

Postcolonialism towards The Osage in *Killers of The Flower Moon* 2023

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Abstract

The Movie Killers of the Flower Moon (2023) offers a powerful lens through which to examine the Osage Nation's postcolonial experiences. This analysis explores the film's depiction of colonialism's historical impact on the Osage, focusing on identity representation and oppressive power dynamics through the lens of postcolonial theory, drawing on the works of Said and Fanon. It reveals how colonial narratives perpetuate stereotypes and economic exploitation while highlighting Osage resilience and their fight for justice and cultural recognition. This research emphasizes the need to amplify marginalized voices and address the enduring legacy of colonialism, particularly exploring the intersectionality of gender and its impact on Osage women within patriarchal and colonial systems. Through a qualitative analysis of the film's narrative and cinematic elements, this study aims to illuminate the complexities of identity, power, and representation in a postcolonial context, ultimately contributing to a greater understanding of the challenges the Osage continue to face in their pursuit of equity. By shedding light on these issues, the study contributes to a deeper appreciation of the challenges that the Osage people continue to face in their pursuit of justice and equity.

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INTRODUCTION

The film *Killers of the Flower Moon* (2023) provides a deep insight into the experiences and struggles of the Osage people in the context of postcolonial research. The film demonstrates the effects of colonialism and how historical narratives are often written from a perspective that ignores the voices of the people who have been colonized. This study aims to examine how the film depicts the history of the Osage and the effects of postcolonialism on them by focusing on representations of identity and oppressive power. A definition by Ronald J. Horvath sees colonialism as a form of domination - control by an individual or group over the territory and or behavior of another individual or group" (Ronald., 1972). Colonialism is clearly a means of expansion and in every sense a form of exploitation. Martin Scorsese's 2023 film, *Killers of the Flower Moon*, co-written with Eric Roth, adapts David Grann's book about the Osage

Nation in the early 20th century. A drama, history, and crime story, it portrays the tragic murders that plague the Osage after oil is discovered on their land, exposing them to exploitation and betrayal. The film depicts their fight for justice against a backdrop of corruption and the nascent FBI. In the early 20th century, the region had plenty of oil, which made it prosperous. However, their lives and culture were heavily influenced by the arrival of Europeans and the colonial policies that came with it. After the discovery of these natural resources, the Osage people, once prosperous thanks to the oil in their land, faced ongoing tragedy and betrayal. This film exemplifies postcolonialism by portraying the Osage Nation's struggle to retain their identity amid exploitation and cultural erasure following the discovery of oil. Prosperity brought violence and undermined their social fabric.

The study of postcolonialism broadly demonstrates the impact of colonialism and its agents on the lives of most formerly colonized countries, despite its achievements. Colonial influence still remains in almost every aspect of former colonial societies. The second use of the term "Postcolonial" is more specific. Beginning in the late 1970s and early 1980s, a field of academic study emerged, largely associated with literary studies, called "Postcolonial studies." While acknowledging a shared heritage and being indebted to earlier critically reflective practitioners and postcolonial political thinkers such as Fanon and Gandhi, this new generation of theorists most often understood their project as entering a new and different era, where Instead of thinking of postcolonialism or exclusively as a form of historical periodization, these thinkers began to use the term to also refer to modes of theoretical analysis (Nichols, 2010). Writing in the 1950s, Fanon saw revolution as ubiquitous, an era where capitalism was besieged by a global revolutionary tide and colonized masses felt newly empowered (Gilly, 1965, pp. 1-21). This contrasted sharply with the 1890s, when Gandhi emerged in South Africa. Then, imperialism and colonialism reigned supreme; the British Empire, at its zenith, seemed unassailable. Its victims, however, ironically observed that the sun never set on the Empire because it feared the English. As Fanon later recognized, the oppressive colonial systems of that time appeared "omnipotent" (Gilly, 1965).

