

**AN ECOCRITICISM STUDY OF VIBRANIUM'S CONFLICT AS A
VALUABLE RESOURCE AND THE CULTURE RELATION
REPRESENTED IN BLACK PANTHER: WAKANDA FOREVER (2022)**

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Abstrak

Penelitian ini bertujuan untuk mendeskripsikan dan menjelaskan konflik sumber daya alam berupa Vibranium serta dampaknya terhadap hubungan budaya dalam film Black Panther: Wakanda Forever (2022). Penelitian ini menggunakan metode kualitatif dalam bentuk kata-kata, dialog, dan adegan yang dianalisis dari film Black Panther: Wakanda Forever (2022). Dalam membedah penelitian ini digunakan teori ekokritik dari Greg Garrard yang mencakup empat aspek utama: interkoneksi antara alam dan budaya, eksplorasi alam, perkembangan teknologi, dan dampak politik terhadap alam. Hasil dari penelitian ini menunjukkan bahwa terdapat 26 data utama yang kemudian dianalisis dan diklasifikasikan menggunakan teori ekokritik Greg Garrard dari 38 data yang telah ditemukan sesuai dengan empat aspek utama ekokritik. Secara rinci, ditemukan 4 data pada aspek interkoneksi antara alam dan budaya, 5 data pada eksplorasi alam, 6 data pada perkembangan teknologi, dan 4 data pada dampak politik terhadap alam. Selain itu, penelitian ini juga menemukan bahwa konflik atas Vibranium memengaruhi hubungan budaya antara dua peradaban fiktif, Wakanda dan Talokan, yang digambarkan melalui dua bentuk relasi yaitu persatuan (union) dan perpecahan (division). Secara ringkas, film Black Panther: Wakanda Forever menghadirkan isu-isu lingkungan melalui narasi fiksi ilmiah yang merefleksikan persoalan ekologis dunia nyata, memperlihatkan bagaimana alam dan budaya saling terhubung dalam membentuk identitas dan konflik sosial. Hasil dari penelitian ini diharapkan dapat memberikan wawasan baru bahwa sumber daya alam seperti Vibranium dalam narasi film tidak hanya menjadi alat pendorong cerita, tetapi juga merepresentasikan kritik ekologis dan dinamika kekuasaan budaya.

Kata Kunci: *Ekokritik, Hubungan budaya, Lingkungan, Vibranium, Wakanda Forever*

Abstract

This study aims to describe and explain the conflict over natural resources in the form of Vibranium and its impact on cultural relations in the film *Black Panther: Wakanda Forever* (2022). This research employs a qualitative method in the form of words, dialogues, and scenes analyzed from the film *Black Panther: Wakanda Forever* (2022). In conducting the analysis, this study uses Greg Garrard's theory of ecocriticism, which includes four main aspects: the interconnection of nature and culture, nature exploration, technological development, and the political impact on nature. The findings of this research indicate that out of 38 data identified, 26 key data points were selected, analyzed, and classified using Greg Garrard's ecocritical theory based on those four main aspects. Specifically, 4 data points relate to the interconnection of nature and culture, 5 to nature exploration, 6 to technological development, and 4 to the political impact on nature. Additionally, the study finds that the conflict over Vibranium affects cultural relations between the two fictional civilizations, Wakanda and Talokan, represented through two relational outcomes: union and division. In summary, *Black Panther: Wakanda Forever* presents environmental issues through a science-fiction narrative that reflects real-world ecological concerns, illustrating how nature and culture are interconnected in shaping identity and social conflict. The results of this study are expected to offer new insights into how a natural resource like Vibranium in film narratives functions not only as a plot device but also as a representation of ecological critique and the dynamics of cultural power.

Keywords: Cultural Relation, Ecocriticism, Environment, Vibranium, Wakanda Forever.

INTRODUCTION

Nature has assumed as a fundamental role across various dimensions of human existence. Its importance is shown by the many things it does for us: providing food, shelter, spaces for daily activities, and materials for everyday tools. Nonetheless, this intricate interplay between humanity and nature is not without its complexities, frequently tipping the balance in favour of human interests, inevitably resulting in an asymmetrical dynamic. The pervasive influence of human activities extends both directly and indirectly, exerting discernible impacts on the natural world (Garrard, 2023).

