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DIGITALIZING THE WAR ON AND FOR THE ECOLOGY: A STUDY OF JORDAN VOGT-ROBERTS' (2017) *KONG: SKULL ISLAND* AND JAMES CAMERON'S (2009) *AVATAR*

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ABSTRACT

Human evolution and uncurbed greed for natural resources through the agency of colonialism enshrined in capitalism has waged as it were a war on the ecology across time and space. Capitalist endeavours like exploration, mining and industrialization (when taken to extreme) have left the earth at the mercy of the destruction of cosmic unity, destruction of biological niches with the consequence being a shattered ozone layer and consequent global warming. Concerned politicians, policy makers, social campaigners and critics have reacted through conferences like the First World Climate Conference held on 12-23 February 1979 in Geneva and sponsored by the WMO and the latest United Nations Climate Change Conference held from 30 November to 12 December 2015 in Paris. These conferences have produced conventions and other write-ups that have evidently fallen short of meeting their expectations. Taking the fight digital presents a new alternative especially through Green digital films. How does Jordan Vogt-Roberts and James Cameron expose the war by colonialists and capitalists on the ecology? What dynamics of protest and fight for the ecology are replete in *Kong: Skull Island* and *Avatar*? What is the way forward for global warming crusaders in the digital space? A critic of the two films and other secondary material provide data for the analysis done with Marxism, Ecocriticism and Dig modernism as major theories, towards providing answers to the questions raised above.

Keywords: Capitalism, Colonialism, Global Warming, Eco-protection, Digital Space.

Background to the study

Debate on various economic systems have from history pitted capitalism against communism and socialism resulting in pure economies (capitalist or communist) and or mixed economies that sprang up in the post-Cold War period. During the period of exploration and subsequent colonialism, the West (Europe in this case) practiced an Aristocratic system which ensured monopoly by a selected few over the country's resources with the complicity of the monarchs in the various countries. This period saw the flourishing of feudalism and the introduction of slavery and slave trade that culminated in its rebranding to take the form of colonialism at the collapse of Aristocratic systems. Capitalism quickly replaced this system. Bruce R. Scott opines that: "Capitalism ... an economic system where private actors are allowed to own and control the use of property in

accord with their own interests, and where the invisible hand of the pricing mechanism coordinates supply and demand in markets in a way that is automatically in the best interests of society" (1). Be it feudalism or capitalism the complicity of the rich and politicians against the less privileged always thrives such that Scot further looks at capitalism as; "a system of indirect governance for economic relationships, where all markets exist within institutional frameworks that are provided by political authorities, i.e. governments" (2). This implies that governments give protection for these capitalists whereas the capitalist facilitated government interest in various ways.

The connection between capitalists and their governments is seen in colonialism and neo-colonialism, foreign policy and even espionage. All these geared towards the furtherance of the comparative advantage of the capitalists and their governments as seen during the period of colonialism where companies like the East India Company facilitated empire building in India <http://www.discoveringbristol.org.uk/slavery/routes/places-involved/east-indies/colonisation/> , Imperial British East Africa Company in Niger and West Africa as per Raj Kumar Trivedi 1971 and other companies in other places facilitated with the dynamics of the industrial revolution and the spread of Christianity and Western education. This is the situation in Cameron's Avatar with the capitalist invasion of Pandora and also in Kong's Skull Island as will be dwelt upon under textual analysis.

The damage done to the entire underprivileged was enormous and that is why Karl Marx did an extensive moralist criticism of capitalism especially in his conception of capitalism as alienation with various ramifications. In order to provide a canvas for his concept of alienation, he first provides details about human nature and labour in the feudal state. This led him to the realization of alienation in various stages of the production chain. To him, alienation arose in its earliest stage in the form of human subordination to the land and the domination by the feudal ruling class. However, from a feudal state came a capitalist state with different constraints than in the feudal state. The bourgeoisie wanted a system in which everything could be bought and sold and for Marx "selling is the practice of alienation". This is so because in such a system men no longer enjoyed the right to dispose of what they produced how they chose; they became separated from the fruit of their labour and thus alienated. This situation is facilitated by religion of which Marx, as quoted in Daniel L. Pals (2006:32), opines that "Religion,... is pure illusion. Worse, it is an illusion with most definitely evil consequences. It is the most extreme example of ideology, of a belief system whose chief purpose is simply to provide reasons—excuses, really—for keeping things in society just the way the oppressors like them". The oppressor here being the capitalist.

