This pattern of taking the focus off of important issues is just another example of Ray's claim that there exists "two sets of truths" by which Americans live. Viewers see, within the same short story, the environment being destroyed and restored, and thus accept that both processes can occur simultaneously in harmony with each other, ultimately resulting in an Earth that is at peace. Ray contends that "when faced with a difficult choice"—such as the decision to put the Earth first and thus stop the flow of profits, or continue to destroy the environment and make immense amounts of money—many stories resolve the problem "simplistically (by refusing to acknowledge that a choice is necessary)" (6). Through this model, audiences subconsciously seek to eliminate the dichotomy between an Earth-protecting and Earth-destroying lifestyle. However, they are unsuccessful, and the idea that the conflicts will be continually resolved far outweighs the notion that the environment is indeed being greatly harmed.

Movies should obviously be entertaining and likeable, but their typical conflict-resolution plots detract too much from their intended political themes. Many viewers likely did not even notice that *Avatar*, *WALL-E*, *Flipper*, and *Pocahontas* were so environmentally based; they were just enjoying aliens and robots and dolphins and cute animals and villains and heroes. According to Edelman, "well-known works of art often construct contradictory messages," but the way in which a narrative is framed—as in by the producer or director of a film—shapes the audience response (6). In the case of these four movies, focus was shifted onto the rise of an outlaw hero, and thus the messages about preserving the environment faded into the background.

Edelman touches on this problem when he states that "images carry latent meanings that can mask their ideological implications and the reasons for their emotional thrust" (15). In other words, though the heroes and villains present in the films are intended to symbolically represent the destruction and restoration of nature, that meaning is sometimes concealed by the sheer fact that they are simply heroes and villains, good guys and bad guys, friends and foes—just characters in an entertaining story. As a result, the film industry is yet another influence on human perception that has encouraged a skewed view of environmentalism and the realities of anthropogenic devastation of the environment. Because there is a continual increase in a sort of "alienation of society from nature," and because humans are receiving fewer and fewer opportunities to experience the natural world firsthand, people are accepting films as accurate representations of environmental reality (Foreman 69). Nature is detached from modern human life, and while works of art, including films, possess "floating significance into which political groups read whatever serves their interests," if the interest is misguided—toward the accumulation of wealth, and not the protection of nature—the fundamental messages will be misinterpreted or completely ignored, and destruction of the planet will continue (Edelman 9).

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