As Trudgill (2022) notes, cultural associations with nature are deeply embedded in literature and art, providing insights into how human societies perceive and treat the natural environment. Literature has undergone substantial evolution, mirroring the transformations observed in the natural world. These inseparable constituents seem to progress in congruence. As part of literature, movies have the power to convey environmental messages and explore ecological concerns. Through visual storytelling, cinematography, and sound, movies can create immersive experiences that evoke emotional responses and prompt viewers to contemplate their relationship with nature (Rust et al., 2013). The relationship between movies and natural ecocriticism is a fascinating and complex one.

Natural ecocriticism is an interdisciplinary field that explores the relationship between literature, culture, and the environment. According to Cheryll Glotfelty and Harold Fromm tried to explain the concept of back to nature in literary works with an earth-centered approach (Glotfelty & Fromm, 1996). Ecocriticism examines how nature is represented in literary and cultural texts and analyzes the ways in which these representations shape our understanding of the natural world. Ecocriticism, as articulated by Greg Garrard, extends beyond analyzing the physical or environmental settings in literary works: it delves into the cultural values that align with ecological wisdom.

This study uses the main theory of ecocriticism by Greg Garrard for conducting this study. The Ecocriticism theory by Greg Garrard about ecocriticism has been used to analyze the relationship between humans and the environment. Garrard traces the development of these movements and explores related concepts within ecocriticism, including pollution, wilderness, apocalypse, dwelling, animals, indigeneity, and earth (Garrard, 2023).. This

theory as the main story will help conduct a comprehensive engagement with various aspects of the field, including environmental ethics, technology, and the representation of environmental crises. Greg Garrard's work in ecocriticism delves into the complex interconnections between nature and culture, the exploration of nature, the role of technology, and the political impacts on the environment.

In this case, This study uses a movie, "Black Panther: Wakanda Forever" (2022), as the subject of analysis through the lens of ecocriticism, focuses on the vibranium as the source of several conflicts happens in Black Panther: Wakanda Forever (2022). By analyzing Wakanda's struggle to protect vibranium, the movie metaphorically engages with themes of sovereignty, environmental justice, and resistance against neocolonialism, making it a pertinent subject for ecocritical inquiry.

RESEARCH METHODOLOGY

This study uses descriptive qualitative research methods in its implementation. The qualitative descriptive method describes the analysis of the data obtained in the form of words and/or images that do not contain numbers or statistical figures but rather provides an explanation of the conditions studied in narrative form. According to Moleong (2017), qualitative research aims to understand phenomena in depth by exploring the meaning behind social, cultural, and environmental contexts. Using the qualitative method, this study can obtain a comprehensive and in-depth understanding through the lens of ecocriticism. As a result, we can draw conclusions about how the movie addresses ecological issues, engages with environmental themes, and advances our understanding of nature.

Time and Place of the Study

Since this research was written until the completion of this research, all were completed at the University of Bangka Belitung. In addition, this research was conducted from April 2023 until May 2025. In April 2023, the research data consisted of watching the movie Black Panther: Wakanda Forever while searching and understanding the story, characters, and plot. Then, the data is grouped according to the concept of ecocriticism by Gregg Garrard until August 2024. From September 2024 to April 2025, the data was studied to answer the research. The final step concluding the results of the study was carried out in May 2025.

Object of the Study

This study focuses on the movie *Black Panther: Wakanda Forever* (2022), which is an American superhero movie that derives inspiration from the character of Black Panther as depicted in Marvel Comics. The movie was led by Ryan Coogler as a director, who collaborated with Joe Robert Cole in penning the screenplay.

The study's data source was derived from the intrinsic element known as Vibranium, which is a valuable natural resource. This resource is significant as it serves as a primary catalyst for conflicts of interest within social, cultural, and political contexts. The object under consideration presents an intriguing opportunity for examination through an ecocritical lens, focusing on the interconnectedness between nature and its social dimensions.

Data Collection

The process of obtaining precise data to address the study questions is referred to as data collection (Kabir, 2016, p. 202). The *Black Panther: Wakanda Forever* (2022) movie, which can be watch from Disney+ Hotstar, provided the data for this study. The information gathered focuses on the Ecological Ecocriticism aspect as they are expressed in the movie. Obtaining reliable data for this study involves several processes.

