Representation also goes through a process of selection, namely the addition and subtraction or neglect of a matter adjusted to ideological interests. Stuart Hall (1980) explains text culture through the process of production and consumption. Furthermore, Hall elaborated that reality is mediated by language continuously. This means that reality can be understood through the process of representation. Representation involves "*encoding*" and "*decoding*" when interpreting media messages. The *decoding* process is related to the reading of denotation and connotation signs. Hall (1980) distinguishes the denotation level as a literal meaning that is universally understood. Meanwhile, the connotation level is a further understanding of dynamic and associative meaning. Representation ultimately creates an assumption in certain social groups as a natural thing (*taken for granted*). Thus, this assumption gives rise to an "a priori" in building audience awareness through the production and reproduction of organized knowledge or information. Simply put, representation is the process of producing and reproducing language through media broadcasts. Stuart Hall says that "*the process by which members of a culture use language... to produce meaning*". Referring to Hall's (2003) idea, representation works by using language to say something meaningful or to re-present everything that has meaning to others. Representation is a key practice in the production of meaning. More specifically, representation can mean producing and exchanging meaning between members of a culture (Al Ghifari, 2021).

### **2. Mimicry, Liminality and Hybridity**

Post-colonialism is not only understood as the era of the end of Western colonialism. It is also an epistemology used by thinkers to uncover how the construction of "eastern" and "western" knowledge. Postcolonial condition is a condition, or as an experience, both individually and collectively, in which humans experience alienation and then translate into alternative modes of thinking and behavior (Alhaq, 2009). The perspective of post-colonialism offers a different interpretation, by deconstructing the knowledge of "east" and "west" formed by the legacy of colonialism between colonizers and colonized, including the issue of identity. Therefore, in addition to challenging the construction of "eastern" and "western" knowledge, post-colonialism thinkers also look at aspects of identity formation from both the "colonizer" and "colonized" perspectives (Andreas, 2022).

It becomes a problem when "east" and "west" are placed in a hierarchical position that makes it seem as if "western" thinking is far superior. In addition, both ideas presuppose the world in binary opposition, or just two polar opposites. The Western hegemony is instilled in the non-Western world, which is considered to be in a state of crisis through the Enlightenment project (or modernity project). Modernization was seen as a particular way of understanding the world that began to take shape in Europe by overturning traditional understandings or religious knowledge systems that had hitherto governed thousands of years of pre-modern civilization.

In *The Location of Culture* (2004), Homi Bhabha develops Victor Turner's key notion of liminality, to explain the non-dualistic and shifting nature of identity in the modern world. According to Homi Bhabha, the postcolonial

perspective, in its formulation underpinned by the Turnerian model, is neither a mere reflection nor a form of critique, but rather a process of celebrating the dynamic space of cultural change characterized by shifting identities (Kalua, 2009). Bhabha describes the in-between space as an intercultural space where cultural exchange and change takes place. This gives rise to the cultural hybridity that the colonized subject performs when borrowing or absorbing the colonizer's culture. signs of the colonizer's culture. Hybridity occurs due to imitation or mimicry which Bhabha explains as the desire to be recognized as "*the Other*" by imitating the renewed West and being known "*as subject of a difference, that is almost the same, but not quite*". This means that the colonized subject wants to build an identity imitating the colonizer even though it cannot be completely the same because it still maintains its original identity or culture or becomes "similar but not quite." This makes the discourse of mimicry, which is a double articulation and hybridity, raises ambivalence continuously as a form of colonized awareness of the new cultural signs brought by the colonizer. Ambivalence also shows a situation when on the one hand you want to imitate or adapt the ruler when visualizing power, but on the other hand you want to assert difference and denial of colonial power.

Mimicry is also where resistance strategies develop because there is a mix of respect and disobedience to colonial authority. Mimicry therefore relies on ambivalence. It is this ambivalent nature of mimicry that puts the colonizer under threat as mimicry is seen as "resemblance and threat" (Bhabha, 1994:86). Mimicry also contains mockery of the colonial subject. For when the Other as the discriminated object shifts into the hybrid, the mark of colonial authority becomes just a mask, a mockery (Bhabha, 1994:120).

## Research Methods

This qualitative research will focus on the object of the movie *Avatar: The Way of Water* (2022) which is studied through the perspective of postcolonialism. this research uses the content analysis method. Content analysis is a more in-depth and detailed content analysis to understand media content products and be able to relate them to the social context or reality that occurred when the message was made.

In this study, the technique used to determine the source of research data is to use purposive techniques, where the retrieval is determined because it is a rich source of information in accordance with the problem under study (Sugiyono, 2016). Data collection techniques through documentation consisting of primary and secondary data. Primary data are scenes from the movie *Avatar: The Way of Water* (2022), while secondary data is data derived from books, journals, and so on. The data analysis technique used is qualitative content analysis. The reason is, in addition to time and cost considerations, the data source is easy to obtain.

Content analysis is a scientific technique for interpreting text or content. Krippendorff (2004) defines content analysis as a technique for deducing the meaning of texts or through procedures that can be trusted, can be replicated or applied in different contexts (replicable), and is valid. Krippendorff does not limit text in this definition to written products, but also "other meaningful matter", namely products that have other meanings such as paintings, drawings, maps, sounds or symbols.

