

EXPLORING PROMINENCE OF INDIGENOUS NARRATIVES AND DOCUMENTARY ACTIVISM IN EXPOSING THE POLITICS OF GREEN COLONIALISM IN ANGRY INUK (2016): AN ECOCINEMATIC STUDY

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DOI: <https://doi.org/10.5281/zenodo.16596453>

Received	Revised	Accepted	Published
29 March, 2025	30 June, 2025	15 July, 2025	30 July, 2025

ABSTRACT

The research analyses *Angry Inuk* (2016), a documentary by Inuk filmmaker, Alethea Arnaquq-Baril. The study explores the significance of truthful representation of Indigenous narratives of Inuit through Ecocinematic films, specifically documentaries. The research examines the adverse effects of misleading representation of Inuit knowledge, culture and practices like seal-hunting as brutal and ecologically threatening in mainstream Western media. The study investigates that green colonialism is a digitalized or cinematic version of settler colonialism. The research focuses on activist engagement of documentary in gaining visual sovereignty and strengthening the Indigenous narrative. The study employs Salma Monani's contemporary theoretical perspective of Indigenous Ecocinema. Monani's critical framework accelerates the deeper exploration of impactful visuals, narration and themes of the film. It unveils the reality of Western profit-driven animal rights organizations, like PETA, Greenpeace and IFWA, that merely intend to exploit Indigenous communities through bans on their ecologically sustainable practices. The study analyzes Arnaquq-Baril's cinematic journey of Inuit survivance and resistance against culturally prejudiced dominant narratives. The research aims to accelerate more Ecocinematic explorations of films that represent the true image of Indigenous communities and their contribution to ongoing discussions on ecological sustainability. The study aims for more inclusive and global policy-making addressing digital colonialism like green colonialism by unveiling organizations working against Indigenous communities under the guise of welfare and education. The research implies that in future any decision regarding Indigenous communities must be taken with accurate knowledge, giving right of counter discussion to the Indigenous people to defend themselves in order to save lives of people from an era of depression, facing long lasting drastic repercussions.

Keywords: Indigenous Ecocinema, *Angry Inuk*, Alethea Arnaquq-Baril, Salma Monani, Documentary, Green Colonialism..

INTRODUCTION

1.1 Background of the Study

Ecocinema is rapidly expanding and diversifying the contemporary research paradigm. It is often perceived as a sub-branch of ecocriticism. Ecocinema studies is often termed as "green film criticism," or "eco-film criticism". The field has witnessed significant development only over the past two decades. (Chu, 2017). It is an interdisciplinary area that engages with ecocriticism, critical animal studies, and environmental and climate change

studies. It focuses on the seminal role of films in raising environmental awareness and activism, mainly through genres; documentary, animation and sci-fi and horror. The theory of Ecocinema emerged as extension of ecocriticism into films with the publication of Scott MacDonald's article *Toward an Ecocinema* (2004). Ecocinema gained scholarly consolidation through its first anthology *Ecocinema Theory and Practice* (2012) by Stephen Rust, Salma Monani and Sean Cubitt. The first

volume of the book focused mostly on Western, mainstream narratives. The second edition *Ecocinema Theory and Practice 2* (2022) expanded the ecocinematic discourse. It included global concerns, incorporating contemporary, decolonial, feminist, queer, indigenous and other emerging narratives, theories and cinematic practices. The research analyses the role of films, mainly documentaries in representing indigenous narratives, environmental activism and ecological justice. The study centers on Indigenous Ecocinema, a critical and scholarly framework proposed by Salma Monani in her book *Indigenous Ecocinema: Decolonizing Media Environments* (2024). The research focuses on Monani's challenge to the Euro-Centric narratives that dominate mainstream environmental media. It highlights the inclusion of indigenous narratives, which are a fusion of ecological epistemologies, indigenous knowledge of land and decocinema. Decocinema is an innovative hybrid of two terms, decolonising and ecocinema. It refers to the colonial portrayal of indigenous communities as either passive subjects of nature or savages, exploiting nature. It is described as decolonising practice of indigenous scholars and filmmakers to combat the dominant Western mainstream narratives through indigenous storytelling, grounded in their indigeneity and geographical relations. (Monani, 2024).