Whereas the ultimate end of capitalism is interest and profit through companies whose activities increase global warming through carbon emissions, destruction of the ozone layer, oil leakages and the dumping of waste into the ocean and other forms of pollution go without mitigation because all capitalists care about is profit. The dye need for preservation and or conservation of nature and the apparent speed breaks witnessed in the process of implementing has necessitated efforts from other avenues. Key of such avenues to be exploited in this essay is ecocriticism and the transition from books that satirize the destruction of the ecology to digital films. In his essay, "Literature and Ecology: An Experiment in Ecocriticism," William Rueckert defines ecocriticism as "the application of ecology and ecological concepts to the study of literature, because ecology (as a science, as a discipline, as the basis for human vision) has the greatest relevance to the present and future of the world" (1996:107). In the same line of thought, Lawrence Buell defines ecocriticism "as a study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist's praxis"(The Environmental Imagination, 430). These definitions demonstrate the interconnection between literature and ecological studies. Mallika Tripathi and Ratan Bhattacharjee assert therefore that Ecocriticism attempts to find a common ground between the human and the nonhuman to show how they can coexist in various ways because the environmental issues have become an integral part of our existence (72). This is because as per Sandip Kumar. (2016)

The extensive misuse of natural resources has left us at the brink of ditch. The rainforests are cut down, the fossil fuel is fast decreasing, the cycle of season is at disorder, ecological disaster is frequent now round the globe and our environment is at the margin. Under these circumstances,

there arose a new theory of reading nature writing during the last decade of the previous century called Ecocriticism. (168)

The relevance of this theory being the most necessary as Sandip Kumar intimates that “The present world is facing eco-disasters and our environment is now at stake. Only science and technology are not enough to combat the global ecological crisis” (167). This paper borrows from this to argue that it is not only literature but also films as well as the entire humanities that need to put hands on deck in order to save mother earth. Following the dynamics of digitalization, technology blends so well with the film industry to expose the damaging effects of capitalism, colonialism and the excessive exploitation of natural resources on the ecosphere. Such exposition connotatively sends a message to the powers that be about a possible apocalypse if something is not timely done.

Kumar Mishra (2016) further presents a panoramic view of Ecocriticism by referring to the surface and deep varieties of the theory. According to him, the surface mood puts man over the eco-chain thereby legitimizing the exploitation of nature to satisfy man albeit mild conservation. On the other hand, the deep mood proposes an idealistic equality between all that is in nature thereby promoting a kind of the rights of all that exists in nature. This second school of thought thinks that conservation is weak and thus proposes the preservation of nature (167). The unifying factor between these two is that they all aim to produce an Eco-consciousness man and to do away with the ego-consciousness (capitalist) man. This is greatly facilitated by the digital film techniques.

