

Moana (2016): Negotiating Patriarchy from the Ecofeminist Perspective

การต่อรองปิตาธิปไตยผ่านมุมมองสตรีนิยมเชิงนิเวศในอนิเมชันเรื่องโมอานา

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Abstract

The animation *Moana* (2016) is a very interesting story to explore because its protagonist is different from those in other Disney animations. It is apparent that there are many ecological messages that suggest a new concept and ideology of women and nature. This study aims to interpret the connection between women and nature through the film by analyzing its narration, signs, and film language through the ecofeminist perspective. The study found that the animation has many elements that indicate connections between women and nature, which conform to the idea of cultural ecofeminism by glorifying women's power with the connotative meaning of signs. Furthermore, the animation is permeated with signs of negating the patriarchal system. In summary, the animation suggests new meanings for gender and nature in three distinctive ways: 1) men are not always exclusive, 2) women are close to nature and independent, and 3) nature should be worshiped and protected.

Keywords: 1. *Moana* 2. Ecofeminism 3. Semiotics 4. Semiology 5. Patriarchy 6. Ecofeminist

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บทคัดย่อ

อนิเมชันเรื่องโมอาน่าเป็นตัวบทที่มีความน่าสนใจอย่างยิ่ง เนื่องจากเป็นเรื่องราวของเด็กสาวที่ไม่ได้เป็นเจ้าของเหมือนกับอนิเมชันดิสนีย์ส่วนใหญ่ จากการพิจารณาชมเรื่องโมอาน่าพบว่าอนิเมชันดังกล่าวได้แฝงแนวคิดและอุดมการณ์ต่างๆที่มีต่อผู้หญิงและธรรมชาติ ผู้ศึกษาจึงนำทฤษฎีสตรีนิยมเชิงนิเวศและทฤษฎีทางสัญวิทยาเข้ามาวิเคราะห์ โดยใช้ทฤษฎีทางสัญวิทยาวิเคราะห์ตัวบทภาพยนตร์ผ่านการเล่าเรื่อง การลำดับภาพ การใช้ภาษา และใช้ทฤษฎีสตรีนิยมเชิงนิเวศเพื่ออภิปรายและตีความสารจากภาพยนตร์ ผลการศึกษาพบว่าอนิเมชันเรื่องโมอาน่าได้แฝงสัญลักษณ์ของผู้หญิงที่เป็นอันหนึ่งอันเดียวกับธรรมชาติซึ่งสอดคล้องกับแนวคิดสตรีนิยมเชิงนิเวศโดยมีการเชิดชูสัญลักษณ์ของเพศหญิงอย่างเห็นได้ชัด ไม่เพียงเท่านั้น อนิเมชันเรื่องนี้ยังเต็มไปด้วยสัญลักษณ์ของการตอบโต้และต่อรองต่ออำนาจระบอบปิตาธิปไตย จากการวิเคราะห์ดังกล่าวทำให้เราเห็นว่าอนิเมชันดิสนีย์เรื่องนี้ได้มีการประกอบสร้างความหมายใหม่ให้แก่เพศและธรรมชาติ โดยสรุปได้ 3 ประเด็นคือ 1) เพศชายไม่ได้แข็งแกร่งที่สุดเสมอไป 2) เพศหญิงผูกพันกับธรรมชาติและไม่จำเป็นต้องพึ่งพาผู้ชาย 3) ธรรมชาติเป็นสิ่งที่ควรเคารพและปกป้องรักษา

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Introduction

At present, the ecological crisis is more and more intensified. People long to find a harmonious way for living with nature. In humanity, a new type of criticism, then, has developed, namely *ecocriticism*. Moreover, feminism revealed that men are trying to dominate nature by personifying nature with women and control both concurrently. Finally, feminists have advanced *ecofeminism* in order to negotiate the patriarchal system. In this paper the relationship between women and nature will be analyzed through the ecofeminist perspective. The theoretical background used herein applies *semiotics* and *ecofeminist criticism*.

The animation illustrates elements of women and ecological aspects. It differs from preceding Disney animations and implements a new characteristic for the protagonist that is not derived from the royal class but instead from a daughter of a chief on a small island. Moana is an ordinary character without magic to save her island from devastation. In this sense, we do notice some elements shown in the animation related to *ecofeminism* that contest patriarchy's domination of nature and women. In order to clarify this debate, the concept of semiotics and ecofeminist criticism will be employed to interpret various messages in the animation.