The research substantiates the significance of documentary activism and contemporary documentary in Ecocinema and Indigenous Ecocinema. In the contemporary era, media and films are not employed merely as tools for entertainment but as powerful weapons for driving social change. Documentary activism is a subgenre of video activism. Video activism is implemented by the means of social media clips, livestreams, protest footage and non-fiction films, particularly contemporary documentaries. Contemporary documentary encompasses three major elements; media, crisis and democracy. Media, referring to the dimension of video activism, implies a tool for inspection of the surroundings. Crisis refers to significant shifts or disruption in society and democracy means demanding rights for marginalized communities. (Huang, 2016). The study particularly examines the impact of socio-

political role of documentary activism in highlighting the crisis of a society or country. The study evaluates the profound influence of contemporary documentary in cinema presented in *Contemporary Documentary* (2015) by Daniel Marcus and Selmin Kara. Documentaries, as a nonfiction film genre, have undergone significant change. In contemporary era, with the evolution of technology indigenous communities, utilising inclusive approach, address their complex issues like ethnicity, gender and political control. Indigenous communities adopt contemporary documentaries as activist agents to represent their indigenous narratives.

Angry Inuk (2016) is an impactful documentary directed by Alethea Arnaquq-Baril. She is a renowned Canadian filmmaker who has represented indigenous narratives of Inuit culture in her films. The film challenges dominant Western environmental narratives by exposing geopolitics of green colonialism through Western anti-seal hunting campaigns that have historically maligned Inuit practices. Arnaquq-Baril employed personal storytelling and activist engagement to present a significant Indigenous perspective that portrays seal hunting as not merely as a cultural tradition but also as an essential economic source for Inuit communities. The film primarily focuses on Indigenous sovereignty, resilience of Inuit community, and their resistance in the face of colonial and environmentalist oppression.

By highlighting Inuit voices, *Angry Inuk* negates stereotypes of Indigenous groups as passive victims or romanticized "noble savages" for nature. It defies the Western environmentalist narrative that often ignores truthful representation of socio-economic conditions of Indigenous communities. Arnaquq-Baril employs genres of video activism, particularly, documentary activism, social media activism and interviews in film. The activist engagement became a powerful weapon to unveil how animal rights campaigns having strong financial backing have drastically impacted Inuit livelihoods by targeting the global seal skin trade.

The film is a major contribution to ecocinema. It analyses how cinema meaningfully represents ecological relationships, environmental justice, and human-nature interconnections. *Angry*

Inuk aligns with indigenous ecocinema by highlighting the deep ecological epistemology embedded in Inuit culture and the environmental ethics illustrating their sustainable hunting practices. It critiques green colonialism embedded in mainstream Western environmental discourse. The film advocates for an inclusive, global and culturally sensitive environmentalism. Thus, *Angry Inuk*, verifying its role of documentary activism, not only effectively expresses Indigenous narratives but also reshapes our understanding of environmental activism and justice.

1.2 Research Objectives

1. To analyse Inuit survivance against seal-hunting ban in *Angry Inuk*.
2. To unravel green colonialism of profit-driven animal rights campaigns.
3. To examine the ways in which Arnaquq-Baril challenges mainstream Ecocinematic narrative through visual sovereignty.

1.3 Research Questions

1. In what ways Arnaquq-Baril's documentary analyses Inuit survivance against seal-hunting ban?
2. How does *Angry Inuk* expose the green colonialism of profit-driven animal rights campaigns?
3. How does Arnaquq-Baril challenge mainstream Ecocinematic narrative through visual sovereignty?

1.4 Research Significance

The research centers on indigenous narrative, documentary activism and geopolitics of green colonialism; topics that are central to contemporary humanities research. The study analyses the environmental narratives of Inuit community, an indigenous Canadian group. The research aims to contribute as a progressive research in the field of Ecocinema that accelerates the exploration of global, indigenous and underrepresented narratives through more films in future, which would ultimately expand the field of Ecocinema. It also highlights the urgency of policy making and actions against well funded Western campaigns that aim to suppress indigenous ecological knowledge under the face of green initiatives of developed countries.

Delimitation

The study analyzes the 2016 film *Angry Inuk*, through Ecocinematic lens, focusing on the indigenous narrative, indigenous ecological epistemologies and practices of Inuit community. The research examines how film subverts the dominant Western mainstream animal rights campaigns. While the film invites multiple theoretical readings, including Postcolonialism, Indigenous Futurisms, Ecocriticism, Environmental Justice and Critical Race Theory, this paper limits itself to Ecocinematic analysis to foreground the intersection of ecological crisis of indigenous people and its cinematic representation. The research focuses on thematic and visual symbolism in key scenes of film, excluding a detailed technical analysis of cinematic codes.

2 LITERATURE REVIEW

This section deals with the critical evaluation of the pre-existing scholarly work with reference to the scholarly analysis of *Angry Inuk*. The indigenous ecocinematic studies are currently being widely explored in the research paradigm. The theoretical aspects of Indigenous Ecocinema and documentary activism have been extensively explored through various dissertations and research articles but there are few analyses of contemporary documentaries through the Indigenous Ecocinematic approach.