Film Production in the Digital Space

Mark Cousins' *The Story of Film* (2004) suggests a recent watershed in cinema history. He divides the medium into three periods, 1895–1928 (“Silent”), 1928–90 (“Sound”), and 1990–present (“Digital”), and subtitles the last: “Computerization” takes cinema beyond photography (5). As seen above, the transition from the silent to the sound and the Digital has taken up to a century yet from the 1990s to present, the revolution has been rapid such that the digital cinema encompasses a lot of phenomena – including various changes in visual reality which coincides with the transition from postmodernism to digimodernism. For Frederick Jameson, the postmodern “is essentially a visual culture,” (np) yet Alan Kirby first opines that “digimodernism is nothing if not the redefinition of [its] inheritance (67) and thus argues that the post-postmodern (digimodern) is not only visual but includes “videogames ...Web 2.0 [which works in] conjunction with the manual/digital (66)”. All these creates what Alan Kirby calls “a new textual landscape (67) which according to some scholars represents the death of the cinema and the rise of infantilism and movies that are more like video games. Peter Greenaway's Cinema's death date was 31 September 1983, when the remote-control zapper was introduced to the living room because it made cinema to be interactive, multi-media art. The remote-control zapper is even the least as Computer Generated Images have taken the front stage. Alan Kirby submits that CGI “...brings what we cannot see with our own eyes or with existing technology (telescopes, microscopes): the non-contemporary, the nonexistent, the non-scientific [into movie reality] (183). The possibility for computerisation is a welcomed opportunity for filmmakers with ecological consciousness to present and satirise attacks on biological niches and the ecosystem in general.

This satire and call for eco-consciousness is facilitated by various digital possibilities. As Kirby states further computer tech has two ways by which it influences film production. The first way is CGI (Computer Generated Images) or digital experimentation and more broadly a “putative redefinition of the nature or the “possibilities” of cinema itself. Cousins categorization of the phenomena as third age of film production is seen in films like *The Abyss* (1989), *Terminator 2: Judgment Day* (1991) which have irrevocably shaped the aesthetic value of filmic reality. This third generation film production then reflects a duality in which what the camera cannot capture, CGI steps in to complement. This complementary situation is beneficial and necessary since CGI through virtual reality presents exact and ramified perspectives from which the excitement of the audience is aroused and purged and also from which various categories of realities that cannot be captured by mechanical cameras can be represented.

CGI is facilitated through various programs and applications as follows; Autodesk Maya (most shots), Pixar Renderman for Maya, Autodesk Soft Image XSI, Luxology Modo (model design, e.g. the *Scorpion*), Lightwave (low-res realtime environments), Houdini (Hell's Gate scenes, interiors), ZBrush (creature design), Autodesk 3d design max (space shots, control room screens and HUD renderings), Autodesk MotionBuilder (for real-time 3d visualisations), Eyeon Fusion (image compositing), The Foundry Nuke Compositor (previz image compositing), Autodesk Smoke (color correction), Autodesk Combustion (compositing), Massive (vegetation simulation), Mudbox (floating mountains), Avid(video editing), Adobe After Effects (compositing, real-time visualizations, PF Track (motion tracking, background replacement), Adobe Illustrator (HUD and screens layout), Adobe Photoshop (concept art, textures), Adobe Premiere (proofing, rough compositing with AE), many tools developed in-house, countless plugins for each platform, some of them Ocula for Nuke, Ktakarta for 3ds max, Sapphire for Combustion/AE.

Typologies

Due to various phenomena possible with the digital movie, Alan Kirby identifies three types. The first refers to apocalyptic movies. This is seen in digital movies with content that represents the ending of worlds, tornadoes and various categories of natural disasters including the effects of global warming. Precisely it presents climate change rendering global cooling and its effects visible. The second type is that which revivifies the past "revitalizes vanished places, ruined buildings, lost worlds (178) and the third categories represents the CGI myth of which Kirby contends that "CGI myth favours in the image of Achilles and Hector, the legendary, the heroic, the superhuman. (179). These types can also be found in the same film and will be seen to an extent therefore as features and not types. Either way, these features/types are relevant to the analysis that shall follow.

Summaries of the two films

Avatar

Avatar is a science fiction movie, directed and produced by James_Cameron, and distributed by 20th Century Fox since December 10 2009. The film is futuristic and set in a period where humans have begun the colonization of Pandora, a moon planet, after the depletion of Earth's resources, in order to expand their mining business. However, this puts the local residents, the Na'avi, in endangerment. The driving force behind the exploration, mining and colonization of Pandora is the mineral called unobtainium which scientist are counting on to be the only source of energy for depleted earth. Parker Selfridge coordinates this expedition as the administrator of RDA with the assistance of Colonel Quaritch who commands and enforces the rapid exploration, mining and subsequent destruction of Pandora.

