

The movie represents the theme of song and repeated phrase, “*I See you,*” This shows the perceiving of the true scenery of realism underneath surface appearances and self-centered human schedule. The film portrays an ultimate show of “I see you” this is shown to be informing or misleading the true attitude towards Avatar. *Avatar* thus presents a classic neo-paganism that portrays a more attractive substitute to the unadventurous Western Judeo-Christian belief whose edifying authorization to “subdue the earth” also includes the oft-neglected “stewardship of nature’s garden” creation subject matter (Husserl, 1999).

In his writing, Sartre says that, “The mother goddess of planet Pandora is called Eywa, the pantheistic life force that pervades and connects all life. Every Navi learns literally to bond with nature and the nature spirit through tentacles at the end of their hippie-like braided ponytails. In the claim the vivid information represented is imagery where, the Navi tribe is seen to be worshipping mother earth goddess Eywa. In the context, the whole society is seen to network in quite locked arms witnessed under their sacred hierarchy. However, it is simultaneously alluring and creepy when Jake comes to the planet Pandora as the crippled everyman of a dying earth” (Sartre, 1998).

The narrator on the other hand tries to come up with a character design that is aimed at creating the audience identification. The audience are thus shown and introduced to bong in the journey of the whole conversation. In trying to possess the body within the journey of noble savage, that is; “the Navi call him a “demon” and a “warrior dream walker” (Gray, 1990). The narrator then shows experiences in a weary converting unearthing that all the changes him forever.

The message that the movies proclaims to its audience is seen where some of the review rant review against the movie and terming it as a racist guilt and also as a self loathing .However the racist theme is manipulated in search a manner of the aspects of anti-colonialism and anti capitalism. The movie is set at a social political level where, its irony as a money making and a capitalist set is shown for example in the film the dying earth is represented to the audience to mean western influence whereby it is characterized by pollution and consumption of the ultimate self destructive activities. In the movie some criteria is shown for example the “shock and awe” military is taken as the muscle through which the havoc upon the moral entrepreneur corporate voracity. More so, the view of the political memorandum shows delicate and concentrated spiritual messages (Gray, 1990).

In the real sense, philosophical and cultural studies through colonialism come as the outcome of the humanism whereby the colonial situations states the colonial experience and the situations of the past colonial legacies and of the present. In the film, audience wonder how anti humanism was intended in the voices of the people during colonialism. In the voices one realizes the oppression that expresses a kind of anguish and experience about dehumanization. Furthermore the oppressed people construe the post colonial humanism in the sense that a very rational conjunction of the concepts that of registered again the dehumanization is enforced on the people by colonialism.

In the film, Lewis Gordon states that, “What anti-humanists overlook, then, is that oppressed people experience oppression as dehumanization (Gordon, 2000). This is because, as Fanon unequivocally showed, that is what oppression existentially is. This then raises a question as to the human as such: does not fully comprehending the *modus operandi* of oppression as practices of dehumanization which impose immense, horrific, unnecessary human suffering compel us to the view that to be human is not anything, to the view that being human, human being, matters, qua human, Is it not our humanness in virtue of which we can be subject to dehumanizing practices, And, if so, what should we infer about humanness and dehumanization” (Gordon, 2000).

The film further shows major setbacks that, the conflict are shown to be occurring between a certain military that is a backed voracious company and a less ferocious resident inhabitants of say ten-foot tall and a blue cat-like humanoids suggested as the *Navi*. In the series Scientists in their respect are seen to have come up with clones of certain natives that are termed as avatars from the hybrid of such kinds of aliens and the human DNA which they say possess “drivers.” These drivers are shown as the scientific incarnates of a Navi body aimed at infiltrating the resident populace so that they can take over their genuine territory (Husserl, 1999).

The author acknowledges that the film *Avatar* simplify is an implicitly to the citizens of the United States' and their role in the Iraq War and thus the impersonal scenery behind the mechanized warfare. In the film a shock and awe is witnessed when he says that, “We know what it feels like to launch the missiles. We don't know what it feels like for them to land on our home soil, not in America."He said in later interviews, "...I think it's very patriotic to question a system that needs to be corralled..." and, "The film is definitely not anti-American." However some scene in the film shows violent and destruction of the a certain gigantic Na'vi Home tree, which eventually collapses and burnt down to ashes after the missile is launched towards it . In this case he wants to portray the scene of the America bombing on the 11th September where the same act had happened and in the same way (Gray, 1990).

## References

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