Ecofeminism

It is widely believed that the term "ecofeminism" was conceived by d'Eaubonne in 1974 as a connection between ecology and feminism (Merchant, 1992: 184). Ecofeminism is one of feminism's concepts that integrates the concepts of ecology and feminism. While feminism suggests that patriarchy dominates women, ecofeminism argues that patriarchy also leads to the domination of ecology and nature. Ecofeminism examines the relationship between the existence of oppression to nature and gender. It also clarifies the borders of gender, nature control, nations, species, and inequality in society. So it takes the oppression of women and nature in Western culture as a theoretical background.

Chairat Charoensin-Olarn (2002: 292-294) categorized ecofeminism into three major groups: cultural ecofeminism, social ecofeminism, and critical ecological/environmental feminism. We found that the animation has obvious elements related to cultural ecofeminism. Cultural ecofeminism, or what is sometimes referred to as conventional ecofeminism, is the concept that believes women and nature are related and even devalued in Western culture. This concept ultimately glorifies women. Its proponents consider women to have their own culture or female culture. In this sense, women are different from men because they are able to understand and value nature. Ortnor showed that a woman's body is close to nature in three dimensions:

- (1) woman's body and its functions, more involved more of the time with "species life," seem to place her closer to nature, in contrast to man's physiology, which frees him more completely to take up the projects of culture;
 - (2) woman's body and its functions place her in social roles that in turn are considered to be at a lower order of the cultural process than man's;
 - and (3) woman's traditional social roles, imposed because of her body and its functions, in turn give her a different *psychic structure*, which, like her physiological nature and her social roles, is seen as being closer to nature.
- (1974: 67-68)

Therefore, ecofeminism is a joining of environmental, feminist, and women's spiritual concerns (Spretnak, 1990, as cited in Brammer, 1998). As the environmental movement along with environmental crises raised the consciousness of women to the decay of the earth, they began to see a parallel between the devaluation of the earth and the devaluation of women. Women began to see the link as not a false construction of weakness, but as a strong unifying force that clarified the violation of women and the earth as part of the same drama of male

control (King, 1990, as cited in Brammer, 1998). To sum up, cultural ecofeminism tries to represent women through the earth. Questioning and criticizing the devaluation of earth and women in the patriarchal system are methods for exploring such oppression in order to apply ecofeminist criticism to the paper.

Semiotics

Semiotics will play an important role in exploring the animation. As Nopporn (2010: 320) suggested that semiotics is an effective tool for studying the texts that lead us to understand their connotative meanings. Ferdinand de Saussure, the father of linguistics, was the first to suggest semiotics or semiology, which considers the language as structural semiotics. This type of study focuses on structure because the signified of any signs are linked. The meanings of signs are produced in specific structural systems. If signs stand alone, they cannot generate their own meanings.

Roland Barthes classified signs into two types: denotative meaning and connotative meaning. Denotative meaning is literal meaning that can be directly understood such as words in the dictionary. As for connotative meaning, it refers to the indirect meaning that is most likely derived from specific conditions or personal experiences (Nopporn, 2016: 142). As a result, analysis of these signs should not be underestimated. According to Nopporn (2016: 146), “Sign reading is not unreasonable, but base your considerations upon facts in the texts.” With the application of semiology, we can read the text from the ecofeminist perspective as Spretnak suggests: “We need to notice the birds and trees, and enjoy our ‘tour through the natural world’” (1990: 7).

Objectives of the study

1. To interpret the connection between women and nature in the film by analyzing the narration, signs, and film language through the ecofeminist perspective.
2. To apply ecofeminist criticism to analyze animations.

Results

The devaluation of patriarchy and human

The animation creates particular male characters whose ideology differs from other male characters. Generally speaking, a male character is the leader who is reliable, but this does not ensue in the animation. There are two important male characters, which are Moana's father and Maui. As for the father, he represents the persistence of patriarchy. When Moana was young, her father forbade her to go near the sea, and he let the grandmother become just a dotard in the villagers' minds. The old lady is a symbol of seniority and appears respectful. In fact, the villagers think that she is mad according to the island's musical.¹ The character Maui is an imperfect semi-god. We can interpret his "incomplete character" in two ways: 1) semi-god means that men are not perfect; and 2) humans think that the power they possess is as almighty as God's.