Dr Grace Augustine and Dr Norm Spellman are both geologists and biologist whose research is geared towards facilitating the understanding and evaluation of the richness of Pandora. Due to the toxic atmospheric conditions, humans can only move freely around in their Avatar bodies which looks alike with the three-meter-long creatures known as the Na'avi and the aborigines of Pandora. While in their Avatar bodies these scientists together with their guard Jake Sully fall in love with the Na'avi community and opt for a diplomatic means out of the conflict initiated by the human desire to exploit unobtainium and the Na'avi resolve to protect their environment and ecology. This empathy is largely founded through the quick bonding between Jake Sully and Neytiri (a Na'avi princess) who is charged by her mother to introduce Sully to the Na'avi culture. Through their relation, Jake discovers the Home Tree, the Tree of Souls, and the Tree of Eywa, sacred places that connect the Na'avi to their ancestors and guarantee a cosmic response to their needs. While Dr Grace, Dr Norm and Jake see an interdependence between the Na'avi and their sacred places, the capitalist Parker Selfridge and the colonialist Col. Quaritch through sophisticated technology see only large deposits of unobtainium and yield to the luring uncouth desire to exploit and deplete Pandora just like they did to earth before the expedition. Using bulldozers and bombers, these humans wreak havoc at the Home Tree, the Tree of Souls, kill the tribal King and are poised to extinct the Na'avi community but for the intervention of Jake and co who harness the Na'avi warriors, and Na'avi beasts including the dreaded bird – Turuk Macto to defeat these invaders. This

defeat is however at a heavy loss since the Home Tree is lost in Battle, yet the ouster of Quattrich and Selfridge is a sign of hope for Pandora which is to be reconstructed under the leadership of Jake Sully.

Kong Skull Island

Contrary to the science fiction and surreal events we find in Avatar, Kong Skull Island tells the story of the human encounter with the guardian of the Island – Kong. The events start with the crashing of an army helicopter into Kong's Island followed by a fight to the death by the two surviving pilots. Just as Gunpei Ikari gains ground and is about to kill Hank Marlow, the gigantic King Kong appears behind them, an event that terrifies these belligerents leading to immediate cessation of hostilities. This happens in 1944 perhaps during the Second World War and activities resume in 1973 when the scientific community called Monarch organises an expedition to Kong's Island facilitated by the Sky Devils helicopter squadron led by Lt. Colonel Preston Packard. These explorers face weather challenges on their way – perhaps foreshadowing the ordeal they are to face at the Island. After the successful breakthrough, this fleet emerges out of the clouds with the symbolic American flag and symbol of the American president.

Following protocol to map the area, they begin dropping seismic charges on the ground below that explode drawing the attention of various creatures in the Island. Kong is one of such creatures who react by throwing a tree at the choppers crashing one of them. The remaining choppers form a perimeter around Kong and open fire on him. The bullets do little more than irritate Kong, who proceeds to rip the Huey helicopters out of the sky and smash them, although Kong suffers several painful wounds to his right arm and hand after he attempts to grab the CH-53 Sea Stallion by its rotor blades. After downing all of the choppers, Kong wanders back off into the jungle.

After meeting Marlow, some of the surviving expedition members are brought back to the village of the island's indigenous tribe, the Iwi. There, Marlow explains that Kong was perceived as a god by the Islanders, and generally acted as a guardian on the island that kept the most dangerous creatures there under control. He states that the reason Kong attacked the helicopters was because the seismic charges they dropped had drawn creatures he called Skullcrawlers to the surface. According to Marlow, Skullcrawlers are the most vicious and dangerous animals on the island and are responsible for killing Kong's family. At this time, Kong is being attacked by two Skullcrawlers but is able to easily dispatch the two smaller creatures. One of the expedition members, Mason Weaver, finds a Sker Buffalo pinned underneath a downed helicopter and tries to free it, only for Kong to arrive and free the buffalo himself. Kong gives Weaver an indifferent glance and simply wanders off.