Generally speaking, postcolonial theorists are more interested in what occurs after the process of decolonizing a colonial territory—like Algeria or India—than in the fight to do so. with contrast to direct anti-colonial resistance, they are more engaged with questions of immigration, mixed race, identity, representation, and diaspora. In this instance, it is the study of controlling mentalities that have existed in the modern West from the late 17th century and their impact on the emergence of racism, colonialism, imperialism, and contemporary neoliberalism.

The movie takes viewers through a complicated history, showing the tragedy of the Osage and how colonial systems of power influenced their oppression. The movie is from a postcolonial perspective and looks at how representations of the Osage people reflect the broader story of their struggle

against the erasure of their identity and human rights. In addition, postcolonial impressions can be seen in the Osage people's struggle to reclaim their narrative and fight for justice in response to the injustices they experienced. Through this research, it will explore how postcolonialism portrays the history of the Osage people in the movie "Killers of the Flower Moon 2023" and how postcolonialism has affected the Osage tribe in the context of the movie. By understanding these two aspects, one can better appreciate the complexity and depth of the story presented, as well as the challenges still faced by the Osage people in their efforts to overcome the legacy of colonialism.

In film does not only have narrative and figurative elements. Cinematic elements or commonly called visual language play an important role in conveying a message contained in a film (Sudarisman, 2016). The development of film is also inseparable from the results of modern collaboration that combines literature and media (Hanifah, 2024). In the production process of a film is very close to the social and economic environment, it is very possible for a film to display something unique and interesting to analyze. In analyzing a film requires us to respond deeply to the interaction between images, sounds and movements that are simultaneous on the screen. The presentation of the analysis in this journal is processed consciously so that it can invite the audience to become "cineliterate" (Petrie, 1999)

RESEARCH METHODOLOGY

This research uses a qualitative approach with a focus on text and context analysis (Sariosa, 2021). This approach was chosen because it allows researchers to explore the deeper meaning of the representation and impact of Postcolonialism in the movie Killers of the Flower Moon (2023) related to the Osage tribe, as well as how the drama formula is built in the movie. This qualitative approach help researchers understand nuances and complexities that cannot be captured through quantitative methods (Handoko Yudo, 2024). Using this methodology, an analysis of Killers of the Flower Moon 2023 can provide deep insights into how the film reflects and influences our understanding of history, culture, and social justice.

Every research has a specific purpose, which can be categorized in three general categories: discovery, substantiation, and development. Discovery indicates that the data collected is data that has never existed before. Proving means that the data obtained is used to prove the truth or doubt about certain information or knowledge. Development means deepening and expanding existing knowledge (Sugiyono, 2013). Qualitative data analysis involves the process of understanding text and image data through segmentation and reorganization. This process is integrated with data collection and results writing, so analysis is often carried out in conjunction with other stages. In qualitative data analysis, inductive and deductive approaches are commonly used. The researcher builds patterns, categories and themes from the data inductively, then works back and forth between the themes and the database

until a comprehensive set of themes is formed. Deductively, the researcher then revisits the data to look for more evidence supporting the themes or determine if additional information is needed (Creswell, 2014). To achieve the research objectives, several data collection methods will be used. The researcher will analyze the narrative, visual, and symbolic elements in the entire film. The theoretical framework of Postcolonialism, including the theories of Edward Said and Franz Fanon, will be used to identify how films reflect or critique existing power structures. The research will also conduct case studies of specific historical events relevant to the theme of Postcolonialism and the Osage tribe, including analysis of events such as the takeover of Osage land and its impact on their cultural identity. There are also some themes relevant to feminism, but the film focuses more on broader historical and systemic issues, which may cause elements of gender and feminism to feel less integrated in the narrative.