Firstly, the semi-god signifies that men have flaws. The semi-god character dramatically influences the entire plot, which implies that humans cannot have the power of God (or in this sense, God is nature). In the end, we learn that the heart that Maui had stolen belongs to the goddess Te-Fiti depicted as the Mother Earth. The goddess's duty is to protect nature, and her power is more superior to the semi-god Maui who represents humans' greed. He stole the heart of the goddess, which propels the earth's ecology into imbalance (e.g. contaminated water, diminished fish supplies, and infected plants). When he met Moana, he tricked her to shut in his cave. We can see that Maui's character signifies greed, selfishness, and domination.

Another element of imperfection is the magic hook. Firstly, it can represent human technology that leads to fantasies about possessing God's power when, in actuality, they do not possess it. The weapon has the ability to turn Maui into any "animal" he wants. This transformation can also be interpreted as humans thinking that they are as mighty as God and who is in control of nature. Animals therein are exploitable, and they are not human companions but rather human tools.

Secondly, the hook could also represent the knowledge of mankind. Mankind believes that it can do anything, even conquer nature. However, it does not realize that its

¹ "Gramma Tala: I like to dance with the water / The undertow and the waves / The water is mischievous, ha! / I like how it misbehaves / The village may think I'm crazy / Or say that I drift too far / But once you know what you like, well, there you are / You are your father's daughter / Stubbornness and pride / Mind what he says but remember / You may hear a voice inside / And if the voice starts to whisper / To follow the farthest star / Moana, that voice inside is who you are." Anonymous. (n.d.). Where You Are. Accessed August 7, 2017. Available from <https://www.disneyclips.com/lyrics/moana-where-you-are.html>

knowledge is limited. When Maui reclaims the hook from the giant hermit crab, he is unable to steadily control its magic. This can be read as the armaments of humans. Humans cannot control the limits of weapon usage. According to many histories, human weapons were used for the wrong purposes. However, Moana helps him to steady it again. The implication here is that men cannot live without women because Moana encouraged him to realize his own identity that he is not born to be the semi-god. Under this circumstance, he is able to use the hook efficiently again.

When Maui fights the God of earth and fire Te-Ka, his hook does not withstand Te-Ka's "natural power." This narration implies that humans are not superior to nature and they do not have complete control over it. This mistreatment will eventually bring problems to mankind.

We also notice that there is no character in the animation that dissolves nature. Even though Maui takes back the hook from the crab, he does not conquer the animals. Moreover, he needs Moana's wisdom and wit to help him. She uses knowledge of fluorescent plants to escape from the cave.

To conclude, the animation suggests that men are not the only ones who are absolutely reliable, but they depend on other environmental factors on earth. It exemplifies the new representation of nature. Nature is not only "the provider" waiting to be exploited by humans. Furthermore, one has to live in an environment that has many constituents in its ecological system such as producers (plants), consumers (humans), and predators (crabs). Living in this environment man should not need to exterminate nature, but should learn how to live with others in harmony.

Mother Earth, the ocean, and the three sea caves

When considering the film's narration, we find that the earth is Te-Fiti's body. At the end, Te-Fiti appeared in the goddess form and transformed herself to be the Earth. This representation refers to the ancient concept of the Mother Earth (Gaia) that appears in many cultures around the world. Contemporary scholars consider Mother Earth the Mother Goddess. The worship of the goddess is an ancient and prehistoric belief system. Considering only the world depicted in the animation, we can see that the creatures are located on the goddess's "body." When her heart is stolen by greedy humans, it turns her into the devil god Te-Ka who consumes the vitality of all living things. The film personifies the earth as the goddess who can express human-like emotions. This personification calls on mankind to respect nature.

The spiritual vision constructs the earth as a sacred being known as the goddess or Gaia. This conforms to what Starhawk described:

spirit, sacred, Goddess, God--whatever you want to call it--is not found outside the world somewhere--it's in the world: it *is* the world, and it is us. Our goal is not to get off the wheel of birth, nor to be saved from something. Our deepest experiences are experiences of connection with the Earth and with the world. (1990: 73)

When we realize that the world in the animation is the goddess's body, we have deeper understanding of the ecofeminist elements or signs that appear in the animation. One important natural element is "the ocean" or "the seawater" which is personified as a mute character. We can see that Moana always receives help from the ocean, but with some conditions; for example, it takes her to Maui's island and does not let her drown, but it cannot return her directly to Te-Fiti's heart. In this sense, the ocean might represent the unconscious mind of Te-Fiti (bright side of nature) during the transformation of Te-Ka (dark side of nature). The ocean endeavors to guide or evoke Moana's natural instincts in order to pass on the natural spirituality and ecological consciousness to the next generation. Here the ocean plays the role of God's messenger that has guided Moana from birth. It waits until Moana grows up and leads her into adulthood through important places in the animation such as the cave behind the village, Maui's island, or the crab's cave. The animation uses the personification of the ocean as goddess's messenger to persuade girls to grow up and eventually be led to the enlightenment of women.