Weaver and Conrad know that Packard and his men are setting a trap for Kong, intending to kill him. The two of them, joined by Marlow, rush to the scene to try and save Kong. When Kong arrives at the scene of the explosion, he sees Packard and his men in the distance. As Kong crosses a lake to reach them, Packard ignites the napalm he had dumped into the water, causing the entire lake to erupt into flames. Kong swings his arm angrily at the water, causing the flaming napalm to hit some of the soldiers, before collapsing onto the ground. Packard places leftover seismic charges around Kong, preparing to finish him, but Weaver, Conrad and Marlow arrive and aim their guns at him, demanding for him to stop. Packard refuses and is prepared to detonate the charges and blow them all sky high when suddenly a gigantic Skullcrawler erupts from the lake. Everyone except Packard flees, while Kong regains consciousness and promptly smashes Packard under his fist. The Skullcrawler attacks Kong and the humans are forced to leave the giant ape to his fate.

The following morning, as the surviving expedition members near the extraction point on the north side of the island, they are confronted by the giant Skullcrawler. Fortunately, Kong arrives and smashes the monster in the face with a boulder. Kong engages in battle with the Skullcrawler, buying time for the humans to get to safety. The weakened Kong simply is not a match for the Skullcrawler, and is knocked into an old shipwreck and entangled in its anchor chain. Weaver manages to reach a vantage point and fires a flare into the Skullcrawler's eye, enraging it and drawing it away from Kong. Kong finally breaks free of the chain and manages to create a makeshift flail when it becomes entangled with the ship's propeller. Kong swings the flail at the Skullcrawler, embedding the propeller into its back. Kong pulls the propeller out and slices the creature

across its throat, seemingly killing it. During the struggle, the cliff where Weaver is standing is destroyed, and she falls into the water below. Kong pulls Weaver out of the water and takes a second to stare at her in his hand, only for the Skullcrawler to get back up and clamp its jaws onto his arm. Kong battles the Skullcrawler again, trying to keep Weaver away from its mouth, but the beast uses its prehensile tongue to pull Kong's hand, with Weaver held in it, down its throat. Mustering all his strength, Kong pulls his hand free of the Skullcrawler's gullet, ripping out the beast's innards and killing it instantly. Kong gently sets Weaver down on the ground, while Conrad immediately runs to her to ensure she is okay. As Weaver regains consciousness and embraces Conrad, Kong looks back at the two of them before walking away. Once the survivors are finally rescued from the island, Kong stands triumphantly in his domain, beating his chest and letting out a mighty roar.

Capitalist war against the ecology

The two movies capture expeditions with capitalist undertones aimed at discovering, capturing and exploiting new grounds. As seen in *Avatar*, the Resources Development Administration (RDA) is charged with the responsibility of guaranteeing the exploitation of unobtainium from Pandora at all cost. As Selfridge explains, the unobtainium is the only hope for earth whose resources have been depleted and consequently the only reason for which both the scientist, the company and the military are on Pandora. Dr Grace's attempt to explain the interconnectedness and electrochemical communication which takes place between the Na'avi and their bio-habitat fails to convince Selfridge and Col. Quattrich. When diplomacy fails, bulldozers are sent to bring down the Tree of Voices and a land and air strike mission is sent to bring down the tree home, which sits on the largest deposit of Unobtainium. What Selfridge (selfish cold-hearted capitalist as his name connotes) sees is only the opportunity to exploit without considering the needs of the people and the need to preserve the environment. The bulldozing, the firing and destruction of especially the Home Tree is an open war declared on the ecology. The symbol of the Home Tree communicates the fact that if man keeps destroying the forest, he will be destroying his own home and consequently himself. This is proven true in the first two minutes of the film where Jake Sully dreams of a beautiful forest with an inviting atmosphere, (probably how the earth was before mining and industrialization) but wakes up in a disaster-stricken Kansas city with a gloomy atmosphere in which commuters move with nose masks. The destruction of the Home Tree is, therefore, a satire on the insatiability and short-sighted nature of the man who has destroyed the earth and continues to destroy his only source of hope which is Pandora just for the sake of Unobtainium. The name "Unobtainium" etymologically connotes a futile endeavour since their quest is not obtainable. The futile quest, therefore, lambasts capitalist activities that create natural hazards through unsustainable exploitation of natural resources and then proceed to desperately seek solutions.