Theoretical of Postcolonialism, Edward Said in his book *Orientalism* discusses how the West defines and represents the East (Asia and indigenous peoples) in ways that are often stereotypical and demeaning. In the context of this film, the representation of the Osage people by white individuals reflects a colonial view that is demeaning and exploitative. The film criticizes this view by giving voice to the Osage people and showing the complexity of their identity. Franz Fanon, in his works such as *Black Skin, White Masks*, examines the psychological impact of colonialism on colonized peoples. He highlighted how colonialism undermines identity and causes alienation. The movie depicts the struggle of the Osage people to maintain their identity amidst exploitation and violence, in line with Fanon's thoughts on the importance of postcolonial identity reconstruction.

Data analyze includes narrative, history, dialog, scenes, interactions between characters, and themes. To further analyze the film *Killers of the Flower Moon* (2023), the researcher uses an approach that can be understood from the point of view chosen as the basis when the analysis process is carried out. Data will be collected through observation and text analysis, and the results will be presented in a descriptive narrative that combines the results of each element analyzed. It is hoped that the results of this study will provide a better understanding of how *Killers of the Flower Moon* (2023) functions as a work of art and as a relevant social critique of the past and present. *Killers of the Flower Moon* 2023 provides rich insights into identity, justice, and representation, offering a nuanced perspective on historical events and their lasting impact. The film both tells a tragic story and raises awareness of critical issues facing the Osage and other indigenous peoples. Its sensitive and insightful approach fosters dialogue about justice, identity, and courage in the face of oppression, establishing it as a significant work for discussions on history and human rights. Traditionally, Westerns (and other films dealing with colonization) often frame resource extraction as a "civilizing" force, bringing progress and prosperity to a "primitive" land. *Killers of the Flower Moon* subverts this immediately. The oil gusher is not portrayed as a symbol of American ingenuity

and progress, but as a source of immense wealth falling into the hands of the Osage, whom the white settlers immediately begin plotting to exploit. The rapid, almost comical, montage of Osage people buying luxury goods highlights the sudden, disruptive nature of this wealth, making them vulnerable to manipulation. This directly challenges the idea that resource extraction inherently benefits Indigenous populations. It emphasizes the exploitation that followed instead.

In the movie *Killers of the Flower Moon* (2023), Several key scenes illuminate the story's core themes and symbols. The opening murder of an Osage member initiates a series of tragedies, underscoring the violence inflicted upon the community and establishing a dark, suspenseful atmosphere foreshadowing irreversible change. Subsequently, the FBI investigation, led by Tom White, depicts the initial pursuit of justice, contrasting the hope for legal recourse with the inadequacy of the existing system to protect the Osage people. Juxtaposed against the tragedy is a cultural gathering showcasing the vibrancy of Osage identity and traditions. This celebration highlights culture as a source of resilience and emphasizes the community's enduring strength despite the pervasive violence threatening their way of life.

The film explores the central theme of justice and injustice, depicting the Osage struggle for recognition and protection against a biased legal system. This systemic injustice underscores the challenges marginalized communities face against oppressive forces. Furthermore, the film emphasizes the importance of Osage identity and culture while illustrating the threats posed by exploitation and colonialism. The community's resilience in preserving their heritage serves as a testament to their unwavering cultural values despite immense adversity. Symbolically, oil represents both wealth and exploitation, triggering the tragedy that devastates the Osage. The engagement ring, typically signifying love and commitment, embodies loss and betrayal amidst heartbreaking events. The Osage flag stands as a potent symbol of cultural identity and pride, affirming the importance of their heritage and existence in the face of existential threats.

RESULT AND DISCUSSION

Postcolonialism is a theory that examines the impact of colonialism and its legacy from the post-World War II era to the present, with a focus on socio-political aspects. It also explores literary forms and cultural perspectives related to the aftermath of colonialism. Frantz Fanon argues that colonialism's enduring legacy profoundly shapes the identity of colonized peoples, asserting that even liberation cannot fully erase its impact due to the historical ties forged between colonizer and colonized (Hilton, 2011). Edward Said, in his book *Orientalism* (1978), describes how the West constructs negative images and stereotypes about the East. This analysis helps in understanding how outsiders perceive the Osage people in the movie. In this case, researchers found several previous studies that were relevant to the research that the researchers conducted. These