Another important element found in the animation is "caves." Caves do not merely constitute the setting of the animation, but they suggest a unique meaning. Because of their form, they can be seen as the woman's womb. This conforms to the ecofeminist idea that claims a women's womb is the seat of ultimate cosmic power. Hence, stepping into the cave on her island refers to a return to the womb where the origins of humanity reside. As for the mountain on Moana's island, it appears to juxtapose with the cave that denotes a "phallus" (Table 1). In the following parts, we will discuss the three caves that appear in the animation, which are: 1) the cave on Moana's island, 2) the cave on Maui's island, and 3) the cave of the giant hermit crab.

The cave of women’s secrets

When Moana is determining what she would like to do, either departing the island or inaugurating as the new chief, she walks to the sacred place on the mountain reserved only for the leader of the village. However, after making her decision, she realizes that the “mountain” does not belong to her and that she must listen to nature’s call through her own spirituality (Table 1).

Table 1: Juxtaposition of shots		
Sign	Signifier	Signified
   	<p>Juxtaposition of shots between the mountain, the location of the chief’s sacred place, and Moana’s expression while walking out to the great ocean.</p>	<p>Abolishment of the patriarchal system in which the father forces her to become the next chief.</p>
	<p>The secret cave conserving the origin of the islanders.</p>	<p>The realization of women’s innate natural power.</p>

After the decision is made, she sets sail to go outside and find the coral reef line. At that time, she does not know how forbidding the ocean can be. She fails and has to abort the mission. However, she gets encouragement from her grandmother who shows her a secret cave preserving the origins of their people. According to the narration, Moana still cannot set sail because she does not know her own power and does not realize her true subjectivity. The caves are like personal spheres where women can honor their own nature unconditionally. They can set free their natural instincts in this place. Here Moana can see the origins of her clan. So, stepping into the cave signifies that women should forsake patriarchy and realize their own power and strength.

The cave of negotiating male domination

When Moana arrives at Maui's island, she is tricked by Maui and gets stuck in the cave where he had been imprisoned before. In the cave there is a big prideful statue of him representing his gross arrogance. The negotiation of domination begins when Moana gets angry and tries to use her physical body such as her feet, rear end, and legs to move the statue in order to escape from the cave. When she nearly breaks out, male signs swiftly appear. These signs could represent the failures of male domination or patriarchy by conversely praising the woman's womb. I titled this shot "The cave within the cave."



Picture 1



Picture 2

In the cave Moana uses her body to displace the statue of Maui identified with his arrogant and prideful character. After the statue falls, its nose comes off and is positioned under Moana's "lower part of the body" (Picture 1). This image connotes the actions of negotiation with men illustrated by the "unladylike manner" of an ordinary girl's dealings with the epic semi-god. The most interesting element is "the nose part." This sign is placed at a specific level under the woman's body. In this scene, the nose can signify a phallus that was castrated because it was broken out of the "body." This connotes the collapse of male hegemonic power. Replacing the signs with others, such as an eyeball or a mouth, will give it different meanings. However, the impact of meaning is not equal to "the nose" because the figure is closer to the shape of male genitalia. Thus, this signs were used on purpose showing the linkage between signs and narration.

Another image is the "cave within the cave" (Picture 2) because we have to look at the demolished statue lying at the bottom of the cave up to Moana's crutch. This could refer to the realization of women's strength and their liberation from the imprisonment of patriarchy. The ocean delivered her to this island because it wanted to guide her to apprehend women's full potential. Entering the cave means entering a woman's womb where all humans come from, even males. The space allows her to truly be herself and realize that women are capable of conceiving men and also possess their own strength.

The cave of enlightenment

The final cave they visit before returning the heart is the crab's cave where the magic fish hook is kept. Maui cannot complete the mission without his sacred hook's magic. This could possibly refer to a castrated man because the hook represents a phallus. In the crab's cave the sacred hook signifies the phallus in the womb (the cave). This place contains the final lesson for both men and women to realize their prejudices.