On its part, the scientific community that sends expeditions to Kong's Island is also a capitalist and colonialist institution as seen in the symbolic name – Monarch which reminds one of the British Monarch and British Empire during colonialism. As Marxist critics assume, capitalists see only their self-interest and that is why just for the sake of mapping, Col. Packard and his men shell Kong's Island with pleasure. They do not consider any other life that lives in the Island nor the effect on the ecology albeit the irony of the fact that some of his crew are biologists. The argument that capitalists have declared war on the ecology finds logical grounds taking into consideration the above. The effects of such war are the environmental effects which eco-conscious movie producers and directors present.

This war has enormous consequences. The greatest visible environmental effect of these capitalist activities is pollution. Activities like the drive to disperse the Na'avi from the Home Tree to facilitate the exploitation of unobtainium as well as the shelling for mapping in Kong's Island comprises various types of pollution. As seen in *Avatar* the shooting and the sound of bulldozers as they march towards the Home Tree terrifies and scares away a number of creatures in the Na'avi forest. Considering the smoke from the shelling and the toxicity of the chemicals being shelled, Cameron exposes threats of both land, air and water pollution. The effects on the Na'avi community gives a speck of what obtains on earth during wars, mining and various capitalist expeditions. Kong Skull Island comes in to complement *Avatar* by shifting the narrative from the alien Na'avi community to a jungle where the Iwis are the Aborigines. Even though the destruction to this Island is

mild than that in the Na'avi community, the shelling, the shooting and the attempt to burn King Kong represents an introduction to the destruction that would have followed if Kong allowed them to opportunity.

This pollution through human activities destroys not only biodiversity but also disrupts cosmic unity. Cosmic unity implies the interdependence of all creatures including animals, plants, humans and the environment at large. This interdependence creates a situation where the destruction of one implies the destruction of the other. Pollution and the consequent destruction of biodiversity culminates in the disruption and ultimate destruction of cosmic unity which is a call for concern – a preoccupation that ecocritics do not take lightly. Geeta Sahu 2014 submits that ecocriticism "...studies the interdependence of man and nature (26). This is reflected in ecocriticism as a theory and also in the critical and artistic works that are created with a sense of eco-consciousness. Mallika Tripathi and Ratan Bhattacharjee (2016) argues in this light that Since the 1990s the issue of Ecocriticism is given a theoretical ground and there is an interest in expanding the purview of ecocritical practice by widening the canon of texts for ecocritical investigation (75). This widening of the scope of texts for ecocritical analysis coincides with the burgeoning digital age and its enormous advantages that has established a liaison between the literal and the digital, and a transition from words to images. The presentation of life or concepts as well as the damage done on biodiversity via images is even more realistic such that as the adage goes "seeing is believing". Therefore, the expansion of ecocriticism from the text to the film is logically in place since it connotes a criticism of corpus near reality. It is against this backdrop that Kong Skull Island and Avatar are chosen as case studies for this essay.

