Pocahontas and *Avatar* have similar storylines that illustrate the consequences of humans intruding on natural habitats in search of resources. When the British explorers, led by Governor Ratcliffe, landed on the shores of the New World, they were purely on a quest for gold, with no regard for the Native Americans, animals, or other wildlife that stood in their way. The humans in search of Unobtainium in *Avatar* had very similar motives, and when discussing them with Dr. Grace Augustine, the lead scientist devoted to protecting and studying life on Pandora, the head of the mining corporation pointed to a piece of the mineral and remarked, "This is why we're here. Because this little gray rock sells for $20 million a kilo. That's the only reason." Not only did the actions of these greedy individuals destroy the environment, but in both movies, their efforts resulted in the ultimate of negative consequences—death. Grace is shot while stealing a helicopter in an attempt to help the Na'vi people, and Kocuom, a member of Pocahontas's tribe, is killed by one of the British men. These deaths, victimizing the people that stand up for the natural world, further highlight the contrast between the good characters and the evil ones, and are the ultimate showcase of just how negative the impacts of invasion and habitat destruction can be.

Flipper and *WALL-E*, on the other hand, are more concerned with the effects that pollution and waste have on the environment. When Dirk dumps toxic waste in the ocean, he puts both of the story's main characters in direct danger, and thus evokes anger and hatred from the audience. Flipper becomes very sick as a result of exposure to harsh chemicals, and although Sandy and his friends were able to save him, many other fish and animals were killed. Not only was Sandy forced to deal with the sickness of his beloved dolphin, but his safety was also directly compromised by the villain's actions. Dirk's boat hit and destroyed the dinghy Sandy was riding in, causing him to be thrown into the water and pursued by a hungry shark whose food supply dwindled after the toxic dump.

In *WALL-E*, the main problem was garbage; humans had consumed so much and created so much waste that Earth was deemed uninhabitable and everyone was evacuated to live in space stations. The humans left trash-compacting robots to try and clean up the mess, but when the planet wasn't any cleaner after about five years, the people began to lose hope of returning home. When the story begins in the year 2805, WALL-E was the only robot left working. He lived a lonely life, and the only thing that brought him joy was collecting little treasures he found among the trash. Like in *Flipper*, the struggles of a beloved character evoke pity, sympathy, and adoration from the audience and again reinforce the negative light cast on the story's main agent of environmental harm.

No matter the nature of the problem, in each of the stories, an unlikely hero rises to solve it, in accordance with Ray's thematic paradigm. The heroes begin distanced from society: WALL-E is completely alone on a contaminated Earth, Jake Sully is a depressed Marine who was paralyzed in the line of duty, John Smith is the only of his British comrades who has moral and unselfish motives for exploring the New World, and Sandy is a rebel child sent from the city to spend a summer at the beach with his uncle and learn a thing or two about behaving. They find themselves accidently in a position with the chance to do the right thing, and transform from outlaws to respected, righteous saviors of society. According to Ray, continued use of this type of hero has "not only overcame binary oppositions; it [has] systematically mythologized the certainty of being able to do so." Americans love to see a hero rise to the occasion and save the day, but this paradigmatically structured resolution takes away from the political and environmental statements the films try to make. The stories wrap up nicely in relatively short periods of time—less than three hours—and the wrongdoers are punished or forced out, leaving the heroes and their societies to live happily ever after. Dirk Moran's evil deeds are revealed to a crowd on the pier as he is arrested and hauled off to jail; Auto, a robot that tried to keep the humans from returning to and cleaning up Earth, is deactivated by his maker after WALL-E exposes his lies; the corporation in search of Unobtainium withdraws from the fight with the Na'vi and removes all of its people from the planet Pandora; and the British explorers board their ships and head back to Europe, leaving the New World in peace (for the moment). These resolutions are misleading, though, because things do not end so simply in the real world. People are continually awaiting heroes and solutions that may never come.

Hollywood wants to use familiar, cherished story outlines because the industry is more concerned with film popularity, which translates into dollars grossed, than it is with exposing the public to political ideas. It is not uncommon to see movies judged based on box office totals. *Avatar* has been called the greatest movie of all time, because it grossed an unprecedented $2.8 billion (imDb.com). *Pocahontas*, *WALL-E*, and *Flipper* also cleared large profits, making $346.8 million, $521.3 million, and $20 million, respectively, and consequently are also highly regarded (imDb.com). The emphasis of wealth over moral messages can be considered typical in this "insane world where short-term greed rules over long-term life" (Foreman 9), because producers would rather fill their wallets with green money than fill the minds of their viewers with green ideas of biocentrism and environmental protection.

This disproportionate concern with money can be likened to the transformation of the environmental movement from a collection of change-seeking organizations to a professional, business-like establishment. Foreman points out that unlike the passionate volunteer activists of the past, today's so-called environmentalists are career-oriented technicians who spend little time immersed in nature and are increasingly distant from the grassroots volunteer efforts that originally started the movement (202-206). It is easier for someone who is motivated solely by money than it is for someone truly passionate about the issue at hand to forget the cause they are advocating. Though professionalization attempts to award and compensate both movie-makers and people within the environmental movement for their work, it must be noted that it also hinders their ability to clearly demonstrate necessary messages.