Burelle (2020) analyzes that Arnaquq-Baril in *Angry Inuk* creates spaces of "visual sovereignty" that highlight Inuit "sensory agency," concepts addressed by scholars like Michelle Raheja (2010) and Dylan Robinson (2016). The film challenges the anti-sealing campaigns by Southern animal rights groups such as Greenpeace, PETA, and the International Fund for Animal Welfare (IFAW), which have misrepresented seal hunting as barbaric and inhumane indigenous practice. The campaigns intend to erase the ecological epistemologies of Inuit, who are practitioners of sustainable seal hunting from the ecological discourse. Rather than being a simple reaction, *Angry Inuk* reshapes these narratives through Inuit lens, reclaiming the cultural, economic, and environmental importance of Indigenous knowledge, like sealing, to Inuit communities. The film exposes

the politics of green colonialism of these campaigns, illustrating how they try to implement settler colonial power structures under the pretext of animal rights, like Aileen Moreton-Robinson labels it as “the white possessive” (Moreton-Robinson, 2015), and what Mark Rifkin mentioned as “settler common sense” (Rifkin, 2014). The film documents lived experiences, such as shared laughter during seal hunts, sensory feel of Arctic cold, or the shared joy of consuming all parts of a seal. It enacts expressions that portray cultural strength and exert emotional power. These elements produce complex, impactful indigenous counter-narratives to the monotonous outrage often employed by Western anti-sealer campaigns to manipulate public perception. (Burrelle, 2020).

Vanstone and Winston (2019) mention that a leading indigenous Māori filmmaker, Barry Barclay proposed the concept of Fourth Cinema in 2002 in his lecture Celebrating Fourth Cinema which later got published in 2003. He termed it as Indigenous Cinema (Barclay, 2003, p.7), differentiating it from Third Cinema introduced by American filmmakers, Solanas and Getino which challenged capitalist film conventions. Drawing from George Manuel’s “Fourth World” (Manuel and Posluns, 1974), Barclay emphasized the “interiority” of Indigenous filmmaking—spiritual, epistemological, and rooted in a communal worldview—rather than just its external features like ritual or land imagery (Barclay, 2003) He criticized settler technologies, such as the camera, for representing mainstream Western ideologies (Mita, 1992), yet affirmed Indigenous filmmakers could still successfully subvert such tools. Thomas King termed this essence as Indianess, a peculiar sensibility grounded in myth, harmony with nature, and collective cultural resistance (King, 2012). Neal McLeod analyses Indianess as the “true embodiment of Indigenous consciousness” that critiques and reclaims traditions (McLeod, 2014), while Kim Anderson’s model of resistance is based on elements of survival, identity, and future-making (Anderson, 2016). The radical spirituality and Indigenous poetics, mainly expressed by artists like Dana Claxton, challenge settler-colonial dominant discourses

and restore Indigenous episteme through visual sovereignty. *Angry Inuk* is a Fourth Cinema film. Even though *Angry Inuk* employs the style of a traditional investigative documentary, its true goal is the portrayal of Indigenous survivance, a hybrid of two terms, survival and strength. The film is a personal documentary as the director of *Angry Inuk*, Alethea Arnaquq-Baril appears in it, showing her passion for representing a true indigenous narrative. She envisions filmmaking as a powerful medium to preserve Inuit knowledge and culture, especially while elders who practiced Inuit culture are still alive to narrate their stories. (Vanstone and Winston, 2019).

Dyer (2024) examines that *Angry Inuk* claims that the right of Inuit people to trade seal products is justified, as it’s merely not for their own survival, but also as a significant element of their economic and cultural life. The film powerfully challenges the narrow, Eurocentric (Western) environmental knowledge, which often ignores or devalues Indigenous ecological knowledge and practices. The film skilfully illustrates how true ecological and economic sustainability requires a deeper critical comprehension, one that doesn’t solely focus on economic gains and accumulation but instead values life, ecological balance, and long-term well-being. Dyer’s main goal is to highlight that mainstream environmental films and science are still heavily influenced by Western perspective, which often excludes or misrepresents Indigenous knowledge. This led to a serious issue, that many of these mainstream Western films fail to create truly powerful or lasting environmental messages. (Dyer, 2024).

Monani (2022) describes Ecocinema studies as an evolving field that analyses the relationship between environment and cinema, questioning film’s engagement with ecological issues. Scholars in this field explore critical questions about film representation, production and distribution of the environmental discourse and impact on the planet. Monani highlights that the film *Her* (2013) is an example of ecocritical cinema. The film analyses Ecocritical questions about artificial intelligence, examining the blurring lines between virtual and real, mind and body, and human and non-human. The growth of ecocinema studies is

accelerated by novel technologies, and scholars' innovative application of various ecocritical approaches to films, including affect studies, infrastructure studies, and empirical ecocriticism, to examine how films impact viewers' environmental consciousness. (Monani, 2022).