Firstly, Maui must take back his weapon there, but he also has to admit that he cannot conquer the giant hermit crab. This situation makes him aware that nature can be dangerous and problematic to control for men. Secondly, without women, men are nothing. They finally leave the cave because of Moana's cunning plan. Following the escape, they spring from the "hole." This might signify that they are reborn after comprehending their true nature and that of the earth. In addition, the "hole" could refer to the woman's genital power that connotes the equality of males and females since they arise from the same origin. After getting out, Moana also encourages Maui to believe in himself again so that he can then use the weapon in a more efficient way, so he finally determined to fulfill her mission. At the end, Moana have learned how to be the female leader and how take care of her villagers. It shows that the cave tries to enlighten us about women's ability to give birth to men and their possession of power that nourishes things just as the cosmos does.

In brief, the cave calls for human consciousness. This place convinces us that men do not own God Almighty who omnipotently dominates nature absolutely. Thus Maui's flaws are emphasized while the representation of women is praised more loudly. It suggests that escaping from the cave does not eliminate the wild animal instincts, but we can learn how to deal with them.

The realization of living with nature

As for ecological attitudes reflected through language, we can see that the islanders want to use nature as much as possible, as witnessed by the musical they perform,² and they try to educate young Moana that humans should use every part of a coconut tree. This reflects the attitude of humans towards nature including the right to use nature at will. In

² "Chief Tui: Consider the coconut (the what?) / Consider its tree / We use each part of the coconut, that's all we need Sina: We make our nets from the fibers / The water's sweet inside / We use the leaves to build fires / We cook up the meat inside Chief Tui: Consider the coconuts / The trunks and the leaves / The island gives us what we need Moana: And no one leaves Chief Tui: That's right, we stay / We're safe and we're well provided / And when we look to the future / There you are / You'll be okay / In time you'll learn just as I did." Anonymous. (n.d.). Where You Are. Accessed August 7, 2017. Available from <https://www.disneyclips.com/lyrics/moana-where-you-are.html>

contrast to the villagers, Moana's character is depicted in an instinctively loving and natural way. When she is a child, she loves the sea and tries to save a small turtle's life. This shows her ecological spirit. Furthermore, because of the environmental crisis, they cannot harvest the island and the fishes surrounding the island are in short supply. As the leader, instead of controlling or creating technologies to solve the environmental problems, she chooses to return the goddess's heart to Te-Fiti. This act proves her respect for nature. It should be understood that humans cannot live alone, but they are one of the many entities in the environment. If one does something wrong, it will impact another part. Therefore, if one has to solve the problem, one has to fix the primary cause, which is the ecological concept of humankind. If we have the right attitude towards the Earth, we can save the world. The heart could be represented as the "ecological mind," so returning the goddess's heart might connote that we should treat nature with sincerity. This suggests that environmental awareness needs to be embedded in humans.

In terms of other species, the animation portrays two particular animals, which are the pig and the cock. These animals function as the women's companions rather than a human tool. When Moana explains that the pork she ate was delicious in the presence of the pig, she immediately confessed her feelings of guilt. This exhibits her benevolence for other creatures. Another example is the cock named Heihei who accompanies her until the end of the story. Before their journey, Heihei was about to become a meal because an old man thought that it was better for useless things to be food. This again reflects the attitude of humans towards animals as subordinate. Nonetheless, Moana spares its life and says that we should look at someone from the inside illustrating equality and empathy for other creatures.

The power of nature and women

In the last scene, the narration shows the triumph of women. This scene demonstrates the inherent power of women. At the end, the camera moves slowly from the bottom of the chief's stones to the top frame where a big pink sea horn is placed, and then gradually fades away. These images connote the meaning of women by using the "sea horn" as a representation. Moreover, use of the upper-eye level technique renders a specific impression to the audience. From the close-up shot we can feel the power of the sea horn. The camera moves over the sea horn to depict Moana setting sail with all islanders. Hence the connotation of the sea horn is related to filmography techniques such as shots, camera angles, and *mise-en-scène*.

Compared to the beginning of the animation, the same place in the final scene gives a different meaning significantly. When Moana's father shows her the sacred place of their ancestors, the animation uses a long shot, low angle, and moody tone. This articulates the anxiety about stabilizing the patriarchal system (Picture 3). On the other hand, the place in the final scene also suggests the strength of women over the patriarchal system. The camera perspective is a close-up of the sea horn lying above the stones of past chiefs with the ocean in the background, bright tones, and eye level angle motion (Picture 4).



Picture 3



Picture 4

According to our discussion of the caves, the narrations, and the various shot compilations, it was found that the signs used in the animation relate to ecofeminist theory. This theory suggests that the body of the world and the body's womb are moving through time and space (the cosmos). The earth's rotation causes tidal currents. Women's menstrual cycles follow these rotations closely. Many cultures around the world praise women for giving birth to males and females alike as well as their bodies' capability to transform nutrition to breast milk. This is similar to the rotation of the earth that leads to the dynamic nature of the biosphere. In cultural ecofeminism women and the cosmos are interconnected; they both can embrace the entire world.