studies are in the form of books and journal articles. These studies are a sign that this kind of research has been applied. The first book by (Wasgatt, 2018) entitled "Postcolonialism in Aladdin" In the book "The Student Theorist: An Open Handbook of Collective College Theory," the section on "Postcolonialism in Aladdin" discusses how the animated film "Aladdin" reflects and reinforces several postcolonial themes. The movie is often perceived as showing 6 negative stereotypes of Middle Eastern culture, which can contribute to misconceptions about the society. Overall, the book's writing invites readers to be critical of the way movies like "Aladdin" present stories and characters that can influence audiences' perceptions of different cultures.

The concepts of cultural representation, power, and identity reveal how the Osage people are portrayed and treated in the film, as well as the importance of examining the narratives formed and their impact on marginalized communities. The movie *Killers of the Flower Moon* (2023) not only depicts a historical tragedy, but also highlights the struggle for justice and recognition of cultural identity. The film serves as a reminder of the lingering effects of colonialism and the importance of giving voice to indigenous peoples in historical narratives. Culture, which includes meanings, values, traditions and practices, reflects and shapes a range of social relations, including those rooted in gender, class, origin, religion and ethnicity.

Derived from the Latin "colonus" (settler), the term "colony" informs postcolonialism, which examines the representation of ethnicity, race, culture, and identity after colonial rule. Colonialism, viewed as a dehumanizing force that reshaped history and culture, particularly through language, significantly impacted India. British colonialism, for example, influenced India's administration, economy, and social structures by introducing English as a medium for education and governance, displacing Hindi in trade, commerce, and technology. Films can generally be categorized into narrative elements and cinematic elements. Narrative elements include character, plot, theme, setting, and dialog. Characters play an important role in conveying issues and events, while plot organizes and directs the storyline. Freytag's Pyramid, which illustrates narrative structure, is often used in the analysis of dramatic works to show how the story progresses from exposition to resolution. Freytag's Pyramid, created by German writer Gustav Freytag, visually represents narrative structure and is commonly used in the analysis of dramatic works. The Freytag Pyramid structure draws from two ancient sources: Aristotle's poetry, which identifies a three-act triangular structure for drama, and Horace's "Ars Poetica," which extends this to five acts. Many myths illustrating the "hero's journey" and the plays of William Shakespeare also adhere to this five-act framework. It comprises five key elements :

Exposition, The introduction is the initial part of the plot, where the reader or audience is introduced to the background of the story, the main characters, and the atmosphere of the story. The introduction aims to give the reader or audience an understanding of the context of the story to follow.

The term "*instinct accident*" is uncommon in film and literary studies, which may lead to confusion. However, you can refer to broader concepts such as "accident" or "unexpected incident" in a narrative. This unexpected disturbance complicates the character's pursuit of their goal, driving their actions for the rest of the story.

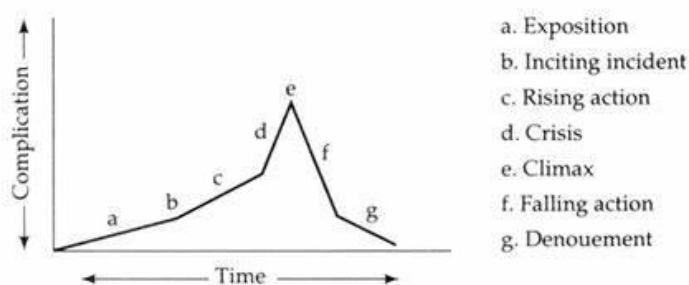
Rising action is a fundamental aspect of storytelling and literature, encompassing the plot's progression toward the climax, where tension and conflict escalate through a series of events. This phase introduces relevant incidents that build suspense and engage the audience.

Conflict is part of the plot where there is a conflict or problem faced by the main characters. Conflicts can be internal conflicts within characters or external conflicts between characters in the story. Conflict is one of the elements that make a story interesting, because readers or viewers will be curious about how the characters face and resolve the conflict.