As Geeta Sahu. 2014 notes, Ecocriticism "... is a cautionary warning to mankind that the exploitation of nature over a period of time will lead to an outburst of nature (26). When man fails to heed as demonstrated in the two films, nature protests through various gigantic creatures and disasters. These are well represented in digital film production through trees disappearing, fighting intruders by animals and various apocalyptic scenarios that caution the audience about the consequences of various acts on the environment. Acts of protest by the purportedly "irrational", non-human and inanimate nature is presented through Computer Generated Images and Image animation techniques such that the digital provides a voice for nature. This can be analogized with Daniel Defoe's *Robinson Crusoe* and J. M. Coetzee's *Foe*. Contrary to the Daniel Defoe's *Crusoe-pecked Friday*, Coetzee's *Friday* lacks a tongue as a satire for the author in *Robinson Crusoe* who fails to give *Friday* a possibility for expressing his opinion. One can argue therefore that the digital age through films permits an illusion of what will happen if nature had a voice and could think, coordinate and enact action. The apocalyptic nature of the films does not only demonstrate the dangers of global warming but go a long way to imply that it will be total disasters to intruders if nature had a voice. Apart from this, scientific studies and current experience is already showing nature's voice via flooding, drought, rain, global warming. The Na'avi in Pandora prevent this situation by putting a strong fight, coordinated by Jake Sully (Turuk Macto) Tsutey, Niitiri, and all creatures of the Onmatokia which as Niitiri says are sent by their goddess Eywa to assist the Na'avi in purging the capitalist invasion that hungered and came to destroy their environment.

In Kong's Island, Kong plays the role of the guardian for both the inhabitants of his Island and nature. For instance, when the explorers start shelling, Kong is not provoked because he was directly hurt, but largely because of the sound pollution and the fire from the shelling which disturbed the tranquillity of the Island. Kong's triumph over Captain Packard and his crew demonstrate not only a victory in battle but also a triumph of nature over aggressive man. The theme (background song) in the film is cautionary as it is titled "If Man Had A Brain". Though the content of the song doesn't largely concern the environment, one can argue that man's attack on the nature that harbours him is demonstrative of a lack of "brain" or knowledge of the consequences of his actions.

With all these consequences, there is need to redeem man and his environment through the digital spaces. As a way forward then digital film production especially the apocalyptic brand is commendable since it cautions man against excessive exploitation of the environment. Such movies present the need for eco-digitech-economies towards establishing a case for eco-digi-criticism with various ramifications and benefits. They are timely and cautions areas such as Africa, South America and certain parts of Asia that still have pockets of forests reserves to guard against heavy and unsustainable industrialization (largely in developed

countries) that brought about global warming. Africa through virtual reality is at the advantage to see what industrialization has caused and the consequences in the west in order take pro-action from hence.

Also, in the developed world, the cinema industry is making a transition to clean energy during shooting and other subsequent production processes. The British film industry for instance is becoming eco-conscious and is introducing an eco-manager in its crew. This manager works on the logistics to prefer those with less carbon emission and also checks the carbon prints of the cast. Also there is the transition from 400 watt metal halide lights to 240 watts LEDs and also the replacement of Generators at shooting site with solar energy are commendable. This stride is worth copying by growing industries such as Nollywood and others.

At the level of policy making and the civil society, Funding Incentives should be made available for Green Filmmaking so as to facilitate production. Also, developing Standards for Green Filmmaking as well as International Promotion of Green Filmmaking are also good perspectives for a way forward. All these fused into the dynamics of digital film production especially the trait of CGI myth in which heroes are digitally constructed, can go a long way to sensitize the masses and especially the younger generation. Just as Turuk Macto and King Kong fight to protect the natural environment as Green Heroes of Avatar and Kong Skull Island respectively, it is the researcher's contention that more of such heroes should be made such that the younger generation will be lured by these heroes to have an eco-conscious perspective towards life.

Conclusion

This paper has presented a theoretical contest between capitalism and ecocriticism, summarized *Avatar* and *Kong Skull Island*, presented evidence of a capitalist war on the ecology as well as presented signs of protest from nature against such exploitation. The contention that ecocriticism and eco-consciousness is more visible in digital movies has also been made leading to the conclusion that digital film production gives opportunity for climate change crusaders.

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