1. Obtaining the movie transcripts from the official Disney+ Hotstar platform.
2. Using Disney+ Hotstar English subtitles to watch *Wakanda Forever*. To prevent mistakes, it was made sure to watch movies with the transcripts and subtitles matching the dialogue.
3. Using the transcripts and English subtitles, one could identify the analysis of the movie
4. Categorizing the gathered data according to Greg Garrard ecocriticism theory.

Data Analysis

Data analysis organizes and sorts data into patterns, categories, and basic descriptive units. According to Sugiyono (2020, p.131), data analysis is the process of systematically searching and compiling data obtained from interviews, field notes, and documentation by organizing data into categories, breaking it down into units, synthesizing, compiling into patterns, choosing which ones are important and which ones will be studied, and making conclusions so that they are easily understood by oneself and others. The data analysis conducted in this study is outlined as follows:

1. Conduct a comprehensive analysis of the characters within the literary work and their stance in relation to the theme of ecocriticism.
2. Process of Classification and Establishing Connections. Founded data are categorized according to several classifications.
3. Once the results have been obtained, the subsequent phase in the data analysis process involves generating conclusions based on these findings. This final step entails re-examining the results to ensure their validity.

RESULTS ANF DISCUSSION

The study uses the given data to show how the vibranium adds environmental value and message. This chapter divided into 2 subchapter. The first subchapter contains finding of environmental issue in Black Panther (2022) movie using Ecocriticism analysis by Gregg Garrard and consists of 4 subdivisions: Interconnection of Nature and Culture, Nature Exploration, Technology Development, and Political Impact on Nature. The second subchapter discusses cultural relations influenced by environmental factors divided into Union and Division due to Vibranium conflict as a valuable resource in relation to the each countries stances involved.

A. Environmental Issue in Black Panther: Wakanda Forever (2022)

Garrard conceptualizes ecocriticism as the study of the relationship of humans and the non-human in cultural history, emphasizing the role of cultural narratives in shaping environmental perceptions. Therefore, this section focuses on identifying and analyzing four environmental issues discussed by Greg Garrard within the context of the film *Black Panther: Wakanda Forever* (2022).

1. Interconnection of Nature and Culture

In Greg Garrard perspective, interconnection of nature and culture is central to ecocriticism, as cultural narratives shape human perceptions of the environment. Gregg states that ecocriticism is the study of the relationship of the human and the non-human, throughout cultural history and entailing critical analysis of the term "nature" itself (Garrard, 2023, p. 5).

Data 1

RAMONDA : *Who are you?*

NAMOR : *I have many names. My people call me Kukulkan. My enemies call me Namor*

(Coogler, 2022, 27.36 - 27.48)



Figure 1. Namor Introduction

Namor's dual identity as Kukulkan among his people and Namor among his enemies embodies the interconnection of nature and culture from Garrard's ecocritical perspective. As Shuri and Ramonda sit by the riverbank, they are approached by Namor, who introduces himself using two distinct names. He explains that his people refer to him as Kukulkan, while his adversaries call him Namor that reflecting their opposing perception of his identity.

The name Kukulkan, associated with the feathered serpent deity, signifies his divine status and deep connection to nature, reinforcing how indigenous cultures intertwine mythology with the environment. Conversely, "Namor", a name given by his adversaries, reflects an external, oppositional perception shaped by conflict and colonial narratives. Moreover, this scene states that ecocriticism explores the ways in which we imagine and portray the relationship between humans and the environment in all areas of cultural production. In conclusion, Namor's dual name shows how cultural identities shape and evolve through environmental and social influences, highlighting the connection between nature and human stories.

2. Nature Exploration

In Greg Garrard's *Ecocriticism* (2023), nature exploration is framed within ecocritical discourse, emphasizing how literature and culture shape human interactions with the environment. Garrard critiques traditional Romantic notions of nature as a pristine, untouched space and instead highlights the complexities of modern ecological thought, where exploration is intertwined with environmental ethics, colonial histories, and industrial impact. He asserts that "wilderness is not simply a place but a cultural construct, shaped by historical and ideological forces" (Garrard, 2023, p. 69). This perspective shifts nature exploration from an act of mere discovery to a critical engagement with ecological and sociopolitical dimensions.