The stages of content analysis are First, the description or orientation stage, namely where the researcher describes what he saw, heard, felt and asked about. The second stage, the reduction stage, at this stage the researcher reduces all the information that was obtained in the first stage to focus on a particular problem. The data that needs to be sorted is data that is interesting, important, useful and new. The third stage is the selection stage, at this stage the researcher describes the focus that has been determined in more detail. In this third stage, after the researcher has carried out an in-depth analysis of the data and information obtained, the researcher can find themes by constructing the data obtained into new knowledge or knowledge (Sugiyono, 2016).

## Results and Discussion

This chapter will be divided into two subchapters, namely the representation of characters in the movie *Avatar the Way of Water* (2022) and the ambivalent postcolonial subject identity, beyond the construction of "west" and "east". This chapter begins with a brief explanation of the storyline in the movie *Avatar: The Way of Water* (2022).

Broadly speaking, this movie tells the story of the life of Jake Sully after marrying Neytiri. After Jake married Neytiri, Jake decided to live together on Planet Pandora until he was appointed as the Leader of the Na'vi Tribe. Ten more years Jake and Neytiri lived together. Until they have 4 children: Neteyam, Lo'ak and Tuk, as well as Kiri, an adopted child who is the daughter of *avatar* Grace. When Jake and Neytiri had a date in the forest, they saw the arrival of the heavenly army (humans) by clearing the forest and burning it. Broadly speaking, in the book *The Location of Culture* by Homi K Bhabha, colonial mimicry is a desire of a different subject to become another subject that is almost the same, but not quite the same. On Pandora, the planet encountered in the film, unique creatures use mimicry as a defense and adaptation. The story focuses on Jake Sully and Neytiri who have now become leaders of the Na'vi tribe. When a new threat arises, a human group arrives with cutting-edge technology that allows them to use mimicry in

Pandora's environment. This group wants to utilize mimicry to obtain rare resources. Conflict arises when Jake and Neytiri realize that humanity's use of mimicry can damage Pandora's ecosystem. They fight to defend the values of natural life and teach humans about balance with nature. In the course of the story, the audience is presented with epic scenes that show how strong the power of mimicry is in protecting living things. (Mardiana, 2022)

In the world of Pandora, hybridity comes in many forms. Jake Sully, the main human character who merges his body with that of the Na'vi, creates a figure that represents a fusion of cultures and identities. This diversity is also reflected in the increasingly close relationship between humans and the Na'vi tribe. The story develops when Neytiri and Jake, who have now become part of the Na'vi tribe, discover the existence of a unique hybrid creature. These creatures are a fusion of different species on Pandora, creating creatures with exciting new abilities and characteristics. However, conflict arose when human groups arrived with the aim of exploiting and creating hybrid creatures for their own benefit. They wanted to control and utilize Pandora's diversity for their own interests. Neytiri and Jake, along with the rest of the Na'vi tribe, fight to protect the hybrid creatures and the cultural values that hybridity represents. In the course of the story, the audience is presented with scenes that show how valuable cultural diversity and biological diversity are. The hybrids are not only unique in appearance, but also bring valuable contributions to Pandora's environment and society. *"Avatar: The Way of Water"* inspires us to apply the values of hybridity in our daily lives, by building strong relationships across cultural boundaries and valuing each individual in their diversity. In the ending, the cooperation between humans, Na'vi tribe, and hybrid creatures is the key to overcome the emerging threats. (Ridwan, 2022)

The story follows the journey of Jake Sully and Neytiri as they adapt to their new roles as leaders of the Na'vi tribe. This change brings them into a stage of liminality, where they are on the brink of identity change and greater responsibility. Both must navigate new challenges and conflicts while maintaining their cultural roots and tribal values. In addition, liminality is also reflected in the introduction of new characters who undergo significant changes in their form and identity. The hybrid creatures present in Pandora create a transition between different species, presenting them with new abilities and unique challenges. Amidst these changes, conflict arises when a human group arrives with the intention of utilizing the hybrid creatures and Pandora's resources. This threat forces the main characters and the hybrid creatures to find a way to exist on the border between two different worlds of beautiful diversity and greedy human interests. In mesmerizing scenes, liminality is depicted through these characters' journeys across physical and cultural borders. They experience powerful challenges and growth as they strive to maintain a balance between the human world and the Na'vi tribal world, as well as the newly discovered world of hybrid creatures. The message of accepting change and learning to adapt comes across strongly in this story. Liminality becomes a catalyst for character growth and the discovery of deeper values of balance, cooperation and diversity. In addition, liminality also invites the audience to reflect on transitions and changes in their own lives. We are often in transitional stages that require adjustment and growth. *"Avatar: The Way of Water"* reminds us that while changes can be scary, they can also bring opportunities to grow and explore new potential.

### **1. Hybrid Representation of Identity**

Identity in the movie *Avatar: The Way of Water* (2022) is constructed through a storyline that divides the dichotomy between "colonizers" and "colonized".