The climax is the culmination of the storyline, where the conflict reaches its hottest point. The climax is usually the most tense and exciting part of the story, where the main characters face a difficult situation and have to make important decisions. The climax is also the turning point in the story, where everything begins to change.

The Falling Action is often the most challenging part to write. The author must resolve loose ends from the main conflict, delve into broader themes, and guide the story toward resolution while maintaining focus on the climax and its aftermath. While rising action leads the story away from "normal," falling action signifies a return to a "new normal," even though they manifest differently. Additionally, the story must remain engaging for the reader. In the falling action, it's essential to expand on the story's world, its mysteries, and any elements that enhance its appeal.

Denouement is the final part of the plot, where the conflict is resolved and the story reaches an end point. The resolution can be a satisfactory resolution or a surprising resolution. Either way, the resolution should give satisfaction to the reader or audience.



Picture 1 Freytag Pyramid

The three-act structure is a narrative framework commonly used in storytelling, particularly in film and literature. It divides a story into three distinct parts. Some consider it essential not just for film and drama, but for all forms of narrative throughout history. Authors of alternative structures argue

that not every film, let alone every good film, adheres to the classical three-act pattern. According to (Cooper, 2015, p. 5). the usual long-form or feature movie, has a definite set of qualities beyond its physical length. There are particular expectations of character, complexity of plot, presence of a subplot or secondary storyline, and a particular structure (three-act structure).

Act I (Setup), This act introduces the main characters, establishes the setting, and presents the central conflict. It typically concludes with a significant event that thrusts the protagonist into the story's main action.

Act II (Confrontation), which is the second act, further develops the conflict, presenting obstacles that the protagonist must confront. It often features a midpoint that raises the stakes, leading to a climax where the main conflict peaks.

Act III (Resolution), The final act resolves the conflict and addresses the repercussions of the climax, providing closure for the characters and hinting at their futures.

The film was released in 2023 and was directed by Martin Scorsese, who also wrote the screenplay with Eric Roth. The history of the Osage tribe in this film is adapted from David Grann's book *Killers of the Flower Moon: The Osage Murders and the Birth of the FBI* 2021. some of the main characters in the film are: The film examines the power dynamics between the Osage tribe and the white community, revealing the structural injustices faced by indigenous populations. The film criticizes corruption in the legal system and its failure to serve the interests of dominant groups, often at the expense of justice for indigenous people. In a postcolonial context, power structures and injustice are intertwined, reflecting the struggle of communities to overcome colonial legacies and establish social justice. Through the postcolonial established by Said (1978) and Fanon (1967), the film *Killers of the Flower Moon* (2023) can be analyzed to understand the

Table 1. Main Characters in Film

Actor :	Figure :
1. Leonardo DiCaprio	Ernest Burkhart
2. Robert De Niro	William Hale
3. Lily Gladstone	Mollie Burkhart
4. Tantoo Cardinal	Lizzie Q
5. Jesse Plemons	Tom White

The origins of the Osage tribe have a long history that began before the United States became the superpower it is today. Starting from European colonies such as England, Spain, the Netherlands, and France, America gradually became a prosperous country. The nation eventually gained influence