Monani (2024) explores the concept of Indigenous place-making through the medium of the imagineNATIVE Film + Media Arts Festival, one of the world's most impactful Indigenous film festivals, held annually in Tkaronto (Toronto). It addresses how Indigenous identities are spiritually rooted in land, culture, and ancestral geography, not simply defined merely by ethnicity. When Indigenous filmmakers introduce themselves to audiences by mentioning their Nation, Clan, or responsibilities, they reaffirm an eternal or relational identity connected to land and community. This contrasts directly with settler colonial frameworks that often detach identity from the spatial and geographical notions. The festival is globally renowned as it is more than just an arena of artistic exhibition; it transforms into a meaningful location, a particular place where Indigenous social, cultural, and ecological values and practices are performed. Through a variety of films, ranging from documentaries to virtual reality, Indigenous storytellers reclaim culture, identity, disrupted geographies and narrate histories from a decolonial perspective. This aligns with the idea of d-ecocinema criticism, which integrates Indigenous ecological global perspectives with cinematic theory to subvert Euro-Western environmental narratives. As the festival has global reach through its digital platforms, it creates a transnational sense of Indigenous place-making, reinforcing community, memory, and belonging beyond divided colonial borders. (Monani, 2024).

3 RESEARCH METHODOLOGY

3.1 Research Design

This research employs qualitative approaches, visual, thematic analysis complemented with discourse analysis, implementing particular theoretical aspects of Indigenous Ecocinema. It employs academic propositions of Salma Monani to examine the reclamation of indigenous narrative, cultural and visual

sovereignty in *Angry Inuk*. Visual, thematic and discourse analysis is used to analyse how film, storyline, language, characters, themes and underlying meanings are represented within particular social, political, cultural and historical contexts in the film. The research paper utilizes convenience sampling to select particular scenes of the film to extract relevant instances of resisting green colonialism and protests against bans by reclaiming indigenous narrative, ecological sensibility of Inuit practices misrepresented by mainstream cinema.

3.2 Data Collection

The primary source of the study, *Angry Inuk*, is an activist documentary by Alethea Arnaquq-Baril. The film offers great illustrations for insightful exploration of the efforts of Inuit community in reasserting the truth of indigenous knowledge and practice, often misrepresented in mainstream cinema. The secondary sources of this research include pre-existing academic articles, journals, literary works and archival materials in the relevant research paradigm. The critical framework and scholarly aspects of Indigenous Ecocinema, represented by Salma Monani in her nonfiction work, *Indigenous Ecocinema: Decolonizing Media Environments* (2024) aids the deeper interpretation of the indigenous narrative of Inuit community, culture and resistance towards green colonialism, particularly protests against unjust bans on seal hunting.

3.3. Theoretical Framework

The research employs Indigenous Ecocinema, a critical framework proposed by Salma Monani in her nonfiction book *Indigenous Ecocinema: Decolonizing Media Environments* (2024). It offers a scholarly engagement of both ecocritical and film studies discourses by focusing on environmental narratives through Indigenous perspective. Monani builds on her earlier work to address that Indigenous Ecocinema is not merely a genre or aesthetic category but a critical methodology and culturally, socially and politically informed practice. It explores Indigenous epistemologies, geographical ontologies, and the visual sovereignty of Native communities. It analyses resistance of dominant colonial representations in Western

mainstream cinema that have erased or romanticized Indigenous relationships with the environment. Contrary to mainstream environmental films that often portray nature as a backdrop for human drama or crisis, Monani explains that Indigenous Ecocinema foregrounds reciprocal ecological relationships with land, non-human kinship, and ancestral responsibilities. These films subverts Western binaries of nature/culture and human/non-human, highlighting the exploration of relational ontology deeply embedded in Indigenous knowledge and practices.

The study centers on Monani's critical approach which draws on decolonial theory and Indigenous media studies frameworks to emphasize the importance of place-based storytelling. She argues that Indigenous Ecocinema often emerges from community-rooted production practices that challenge cultural erasure and exploitative Western filmmaking norms. The stories narrated in these films are not isolated narratives but are embedded in spiritual indigenous beliefs about land, history, memory, and ongoing struggles for sovereignty and environmental justice. Such cinema rejects the notion of universalist environmental discourse by countering it through culturally specific representation of Indigenous ecological knowledge and survival. As Monani supports the employment of testimonial aesthetics by Indigenous filmmakers to intricately blend oral traditions with visual storytelling to create significant films that serve as acts of resistance, representing progressive survivance of Indigenous communities. This fusion disrupts linear temporality, often incorporating cyclical and ancestral timeline. It utilises decolonized cinematic language that reclaims Indigenous narratives, temporal and spatial orientations.