Data 2

- NAMOR : *Chuck shows him a plant growing on a blue stone. My mother was pregnant with me at the time and refused to eat the plant for fear of what it might do to me.*
- ANCESTOR : *Your child is ill. Only this will cure him. **Your child will be the first born in our new home.** Consider this gift as a promise That he will be our new king*
(Coogler, 2022, 01.05.25 – 01.06.51)



Figure 2. Extraction of a plant growing from vibranium

Namor's society, originally land-dwellers, undergoes a transformation that demonstrates nature's role as both a place of survival and metamorphosis. Their shift from land to sea, catalyzed by a vibranium-laced potion, proves that humans are not simply passive inhabitants of nature, but active participants in its redefinition showing that nature is not a static entity, but rather a dynamic force that shapes and is shaped by human intervention, stating that "nature is always in a state of flux, constantly being redefined by cultural and historical contexts

Furthermore, Namor's dialogue reflects the tension between nature as a refuge and as a force of alienation. Namor presents Talokan's transition as a liberation from colonial exploitation and forced exile, suggesting that nature is not simply a refuge but also a site of struggle and transformation through exploration. In this way, Namor's narrative illustrates Garrard's argument that nature is never a completely untouched element, but rather a contested space shaped by history, conflict, and survival through exploration.

3. Technology Development (TD)

In *Ecocriticism* (2023) by Greg Garrard explores the relationship between technology and environmental concerns, emphasizing the significance of ecocriticism in examining cultural representations of this interaction. It argues that literature and media serve as critical reflections on technological progress, demonstrating both its potential to mitigate environmental challenges and its role in exacerbating ecological issues. Garrard highlights the necessity of analyzing how technology is depicted in cultural narratives, as these

representations shape public perception and influence policy decisions related to environmental sustainability.

Data 3

- NAMOR : *Welcome*
- SHURI : *This is beautiful. **Made of vibranium.***
- NAMOR : *Yes. In the depths of the ocean **I brought the sun to my people.** I know you wanted me not to kill the scientist. But, now you see what I have to protect.*
- (Coogler, 2022, 01.10.44 - 01.11.58)



Figure 3. Talokan's scenery

Namor asserts his role in advancing the survival of his people through vibranium-based innovation. Namor's statement about the sun being made of Vibranium illustrates the technological intervention that shapes the environment to sustain life, mirroring terrestrial advancements in artificial ecosystems. By asserting that Shuri now understands her need to protect Talokan, Namor implies that technological advancement is not simply a pursuit of innovation but a necessity for the survival of the creatures around her. This aligns with Garrard's argument that technological development often functions as both defensive and transformative.

4. Political Impact on Nature (PIN)

In *Ecocriticism* (2012), Gregg Garrard examines the intricate relationship between environmental issues and political dynamics, highlighting how ecological concerns both influence and are influenced by political ideologies and power structures. Garrard discusses how environmental crises challenge existing political frameworks, necessitating a reevaluation of policies related to regulation, resource management, and economic priorities.

He notes, "Ecocriticism is closely related to environmentally orientated developments in philosophy and political theory." (Garrard, 2023, p. 3) that shown the complex interplay between ecological degradation and political power struggles.

Data 4

RAMONDA : *It has always been our policy to never trade vibranium under any circumstances, not because of the dangerous. potential vibranium might because of the dangerous potention that you may pose*

(Coogler, 2022, 07:39 - 08.04)



Figure 4. Queen Ramonda speech in U.N.

The statement by Ramonda in *Black Panther: Wakanda Forever* (2022) offers a compelling rebuttal to the framing of Vibranium as a weapon of mass destruction. This dialogue serves as a political declaration of national security and skepticism toward global powers. It underscores Wakanda's ethical stance on the use and distribution of vibranium, shifting focus from the resource's intrinsic potential for harm to the dangers posed by external actors.

Ramonda's statement critiques the anthropocentric tendencies of outside forces that view vibranium primarily through the lens of utility and potential weaponization. Her perspective reflects a broader pattern in global politics, where natural resources are often commodified and stripped of their ecological significance. By taking this stance, Wakanda positions itself as a protector of both its resources and the ecological balance threatened by their misuse. By attributing the potential for harm to external forces rather than Vibranium itself, the dialogue raises critical questions about political agency.