around the world. Consisting of European colonies, the country developed into a great nation that was respected by the world. This was based on President Monroe's speech which stated that any attempt by a country to expand its political system in any part of the world was considered a danger to peace and safety (Olsen, 2004). While the United States and the Soviet Union were once friends, their relationship now turned into adversaries as they spread Communist and Liberal ideologies around the world. The United States was still weak due to various problems and turmoil at home, practicing closed-door politics for its country. However, given the developments in Europe, where the Soviet Union continued to spread its wings and tried to influence weak countries with its communism, this was certainly a threat to the United States. This conflict was fueled by an ideological competition for dominance, with each country trying to strengthen its position as the world's greatest power. European colonization of North America from the early 17th century to the Thirteen Colonies' arrival following the American Revolutionary War is covered in the United States' colonial history. The late 16th century saw the start of significant colonization efforts in North America by Great Britain, the Kingdom of France, the Spanish Empire, and the Dutch Republic. Early immigrants had terrible mortality rates, and some of their endeavors were completely abandoned. One of these was Roanoke, the Lost English Colony. farmers, indentured servants, merchants, and a small number of nobles were among the social and religious groupings that made up the European settlers. Settlers in the colonies that would become the United States in 1776 included the Dutch in New Netherland, the Swedes and Finns in New Sweden, English Quakers in Pennsylvania, English Puritans in New England, Virginian Cavaliers, English Catholics and Protestant Nonconformists in Maryland, the "worthy poor" in Georgia, Germans in the mid-Atlantic colonies, and Ulster Scots in the Appalachian Mountains. All of these groups became part of the United States when the country gained independence in 1776. Linguists and Anthropologists say that Indians have been around for more than 20,000 years. Starting with the arrival of Europeans in the 16th century, they thought they were arriving in India (Asia), so they mistakenly called the indigenous people "Hindian" or "Indian." Indian are uniquely Mongoloid in stature, with straight black hair, reddish-brown skin, black eyes, hairless bodies, prominent cheekbones, and generally broad faces.

The first Indian tribe known as the Adenan began to spread in the Americas in 600 BC. The people of the Adenan tribe came from North America who suddenly arrived in what is now the United States. They began making forts and coffins out of clay. Some monuments from that time have the shape of snakes or birds. Until recently, it is likely that these monuments were used for religious purposes. The Adenan tribe appears to have dispersed into several groups that were collectively called the Hopewell Tribe. The remains of thousands of ancient monuments still stand in Southern Ohio, where one of their most important cultural centers is found: *Hopewell Culture National*

Historical Park. The Hopewell were considered to be accomplished traders and used a wide variety of objects. Around A.D. 500, the Hopewell and Adenan gradually disappeared, paving the way for the Mississippi people or temple monument culture to move in. During Missouri's early development, the most dominant tribal group was known as *Wah-Zha-Zhe*, which actually comes from the name of one of its regions, "*Water People*." At first, the tribal group as a whole was known as *Ni-U-Ko'n-Ska*, which means "*People of the Central Waters*." Later Europeans called them Osage Indians who roamed the waterways.



Picture 2. Killers of the flower moon 2023 at (02.52) Source. AppleTv+



Picture 3. Killers of the flower moon 2023 at (03.12) Source. AppleTv+



Picture 4. Killers Of the flower moon 2023 at (01.53.34) Source. AppleTv+



Picture 5. Killers Of the Flower moon 2023 at (01.58.07) Source. AppleTv+

The scene shows that the Osage tribe has an abundance of natural resources where they live. The abundance of oil enjoyed by the Osage tribe is due to a combination of factors: a strategic geographic location in oil-rich Oklahoma, legal reforms that give them control over oil revenues, negotiation of favorable agreements with the government, and an effective management system for managing wealth and building community infrastructure. Through a combination of these factors, the Osage tribe has been able to experience a period of significant economic abundance thanks to the oil resources in their land.

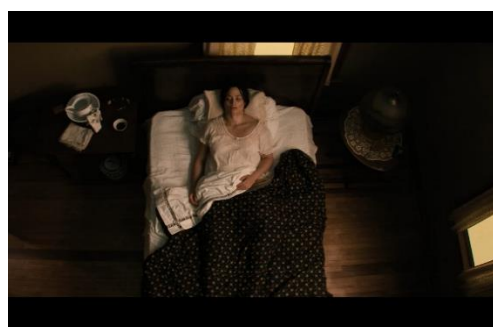
The Osage tribe, which originally inhabited the Ohio and Mississippi river valleys, was forcibly relocated to a place in central Oklahoma by the US government in the late 19th century. The Osage were Native Americans who lived in the Ohio and Mississippi river valleys. At the end of the 19th century, the US government forcibly moved them west to a reservation in what became