One of Monani's key Ecocinematic contributions is her concept of "media environments," which critiques not just the content of films and media but its technological and industrial infrastructures. She urges scholars and audiences to consider how Indigenous filmmakers resist dominant Western media technologies to assert sovereignty over representation and storytelling. This also includes attention to modes and mediums of digital circulation and

audience engagement, recognizing how Indigenous Ecocinema often operates within community festivals, activist movements, or educational settings rather than profit-driven commercial film circuits.

The study also focuses on how Monani's work contributes to a broader decolonial shift in environmental humanities by highlighting Indigenous resistance to environmental degradation and green colonialism as inseparable from struggles against settler colonialism. The land, in this framework, is not represented as passive space to be preserved but a living, relational entity with legal, spiritual, and cultural significance. In this way films that fall under the category of Indigenous Ecocinema become powerful tools employed for cultural survival and environmental advocacy. Monani's theoretical framing of Indigenous Ecocinema reclaims cinematic space for Indigenous voices misrepresented in mainstream media, redefines environmentalism through Indigenous cosmologies. Her work serves as a critical framework and foundation for comprehending the ways in which Indigenous media can challenge colonial narratives and create new pathways for ecological thought grounded in Indigenous epistemologies, practices and survivance.

The research also employs the concept of documentary activism that examines the impact of documentaries in disseminating the Indigenous ecocritical narratives. It analyses the significance of documentary that is well-intentioned, backed by social responsibility and guided by ethical values. It highlights the activist role of such documentaries in raising awareness and addressing the narratives, marginalized, misrepresented and often entirely erased from the mainstream media. Documentary activism operates against green colonialism, the type of colonialism in which the dominant colonial power represents Indigenous communities as savages whose noble practices are harmful to the ecological stability of the universe, so they must be banned. Documentary activism brings into focus the significance Indigenous knowledge that strengthens ecological sensibility and peaceful nature of Indigenous communities that contributes to ecological stability.

4. Discussion and Analysis

Angry Inuk (2016) is Alethea Arnaquq-Baril's powerful documentary that represents the significance of inclusive approach of Indigenous Ecocinema which provides a cinematic platform to Indigenous narrative in contemporary media. It challenges dominant Western discourses about animal rights, environmentalism and ecological knowledge through a counter-narrative particularly in relation to the Inuit seal hunt. The documentary employs an Indigenous cinematic technique of visual sovereignty, which means vocalising Inuit voices and experiences, the film reclaims the right of Indigenous communities to speak for themselves and represent their own narratives, culture and realities. Arnaquq-Baril's first person narration adds transparency and collective emotional aspect to storytelling. The firsthand interviews, and culturally grounded visuals representing Inuit culture, *Angry Inuk* resists the misconceptions disseminated globally by international animal rights groups, exposing how these campaigns ignore the cultural, economic, and ecological importance of Indigenous knowledge and practices like seal hunting for Inuit survival. The film's narrative structure resists the victimhood and barbarian framing of Indigenous communities, instead portraying their agency, resilience, survivance, and deep ecological knowledge. Arnaquq-Baril's personal, emotional and scholarly involvement, both behind and in front of the camera, reinforces the documentary's activist engagement that Indigenous people must be given a platform and cinematic space where they can represent their true indigenous narratives. *Angry Inuk* is not just a documentary directed for entertainment; it is a transformative act of storytelling backed with purposeful agency that asserts Indigenous culture, identity, defends cultural practices, and reshapes what ethical environmentalism and ecological sustainability can look like from an Indigenous perspective. The film spans almost eight years from 2008 to 2016 in which Arnaquq-Baril captures the entire journey of survivance against seal-hunting bans.

4.1 Visual Sovereignty of Inuit Culture in *Angry Inuk*

Arnaquq-Baril's very masterfully, along with exposing green Colonialism, represents Inuit culture and their Indigenous narratives through effective employment of visual sovereignty. The research analyses that visual sovereignty contributes the most in bringing this documentary in the category of an Indigenous Ecocinematic film. Arnaquq-Baril creates space for the performance of Inuit culture with utmost honesty by adding personal and collective memories through narration, music and emotional pictures. The documentary opens with Arnaquq-Baril's herself appearing with the background of the Arctic Canadian region covered with snow. She narrates how seal hunting is the Indigenous practice of Inuit community, which is part of their identity, as she says:

"Some of my earliest memories are of seal hunting as a family. Peering out over the water... hoping for a seal to surface.' ♪♪(1:17-1:29 minutes)

Seal hunting is an indigenous practice of eating meat of Arctic marine animals, Seals as their primary food source, as a childhood pictures of Arnaquq-Baril's children and their mouths smeared with seal meat and blood and the happiness shining through their eyes shows how seal hunting is like a spiritual practice of securing cheap yet highly nutritious food. Arnaquq-Baril discusses happily about the picture with her friend,

"That's a proud Inuk photo. [laughter] Their grandfather used to come home with a seal and they were just like Huskies, dive right into the meat. No kidding. Everything was just like... - Head first apparently." (4:52-5:07 minutes)

Seal hunting is not just for the sake of eating seal meat, but it is their livelihood, they depend on seal hunting for their food, for their finances. This shows the ecological sustainability of Inuit Canadian community, who are living in harsh surroundings, covered with snow, bearing tough circumstances and tough time to earn a living. But the survivance of Inuit people allows them to win at life by using the free available resource, Seal, arctic marine animals, for their food and earnings. Arnaquq-Baril represents the skilfulness of Inuit people, how their men carefully and

patiently hunt seals and then cut their skin, eat their meat and use their skin, after processing them through the entire process of cleaning sealskin, removing oil and transforming it into spotless sealskins to prepare products like shawls, coats and jackets. As Arnaquq-Baril, while talking to her friend Aaju Peter, cheerfully tells her,

“When I came here, I learned how to work with sealskin. My mother-in-law was always sewing, and I wanted to learn how to work with sealskin. I was able to sell beautiful sealskin products. It allowed me to stay home and raise my children from home. I know a lot of Inuit like Aaju, who depend on sealskin sales for their livelihood. Our economic options are very few, so the sealskin market is extremely important to us.” (5:50-6:26 minutes)

Arnaquq-Baril also explains the process of Inuit involvement in the international economy by preparing sealskin products then selling them to the local market and ultimately to the international market.

“Since our hunters live in tiny remote communities and don’t necessarily speak English, the government of Nunavut arranges for a wildlife officer in each community to buy skins from hunters throughout the year. Then the government collects all the skins from all the communities and combines them for sale at international auction on the hunters’ behalf. This is how Inuit take part in the global commercial sealskin market. This allows us to continue our traditions and take part in the modern world. It was our main economy for over a hundred years.” (11:35-12:06 minutes)

This shows how this circle is ecologically sustainable, as they are not exploiting it uselessly like commercial or industrial farming of mainstream countries. They employ manual and low-tech ways of seal-hunting, utilising their ancestral indigenous and traditional ecological knowledge of animal migration and population circles to avoid overhunt. They use small snow machines with less carbon emissions unlike imported goods through air and sea transport which causes environmental degradation at high levels.

Another Inuit feature that is mentioned in the documentary is their unity and collective sense of survivance as when someone hunts more seal meat they invite people over dinners, where

they prepare seal meat, eat, talk and have fun. Arnaquq-Baril also states a nuanced Indigenous sensibility and temperament, that they are very calm in nature and show aggression in a very innovative manner. She believes their calm nature is often represented through romanticized notion, misrepresenting that they don’t react to the injustices done to them,

“Anti-sealing protests tend to be loud and confrontational, whereas Inuit anger is much quieter. In the old days, if someone upset you, then they’d take a turn with the drum and tease you back. It’s kind of like a modern day rap battle, but Inuk style, so more quiet and slow. [drum beating] You’d go back and forth until laughter replaced the tension. And if you lost your temper, you’d lose the battle because losing your temper can be a sign of a guilty conscience. The song battles are long gone, but we still try to stay calm and reasonable when we’re upset.” (7:51-8:33 minutes)

These scenes portray indigenous culture of the Canadian Inuit community. These visuals contribute to the cultural and visual sovereignty of Inuit tribes.

4.2 Inuit Survivance Against Seal-Hunting Ban in Angry Inuk

Arnaquq-Baril portrays the survival of Inuit people, their resilience against harsh circumstances, against green colonialism. Green colonialism is simply a digitalized version of settler colonialism. Bans, cultural prejudice and marginalization are aspects of green Colonialism. Arnaquq-Baril honestly provides factual details of how the ban of seal hunting drastically impacted their lives. She explains that Inuit people already had very few economic sources but the ban on seal-hunting in the 1960s drastically affected sealskin trades and their lives, since seal-hunting was their main economy for over a hundred years.