B. The Culture Relation Affected From Environmental Issues in *Black Panther: Wakanda Forever*" (2022)

1. Foreign Countries

In *Black Panther: Wakanda Forever* (2022), foreign countries are portrayed as driven by exploitative and extractive motives toward the environment—particularly regarding vibranium. With Wakanda publicly known as the only nation possessing vibranium after King T’Challa’s death, global powers grow increasingly desperate to access the resource. Their environmental stance is rooted in control and consumption, seeing vibranium not as a cultural or ecological entity, but as a strategic asset for military and technological dominance. This leads to aggressive attempts to mine vibranium in other parts of the world, including deep-sea operations that disturb previously untouched ecosystems. The environmental disrespect displayed by foreign powers directly threatens the hidden underwater civilization of Talokan, whose existence and vibranium-based survival are suddenly endangered. This shared external threat unites Talokan and Wakanda in recognizing the dangers of resource imperialism, forming a potential union based on mutual defense of their environments and sovereignty.

However, the foreign countries' continued exploitation efforts also sow division not only between them and the indigenous nations, but within the oppressed groups themselves. The intrusion into vibranium-rich territories triggers Talokan’s fury and fear, prompting Namor to propose an alliance with Wakanda based on a pre-emptive strike against the surface world. Wakanda, while aware of the global threat, resists this militaristic response, preferring diplomacy and control over violent retaliation. This ideological rift escalates tensions and ultimately drives conflict between the two powerful nations. Foreign countries thus become catalysts for both union and division: their environmental exploitation fosters solidarity between Wakanda and Talokan but simultaneously exposes deep differences in worldview and strategy. In this way, the film critiques neocolonial environmental attitudes while exploring how responses to ecological threats can either bridge or break alliances among those who resist them.

Data 5 (Union)

DELEGATES : *Dear, Mr. Chairperson, I believe that i speak for all the states here. When i said that, I'm deeply disappointed in wakanada. Wakanda's Failure stand by promises to participate in global effort to tackle international challenges to share resources and full cooperation concerning Vibranium.*

(Coogler, 2022, 06:54 - 07:18)



Figure 5. The Delegates of U.N. delivering his speech

The United States' condemnation of Wakanda's refusal to share Vibranium reflects a global call for cooperation to address international challenges such as climate change and inequality. From an ecocritical perspective, Vibranium symbolizes the exploitation and control of valuable natural resources, highlighting the ethical dilemma of environmental nationalism, where nations prioritize self-interest over global responsibility. This Union of interest from foreign countries later than lead to many divisions happening throughout the movie.

Wakanda's reluctance to share can be interpreted as a critique of the global dynamics that perpetuate resource hoarding, contributing to the Union of the other countries. This framework underscores the importance of equitable resource distribution and collective action, emphasizing that the refusal to cooperate on a global scale due ecological and resource need crisis, mirroring the real-world challenges of resource exploitation and sustainability.

Data 6 (Division)

- SOLDIER 1 : *Down on your stomach right now!*
 SOLDIER 2 : *Face the floor!, Go go go!*
 SOLDIER 3 : *Where are the Vibranium tools? Who has the access?*

(Coogler, 2022, 08.27 - 08.46)



Figure 6. Soldiers attacked one of wakanda's facility

In Black Panther: Wakanda Forever (2022), the scene where foreign soldiers attempt to steal vibranium from Wakanda underscores the division between foreign powers and

Wakanda, a rift rooted in exploitation and the unequal distribution of resources. The dialogue “*Where are the vibranium tools? Who has the access?*” exposes the transactional nature of resource extraction, with vibranium symbolizing the valuable natural resources of the Global South that have historically been exploited by wealthier nations.

From an ecocritical perspective, this division reflects the broader dynamics of resource colonialism, where the foreign invaders' disregard for both environmental sustainability and indigenous rights starkly contrasts with Wakanda's careful stewardship of its resources. This tension emphasizes the ecological sovereignty of Wakanda, highlighting the consequences of the exploitation of natural resources and the resulting geopolitical inequalities that perpetuate a divide between the Global North and South. The theft of vibranium is thus not only a physical conflict but a symbolic struggle over control of nature, sovereignty, and the ethics of resource management. It serves as a critique of modern global systems that perpetuate inequality and disregard the rights of nations to protect and preserve their own ecological wealth.

2. Wakanda

In *Black Panther: Wakanda Forever* (2022), Wakanda stands as a symbol of environmental stewardship and resource sovereignty, particularly in its guardianship of vibranium an immensely powerful natural resource. The Wakandans view vibranium not just as a technological asset, but as a sacred element tied to their cultural identity and spiritual beliefs. Their deep respect for nature is evident in how they integrate vibranium use with sustainable living, avoiding environmental degradation. This ethical stance brings them into potential alliance with other indigenous and marginalized communities such as Talokan, an underwater civilization also enriched by vibranium who similarly view the natural world with reverence. These shared values lay the groundwork for union, suggesting a common cause in resisting exploitative colonial and imperial interests that threaten their ecosystems and sovereignty.