central Oklahoma. The murder of the Osage tribe triggered by the oil wealth in Oklahoma in the 1920s, this scene encapsulates the film's core theme of resource exploitation and injustice. The expression of the Osage woman named Mollie conveys the deep despair, anger, and immense suffering of her tribe, a sentiment reinforced by the urgency implied by her tone. The visual contrast between her traditional dress and the formal attire of the white men underscores the imbalance of power between them. His please, marked by the word *"So many Osage are killed for the oil money. Please."* expresses both desperation and hope for intervention against the ongoing violence. The scene powerfully introduces the postcolonial theme of economic exploitation and oppression of the Osage tribe by greedy white individuals and institutions, signaling the film's exploration of the devastating impact of colonialism.

Beyond economic exploitation and violence, the film powerfully depicts how colonialism erodes indigenous cultures, identities, and mental health, leaving a legacy of systemic injustice and trauma. Rooted in the Osage Nation's historical struggle for justice, the film underscores the urgent need to address colonialism's lasting impact and ensure equity for indigenous communities. The Osage Nation's development occurred within the context of settler colonialism, a "land-centered project" (Wolfe, 2006) aimed to dispossess Indigenous peoples like the Osage from their territories. The film does not explicitly promote feminism, but instead highlights how patriarchy and colonialism create violence and injustice against Osage women, while demonstrating their resilience. Further analysis needs to consider the intersectionality and limitations of the representation of women in this film.



Picture 6. *Killers of The Flower moon* 2023 at (01.57.09). Soucre. AppleTv+



Picture 7. *Killers of the Flower Moon* 2023 at (02.01.08). Source. AppleTv+

In the scene, the line "It's just to slow her down" implies an attempt to control or manipulate an Osage woman. This reflects a broader dynamic in which women are victimized through subtle forms of control by powerful men, actions that, while not overtly violent, are detrimental to their progress and freedom, suggesting that there is intent behind seemingly innocuous actions to damage or slow down one's progress. This inequality creates disparities between men and women. (Wollstonecraft, 1989) argued, freedom is essential for wisdom, and its absence in women hinders societal progress. Postcolonialism and feminism complement each other in analyzing identity,

power and oppression. Postcolonialism emphasizes the complexity of identity (race, ethnicity, class), while feminism adds a gender dimension. Intersectional analysis allows for a deeper understanding of the interaction of different forms of oppression, particularly how women's or marginalized experiences are affected by colonial and patriarchal factors.

Killers of the Flower Moon depicts the historical tragedy of the Osage people while also raising contemporary social and political issues, prompting reflection on exploitation, injustice, and the preservation of cultural identity. The movie invites viewers to reflect on the impact of exploitation, injustice, and the importance of preserving cultural identity. such as the following themes:

Table 2. Analysis and Theme *Killers of The Flower Moon* 2023

Theme 1	Analysis
Justice and Injustice	The FBI's investigation, led by Tom White, highlights the legal system's impotence. While the FBI gathers evidence and interviews witnesses, obstacles such as local residents' fear of reprisal impede the pursuit of justice. This underscores the legal system's failure to protect the Osage people, long vulnerable to exploitation and violence. The film demonstrates that even with official investigations, systemic injustice prevents the legal system from delivering justice to marginalized communities.
Theme 2	Analysis
Cultural Identity	Osage cultural celebrations powerfully showcase their rich identity and traditions, providing a stark contrast to the violence they endure. These scenes, filled with music, dance, and rituals, highlight the community's strength in preserving their heritage against external threats. The vibrant celebrations serve as a reminder of the Osage people's resilience and the tragedy they faced, deepening the emotional impact of the film. By emphasizing these traditions, the film educates audiences and underscores the vital importance of cultural identity as a source of strength and perseverance amidst struggle.
Theme 3	Analysis
Exploitation and Power	White businessmen and community members exploited the Osage Nation's oil wealth through fraudulent and unethical means, seizing control of the resources. The Osage people, despite their land rights, suffered brutal exploitation, including murder and betrayal by their supposed guardians.