Conclusion

The construction of meanings in the animation

The animation connotes the ideology of women's spirituality and the harmonization of nature. It uses some discourses to persuade the audience to live in their surrounding ecological system cooperatively. Besides, the animators intend to deconstruct the old meanings of gender. In summary, the animation constructs a new concept of gender by using ecofeminist signs and narration through its filmography. In particular, the animation suggests meanings for gender and nature in three aspects: 1) men are not always superior, 2) women are close to nature and independent, and 3) nature is not exploitable and should be worshiped instead (Table 2).

Type of meanings	Signifier	Signified
Old meanings	Male	Dominant
	Female	Submissive, nurturing
	Nature	Dangerous, conquerable, and beneficial to men
New meanings	Male	Not exclusive
	Female	Independent; close to nature
	Nature	Sacred and worthy of devotion

Negotiating the gender stereotypes

The animation acknowledges that patriarchy is a problem. The critical failure of male domination appears loudly in the film. Moana’s father is not a reliable leader. Unlike Moana, the way he solves problems is not very effective. The lessons he passes down to his people are a “myth”; for example, while he was supporting villagers to exploit nature as much as they can, even though there was an environmental crisis, he controlled his people living on the island until their death. Maui is a selfish semi-god who does not dare to face the reality of his identity. In the middle of their mission, he relinquished his help for Moana to return the goddess’s heart. The film obviously illustrates male and female cultures in a binary method. The old signified of men is a reliable leader who can look after women. However, the film negotiates the meanings of men’s role by narrating their flawed actions, meanwhile praising women’s actions.

As I have discussed above, the ocean plays the role of God’s messenger as it looks after Moana growing up through the entire journey. Moana would assume the leadership role many times. She does not listen to her father and goes out by herself. She does escape Maui’s cave. Even the fight against Te-Fiti depends on her decision. This narration shows the determination of women. Maui takes on a supporting role to help her conquer the gods. It suggests that women’s potential should not be underrated. Finally, Moana does not choose to be with Maui in the end because women do not always need romantic love from men. In other words, this may indicate the neglect of heterosexism.

The connotations of women and nature

The animation constructs a new meaning for nature by personifying it through language, characteristics, and narration. We are shown that nature has two sides depending on how humans treat it. The film reflects the attitude of humans towards nature through the musical discussed earlier. The song’s discourse refers to people’s unconscious mind that drives

humans to take advantage of nature as much as possible. However, when nature tries to recover, humans offer nothing in return. This narration intends to change the way people think about ecology. Disparaging ecology will bring humans trouble. Although nature might cause problems to humans, the animation does not suggest conquering or controlling nature, but instead to understand it more fully. One of the most important messages in this film is to connect women with the Mother Earth in order to explain how nature is a mother that nourishes all lives. Mistreating nature means ingratitude towards our mother. This, in turn, suggests that one cannot live separately but has to live with others in an ecological system. So the film does not personify nature only in a humble way; for example, Te-Fiti turns into Te-Ka because she became angry. Furthermore, the ocean is dangerous for people without knowledge about sailing. Also, the giant hermit crab tries to eat Maui because it is a natural predator. This suggests that when people learn how to treat nature, they can live harmoniously. In the end, they escape from the crab without any killing, Te-Ka is revived into the goddess again through the unity of women's spirituality, and the villagers become navigators once again after apprehending the true nature of the sea.

Although some ecofeminists argue that linking nature to women is a regression because it allows men to exploit women and nature concurrently, it is useful to create some impacts on people initially, as Thanya suggests that "linking nature to women gives chances to men for oppressing women same as nature, but it has to admit that to connect women to the Mother Earth is a primary method for constructing ecological and environmental consciousness of people to solve the crisis at present" (2014: 75). Nevertheless, as previously discussed, the film demonstrates diplomatic signs of women and nature that is lessening the powerfulness of men while underscoring the magnificence of women and nature. By doing this, it conceals the flawed embodiment of women on earth.

In conclusion, even though the animation appears to have been made for children, it was found that its story deconstructed the conventional meanings of gender and nature presented in preceding Disney animations. This film intends to educate people to become aware of feminist issues alongside the environmental crisis. Analysis of the ecofeminist perspective shows that the film aims to implant new concepts of living with nature in its audience.

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