“Our economic options are very few, so the sealskin market is extremely important to us. Unfortunately, we have fewer and fewer places to sell our products because animal groups have been fighting since the 1960s to shut down the sealskin trade.” (6:23-6:37 minutes)

Arnaquq-Baril mentions that international highly funded animal rights organizations like Greenpeace demanded an entire ban on seal-hunting disregarding seal hunting as their

major economy and its harsh effects on people's lives. Their economy crashed, their livelihood destroyed but still Inuit people stayed ready to fight against these bans. Arnaquq-Baril labels the aftermath of seal ban as The Great Depression era for Inuit community.

"Greenpeace, the International Fund for Animal Welfare and other groups put out intense anti-sealing campaigns throughout the 1970s and 80s. As a result, in 1983, the European Union banned products made from white coat harp seal pups. Even though the legislation only targeted one type of sealskin that we don't even sell, the campaigns ruined the reputation for all types of sealskin. And the whole market crashed immediately. It was our Great Depression." (12:20-12:53 minutes)

To give factual details, Arnaquq-Baril records lived experiences of different people. She especially travels to meet Lasaloosie, an old man who experienced the aftermath of bans, in the midst of harsh weather. Arnaquq-Baril mentions details of weather conditions to give factual information, which shows her research and documentary activism. She meets the old man on a February day at minus 32°C to record his experiences. This shows Arnaquq-Baril's efforts to present truthful details of impacts of seal hunting bans and its impact upon indigenous people. It also refers to the aspect that in the field of Ecocinema, even dominant cinema or documentaries, mainly ones that are backed by some profit-driven organisations, present faulty narratives.

"The 83 ban was a life-altering event for Inuit. I grew up in the aftermath. ♪♪ [chuckling]♪♪ Suicide was once a rare thing in our communities. But as a result of the trauma from residential school abuse, forestry locations and other destructive government policies, Inuit began taking their own lives at alarming rates in the 1970s. When the ban hit in 83, it was yet another layer of stress on our communities, causing widespread hunger and hardship. Within a year, our suicide rate spiked even higher and have been among the worst in the world ever since. To this day, we're still working to undo the damage." (15:22- 16:11 minutes)

4.3 Exposing Green Colonialism of Profit-Driven Animal Rights Campaigns

Arnaquq-Baril's one of the major motives is to expose the reality of profit-driven animal rights

campaigns like Greenpeace, IFAW and Peta and dominant mainstream Cinema and film industry, mainly reality shows. She unravels how the mainstream cinema and media employing Green Colonialism strategies perform cultural prejudice against Indigenous communities like Inuit people by banning their indigenous practices, labelling their indigenous knowledge as irrational and representing indigenous people as savages, brutal and a threat to ecological stability. To unveil the green colonialism, Arnaquq-Baril, her friend Aaju Peter and Inuit youth they all collectively challenge the stance of mainstream media, policy makers and parliamentarians through peaceful protests, digital activism through social media platforms like Facebook, twitter, YouTube and print media like using pamphlets, boards, billboards and slogans.

Arnaquq-Baril states right at the start of the documentary that indigenous people must collectively fight against the ban, to stop cultural prejudice as she mentions that Inuit people are not a threat to ecological stability intact, they are guardians of this earth. The people who have sacred sensitivity towards land.

"We have to stop the cultural prejudice that is imposed on us. We have to listen to the people who have been the guardians of this earth." (0:48-0:55 minutes)

Arnaquq-Baril while showing a photo of her children, eating seal meat, to her friend she mentions the sanctity of indigenous practices and knowledge. She rejects the prejudices of mainstream media and their cold behaviour by stating such a powerful line which exposes the Western privilege and white education that whatever for them is scary, irrational or incomprehensible, they try to suppress it. She explains that seal-hunting might be scary to them but it is a spiritual practice of their indigenous culture which assures their identity. It would be scary in any other culture. So cute, but to us it's like, Very cute. [laughter] (5:08-5:13 minutes)

Arnaquq-Baril mentions her rationale behind this documentary activism. She states that she wants to expose the simulated representations of mainstream cinema and media, how they portray seal hunting as a brutal act which is threatening to ecological stability. She exposes

how they spread misinformation driven by their agendas of green colonialism and indigenous cultural erasure. This also shows the hypnotic role of cinema and media in disseminating fake news and prejudiced information.

“I wanted to make this film because it bothered me when I saw animal welfare groups portray seal hunting as an evil and greedy thing. The images and statements they put out don’t reflect the seal hunting I know. They don’t even mention Inuit.” (5:19-5:34 minutes)

Arnaquq-Baril unveils the hypocrisy and propaganda of mainstream media and profit-driven animal welfare organisations who reject the nuanced realities and diversity of indigenous communities. They try to enforce people by presenting seal hunting as in human practice but their only agenda is to ban the trade of sealskin, to crash the economic progress and stability of indigenous communities.