However, the movie also portrays how differing responses to environmental exploitation led to division. While both Wakanda and Talokan seek to protect their vibranium-rich environments from global powers, they diverge sharply in their methods. Namor, the ruler of Talokan, believes in pre-emptive aggression to safeguard his people, advocating for war against the surface world, including Wakanda. Queen Ramonda and Shuri, on the other hand, promote a more cautious and diplomatic approach, aiming to preserve peace while maintaining autonomy. This ideological rift creates tension between

the two nations, highlighting how even shared environmental values can fracture when shaped by historical trauma, fear of colonization, and differing political philosophies. The film, therefore, explores how environmental issues not only unite oppressed nations in their resistance, but also divide them based on their strategies for survival.

Data 7 (Division)

RAMONDA : *The American are preparing to blame Wakanda for your attack on their mining ship. Return my daughter and the scientist or i will inform them yours existence.*

NAMOR : *If you tell the Americans about us, If you trying find us, or if I discover the single Wakanda ship in ocean, I will kill the princess. I will come to wakanda, and I will kill you*

(Coogler, 2022, 01.22.50 - 01.23.15)



Figure7. Ramonda and Namor

In *Black Panther: Wakanda Forever* (2022), the confrontation between Queen Ramonda and Namor occurs amidst escalating tensions over vibranium, a rare and powerful natural resource. As foreign nations pressure Wakanda to share vibranium, a covert U.S. mining operation attempts to extract it from the ocean, inadvertently exposing the hidden underwater civilization of Talokan. Namor, the leader of Talokan, perceives this as an existential threat and retaliates by attacking the mining ship and capturing Princess Shuri and scientist Riri Williams. In response, Ramonda demands their return, warning that she will expose Talokan's existence to the world. Namor's harsh ultimatum threatening to kill Shuri and attack Wakanda if they interfere reveals his deep fear of colonization and environmental exploitation. This exchange, underscores the struggle over resource sovereignty, mirroring historical conflicts over natural wealth. Namor's resistance aligns with critique of anthropocentric exploitation and colonial extractivism, framing vibranium

as both an ecological and geopolitical battleground where survival, power, and environmental ethics collide.

Data 8 (Union)

SHURI : *Yield, and wakanda will protect your ocean. Yield, and your people will live. Revenge has consumed Us, We cannot let it consume our people*

NAMOR : *I yield.*

(Coogler, 2022, 02.18.36 - 02.19.06)



Figure 8. Queen Ramonda in ancestral plane

The union of Wakanda and Talokan in *Black Panther: Wakanda Forever* (2022) can be examined particularly in relation to ecological interdependence, conflict, and survival. Shuri’s appeal “*Yield, and Wakanda will protect your ocean. Yield, and your people will live*” positions environmental stewardship and mutual preservation as alternatives to destruction. Namor’s decision to yield signifies a pivotal moment where revenge is set aside in favor of a strategic alliance, reflecting Garrard’s notion that ecological and political realities are deeply intertwined. Both Wakanda and Talokan derive their strength from vibranium, an invaluable natural resource, yet their survival ultimately depends on cooperation rather than domination. This resolution underscores the film’s broader ecological and political themes, illustrating how sustainability and diplomacy can emerge from conflict. Through this union, Wakanda and Talokan embrace a shared responsibility to protect their people and their environments, aligning with ecocritical principles that emphasize coexistence over conquest.

3. Talokan

Talokan’s strict stance in *Black Panther: Wakanda Forever* (2022) is rooted in its deep commitment to secrecy, self-preservation, and the protection of vibranium from

external threats. Unlike foreign nations, Same as Wakanda's, Talokan views vibranium not only as a source of power but as the foundation of its survival, making any foreign interest in the metal an existential danger. Namor's leadership reflects a history of colonial trauma, shaping a rigid policy of isolation and militarization to prevent the exploitation that once destroyed his ancestors.