Miles Quaritch becomes the main "antagonist" in the form of Na'vi

The character of Miles illustrates how hybrid identities are represented. Miles himself is a mixed character between the "Navi nation" and the "human nation". Hybrid identity in the avatar film is shown in mixed characters between humans and the "navi" nation where the resulting offspring are different from "real" humans, namely the fingers of the Navi and Humans who are no longer 5 like the characters Jake, Colonel Limes, Neteyam, Lo'ak and Tuk, and Kiri. In addition, hybridity is also shown through the attributes of the original Na'vi nation with the acculturation of the Celestial nation, namely the use of mixed languages. Where the Navi people can speak both "native" and "English". The different languages of the Na'vi nation and the Celestial Nation then learn from each other Further Representation of hybridity is also displayed through the use of weapons. The indigenous Na'vi are traditionally crossbowmen but also use more sophisticated weapons from modern sky nation confiscations, including the use of vests, aircraft and so on. As explained by Stuart Hall, representation is the process by which members of a particular culture exchange meanings that include images, language, and signs that represent these various categories. Therefore, representation is the process of conveying reality in communication through words, sounds, images, or a combination. In his book "*Representation: Cultural Practices and Signifying*" Hall states that representation is the relationship between meaning and language with a culture Hall says that the concept of representation is used in the process of meaning through visual, verbal, and written sign systems (Hall, 1997).

## 2. Beyond "Western" and "Eastern" Identities

In addition to challenging the construction of "eastern" and "western" knowledge, post-colonialist thinkers also look at aspects of identity formation from both the "colonizer" and "colonized" perspectives. The post-colonialism perspective rejects essentialism and tends to see the Spider character's identity as a result of construction through audio-visual elements. Thus, the identity he carries is a fluid and unfixed identity as a result of the accumulation of various knowledge he learns.

Spider is the adopted son of Jake Sully and also Neytiri. The difference is that Spider does not have the physical form of the Na'vi nation like Sully's family, but ordinary humans. This is because Spider is the child of humans who died during the great war in the first Avatar movie. Spider chooses to live with the remaining humans on Pandora, Spider prefers to spend time with them. with the Na'Vi people. Hence, Spider has been very familiar with Jake Sully's children since he was a child. Jake already considers Spider as family, but Neytiri still sees Spider as a threat because he is of human descent.





Image. 3 Spiders arrested by the military and isolated in a detention room

Spider represents an ambivalent character. Spider is a figure who is in the "in-between" space. He lives with the Navi people who have a blue physical form, large body, four hands, ear shape, nose shape, different eyes. Meanwhile, this character is depicted as an ordinary human who wears a breathing apparatus. This shows that the construction of Spider's identity is represented physically which distinguishes between the "Sky Nation" and humans. Furthermore, this postcolonial identity construction is also built through a storyline that positions Spider as a character on the Navi side, but still helps Colonel Miles who is an enemy of the Navi nation. This is in line with Homi Bhabha's concept of liminality, which describes the in-between space as an intercultural space where cultural exchange and change takes place. This gives rise to the cultural hybridity that colonized subjects perform when borrowing or absorbing signs of the colonizer's culture. Hybridity occurs due to imitation or mimicry which Bhabha explains as the desire to be recognized as "*the Other*" by imitating the renewed West and being known "as subject of a difference, that is almost the same, but not quite." (Achmad, 2023).

## Conclusion

Character identity in the movie *Avatar: The Way of Water* (2022) is built through the storyline, which is packaged through audio-visual components. This research is a postcolonial reading of James Cameron's film *Avatar: the way of water* (2022) using the postcolonialism paradigm of Edward Said and Homi Bhabha. Edward Said's thinking emphasizes the colonial discourse that performs a dichotomy between "West" and "East", while Homi Bhabha's thinking considers that the position of the colonizer and the colonized experiences interrelated dynamics and influences each other in the postcolonial world between the two, is used to explain the forms of negotiation as well as resistance through the position of the colonial subject by imitating (mimicry) and then becoming a *mockery* depicted in Spider's character.

Based on the reading of the scenes, dialogues, and narratives from the film text, it can be concluded that the film *Avatar: the way of water* (2022) depicts the dichotomy between the "colonizers" in this case humans and the Navi nation as the "colonized" subject through the differences between Western subjects and Eastern subjects who hate each other. However, there are Western subjects and Eastern subjects who are ambivalent from the start. This movie represents characters who are in the "*liminal space between*", i.e. characters with hybrid identities both physically and in their actions. This only explains that "West" and "East" in *Avatar the way of water* is not a single and monolithic entity.

This research only limits itself to the postcolonialism thoughts of Homi K Bhabha, and Edward Said and has not included gayatri Spivak's thoughts that focus on colonized subjects who experience "*servitude*" as subalterns. This research is an entry point to more in-depth research related to the relationship between "West" and "East"



constructed through film media. The depiction of the character's identity has not focused on the gender aspect so that it can still be continued and developed in the frame of postcolonialism related to gayatri Spivak's analysis. How is the form of subaltern negotiation and resistance in the movie Avatar: The Way of Water (2022)? How is the form of hegemony that occurs between postcolonial subjects in the film?

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