“Anti-sealing campaigns focus almost entirely on the spring hunt around Newfoundland and the Gulf of Saint Lawrence in Southern Canada. They try to convince everyone that this hunt is cruel and inhumane, and that the problems with it are unfixable. They argue that the only way to address their concerns is to totally ban trade in sealskin. But regardless of how you feel about that hunt, most seal hunters in Canada and the world are actually Inuit. We hunt seals all around the Canadian Arctic, as well as Alaska, Greenland and Russia. But animal groups make it sound like sealskins all come from that one spring hunt in the South of Canada. They call it “The Canadian Seal Hunt”. Or even just “The Seal Hunt”. Which completely fails to acknowledge that Inuit are an important part of the sealskin market. We need to remind the world we exist. But it’s difficult to get our message heard because anti-sealing protests tend to be loud and confrontational.” (6:44- 7:51 minutes)

Due to constant struggles of Inuit community, the sealskin trade started gaining back the economic stability but the animal rights campaigns, who are just busy in gaining donations in the name of animal welfare, took a drastic step to enforce EU (European Union) to put complete ban on all types of sealskins, meat and oil. But they try to mislead ordinary people by putting some exceptions but

Arnaquq-Baril reveals the truth of these fake exceptions.

The International Fund for Animal Welfare has a humongous inflatable seal balloon. And The Humane Society International set up a jumbo TV with anti-sealing ads. You’re not in favour of the ban on seals? But in the legislation that we will vote at noon, there is an exception for Inuit people so they can go on; it’s for their personal use. With killing seals. And that’s the only exception to preserve the people of the Inuit. For me the exception is of no use because once the commercial hunt goes down, once the price goes down, we won’t—he won’t be able to make any money off the seals on which he depends, and on which he and his wife depend. So whether the exception is there or not, we are being affected without our word. (17:22-18:11 minutes)

Arnaquq-Baril provides powerful visual records of the misleading misinformed digitalisation, while Aaju and her indigenous fellow travel to EU to resist the ban they witness the misleading schemes of animal rights campaigners, how they are trying to complete people to think of seal hunting as barbaric by giving white baby sea dolls to the attendants, using images of seals that are banned since thirty years by showing them as Inuit seals.

Aaju and the hunters are handing out pamphlets and standing right beside them are anti-sealing campaigners handing out little white baby seal dolls. I’ll get it for my granddaughter in America. It’s been illegal to hunt white coats in Canada for 30 years now. But they keep using images of them deliberately misleading the public.(18:54-19:14 minutes)

Arnaquq-Baril states are very tragic and disheartened events, how Inuit people despite their presence in the parliament, we’re not given a chance to defend their rights. This shows the deprivation of freedom of expression of indigenous communities in mainstream media and how they are represented to the world through Western lens.

“These are huge organizations with so much money to spread misinformation. And here we are, with no resources to fight it. [applause and announcement] As we wait for the parliamentarians to vote, we can see how few of them we’ve been able to reach. It’s us versus the little white seal dolls and we see a lot of dolls in

the room. [announcements in foreign language] ♪♪ Since no one thought to ask Inuit to be a part of the discussion, we didn't stand a chance of stopping this ban from happening." (19:27-20:27 minute)

Arnaquq-Baril reveals the reality of these people through the instances when the Inuit people gather in Toronto on March 13th, 2013 for a peaceful counter-protest against animal rights campaigners, but they don't even show up, then Arnaquq-Baril arranges social media meetings with many people from mainstream media but they don't respond to her requests, all these actions reveal how mainstream media runs afar from having meetings, confrontations and negotiations. This shows how they act like settler colonialism, not even listening to Indigenous narratives and perspectives, just imposing their rules and bans. It also unveils their efforts to have immeasurable space and gaps between indigenous and mainstream regions even in the global world.

5. Conclusion and Recommendations

The research explores Arnaquq-Baril's masterpiece, a powerful documentary, *Angry Inuk* through Salma Monani's critical framework of Indigenous Ecocinema. The study exposes the Green Colonialism of mainstream media, how they exploit indigenous communities, in order to erase their culture, identity, to prove their indigenous and ecological knowledge and practices like seal hunting as irrational and inhumane. The research analyses how Arnaquq-Baril's documentary, through factual details, visual sovereignty, interviews of indigenous people and their lived experiences, acts as an activist documentary that courageously busts the misrepresentations, misleading and mythical details of Inuit culture. This research and its theoretical framework of Indigenous Ecocinema can be utilised in future research to explore more indigenous narratives, to represent counter-narratives and to expose the profit-driven organisations and campaigns of mainstream media.

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