This unwavering protectionist stance extends beyond foreign nations to include Wakanda, as Talokan perceives any exposure of vibranium's presence in the ocean as a direct risk to its hidden civilization. By maintaining strict isolation and preemptively eliminating perceived threats, Talokan embodies a form of defensive environmental nationalism, where secrecy and self-reliance are the only means of ensuring its people's future.

Data 9 (Division)

NAMOR : *"Talokan" It will not change its location once again. Namura, Atoma, When we are done them, They will never think of approaching Talokan. Rise, Talokan!"*

(Coogler, 2022, 01.27.40 - 01.28.20)



Figure 9. Namor delivering his speech in front of his people

Namor's declaration "Talokan will not change its location once again" reflects a deep ecological and postcolonial division between Talokan and foreign nations, aligning with Gregg Garrard's (2014) ecocritical lens. This division emerges from historical displacement, resource exploitation, and the threat of imperialist intrusion, positioning Talokan as a hidden, ecologically harmonious civilization resisting colonial forces. Namor's speech especially his call to arms, *"Rise, Talokan!"* asserts their refusal to be displaced again, highlighting a dichotomy between indigenous environmental stewardship and the relentless expansionism of surface nations. This aligns with Garrard's discussion of environmental justice, where marginalized communities defend their land and identity against external threats. The

division here is not just territorial but ideological, as Talokan embodies ecological resilience while foreign nations symbolize disruption and exploitation.

Data 10 (Union)

NAMOR : *The Black panther had every reason to kill me. Why do you think, She didn't go through with it?. The Black Panther is the most powerful person in the most powerful nation on the surface, but She has no allies. Now, She has empathy for the people of Talokan. With this alliance, Talokan will be stronger than ever. **The surface world will come for Wakanda, and Wakanda will turn to Us. Trust me!***

(Coogler, 2022, 02.24.06 - 02.25.20)



Figure 10. Conversation between Namor and Talokan's

The union between Talokan and Wakanda, as articulated by Namor, particularly in the context of postcolonial ecocriticism and the struggle for sovereignty over natural resources. Talokan, an underwater civilization deeply connected to its environment, and Wakanda, a hidden African nation rich in vibranium, both resist imperialist exploitation. Namor's dialogue highlights how their alliance is not merely political but ecological, recognizing mutual survival against the surface world's inevitable intrusion. The "union" of these two powerful yet isolated nations reshape the balance of power, reinforcing an ecocritical perspective where indigenous knowledge and environmental stewardship stand against global capitalist forces. Namor's strategic vision where Wakanda, lacking allies, will turn to Talokan suggests that their ecological and geopolitical fates are intertwined, making Talokan stronger through shared resistance.

CONCLUSSION AND SUGGESTION

Conclusion

This study critically explored the representation of ecological and cultural dynamics through the lens of ecocriticism in *Black Panther: Wakanda Forever* (2022), focusing on Vibranium as a symbolic and narrative centerpiece. It can be concluded that the conflict surrounding Vibranium in *Black Panther: Wakanda Forever* is heavily influenced by its ecological and cultural significance to the civilizations that possess it. Vibranium is portrayed not merely as a technological element but as a natural resource deeply connected to the environment and cultural identity of Wakanda and Talokan. The concept of ecocriticism reveals how nature and culture interact through this resource. Vibranium becomes a symbol of ecological integration when it is used in harmony with nature to build sustainable and advanced societies, as seen in both Wakanda's advanced civilization and Talokan's underwater kingdom. These portrayals emphasize how the natural environment, when respected and preserved, can coexist with progress and innovation.

Suggestion

This study can be used as a reference for analyzing ecocriticism in other forms of visual or literary media. Future research may explore similar themes, such as environmental conflict, natural resource exploitation, or cultural responses to ecological crises. This research applied Greg Garrard's (2023) Ecocriticism theory, which may also serve as a useful framework for readers and students interested in analyzing the relationship between nature, culture, and media. Additionally, other aspects of *Black Panther: Wakanda Forever*, such as postcolonialism, feminist ecocriticism, or indigenous representation, can also be analysed to provide a broader understanding of the film's layered narratives.

ABOUT THE AUTHOR

Huzairon is an English Literature student at the University of Bangka Belitung. He was born in Rajik on May 24, 2001. His friends usually call him Iron. He enjoys spending his free time playing badminton, hanging around with friends, and exploring photography. He is also active on social media and likes to share moments from his daily life. Besides his hobbies, Iron is known for being friendly and easy to get along with, often participating in campus activities and creative green projects.

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