This study describes how the film *Killers of the Flower Moon* (2023) can be analyzed through the lens of postcolonialism, taking into account the theories of Edward Said and Franz Fanon. This includes the study of how colonial narratives shaped their identity and how the community struggled to reclaim their voice and rights. In the book (Said E. , 1978) discusses how the West

creates images of the Orient as a way to dominate and control Eastern territories and cultures. He argues that these representations shaped negative stereotypes and encouraged colonization. One of the most important books in postcolonial studies, it has influenced many scholars and thinkers in understanding the dynamics of knowledge, power and identity in colonial and postcolonial contexts. In Edward Said's approach, the representation of the Osage people in the film can be analyzed as part of a colonial narrative that reinforces stereotypes of indigenous people as "*the Other*". Western metaphysics centers on binary opposition, a structure in which one entity is privileged and another is not. Binarisms range from general binaries such as light or dark, white or black, to more complex and culturally related ones such as male or female, colonizer or colonized, or self other. In all these cases, according to (Thompson, 2011) In a more specific sense, othering refers to the methods by which one culture presents another as not only distinct but also inferior in and of itself. In general, othering simply refers to the process by which individuals within a culture recognize and emphasize the differences between themselves and members of another culture.

Edward Said's Orientalism is a brilliant document for postcolonial critics to outline the various ways in which Western discourse creates and mobilizes imaginaries of "the East". It is based on the ontological and epistemological differences between East and West. It is a complex relationship of hegemonic domination power. There is a discourse of the mark of power exerted by the West over the East rather than an actual discourse about the East. (Orientalism, Edward said)

Discussing how historical narratives are often written from a colonial perspective, erasing or marginalizing the voices of colonized peoples. In *Culture and Imperialism* (1993) the power to narrate, or to block other narratives from forming and emerging, is central to both culture and imperialism, and is one of the key links between them. Most importantly, the grand narratives of emancipation and enlightenment mobilized people in the colonial world to rise up and throw off imperial subjugation; in the process, many Europeans and Americans were also stirred by these stories and their protagonists, and they too struggled for new narratives of human equality and community. (Said E. W., 1993)

The identity of the Osage people as a wealthy (due to oil) but structurally exploited community can be analyzed through Fanon's ideas. Colonialism attacked not only the physical but also the psychological aspects of the community. Frantz Fanon, in *Black Skin, White Masks* (1952), discussed how colonialism affected the identity of colonized peoples, creating a profound identity crisis. (Fanon, 1967) Not only that, the film highlights the systematic violence against the Osage people through the legal system, the economy, and even outright murder, which can be understood as a form of structural violence

in Fanon's framework. (Fanon Franz, 1963) explains how colonialism used direct and structural violence to maintain power.

CONCLUSION

This research reveals how, The movie *Killers of the Flower Moon* (2023) provides a deep insight into the experiences and struggles of the Osage people in a postcolonial context. Through postcolonial analysis, the film illustrates how colonialism has shaped the identity, culture, and daily lives of the Osage people. The representations show the impact of economic exploitation, structural violence and identity erasure experienced by the Osage, while highlighting their struggle for justice and recognition.

Combining the theories of Edward Said and Frantz Fanon, this research reveals how colonial narratives create negative stereotypes of indigenous people and reinforce injustice. It also highlights the role of women in the struggle against patriarchy and colonialism, and how they continue to show resilience amidst oppression. Through a better understanding of the complexities of the story presented, we can appreciate the challenges still faced by the Osage people in their efforts to overcome the legacy of colonialism. This research affirms the importance of giving voice to indigenous peoples and recognizing the ongoing impact of colonialism, as well as the need for social justice for marginalized communities.

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