Ecofeminism in Translation: The Case Of Moana[*]

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Abstract

The expansion of the feminist movement so as to include the oppression of nature and animals has led to the rise of ecofeminist theory. Rooted in feminism, sociology, and ecology, ecofeminism asserts that discrimination based on race, class, or gender parallels the oppression of nature and animals. This framework views all forms of oppression as part of a sexist-naturalist discourse. Analyzing this language, which devalues women, nature, and animals, can raise social awareness and contribute to societal transformation. This study aims to examine the connection between women and nature in the animated film *Moana* (2016a) and analyze how these ecofeminist elements are transformed in its Turkish version. How ecofeminism is depicted in the film *Moana* (2016a) and how ecofeminist elements are rendered in its Turkish translation are questioned with a descriptive analysis. The film presents a strong female protagonist, the image of Mother Nature, a male character demeaning women, nature, and animals, and a sexist language that renders women invisible. The analysis focuses on the translation decisions made using Lucia Molina and Amparo Hurtado Albir's (2002) translation techniques. The study shows that in its Turkish version, ecofeminist elements are conveyed through various techniques like the use of established equivalent, particularization and linguistic amplification which result in transformations and/or preservation of the ecofeminist perspective. These techniques reflect the challenges of maintaining the ecofeminist perspective in cross-cultural circulation.

Keywords: ecofeminism, feminist translation, translation techniques, gender and nature in translation, Molina and Albir.

Çeviride Ekofeminizm: Moana Örneği

Öz

Feminist hareketin kadın üzerinde kurulan tahakkümün yanı sıra doğaya ve hayvana yönelik baskıcı tutumu da kapsayacak şekilde genişlemesi ekofeminist kuramı ortaya çıkarmıştır. Köklerini feminizm, sosyoloji ve ekolojiden alan ekofeminist anlayışa göre ırk, sınıf ya da cinsiyetten doğan ayrımcılık ile doğaya ve hayvana uygulanan tahakkümcü anlayış ortak paydada buluşur. Bu bakış açısı tüm tahakküm türlerini cinsiyetçi-doğa karşıtı söylemin bir parçası olarak görür. Kadın, doğa ve hayvanları aşağı gören bu dil kullanımının ekofeminist kuram aracılığıyla çözümlenmesinin toplumsal bir farkındalık yaratarak toplumların dönüşümüne katkı sağlayacağı düşünülmektedir.

Bu noktadan hareketle ortaya çıkan bu çalışmanın amacı, bir animasyon filmi olan *Moana*'da (2016a) kadın ve doğa arasında yakınlık kuran öğeleri ve bu öğelerin filmin Türkçe versiyonunda nasıl aktarıldığını incelemektir. Yapılan inceleme neticesinde *Moana*'nın (2016a) güçlü kadın karakter, doğa ana imgesi, kadına, doğaya ve hayvana yönelik aşağılayıcı tutum sergileyen erkek karakter, kadını görünmez kılan geleneksel cinsiyetçi dil kullanımı ile örülü bir film olduğu görülmüştür. Ekofeminist bir bakış açısıyla okunabilecek bu örneklerin Türkçeye aktarımında çevirmen kararları Lucia Molina ve Amparo Hurtado Albir (2002) tarafından derlenen çeviri teknikleri aracılığıyla ele alınmıştır. Çalışmanın sonucunda, incelenen ekofeminist öğelerin Türkçeye yerleşmiş eşdeğer, özelleştirme, dilbilimsel genişletme gibi çeşitli çeviri teknikleri kullanılarak aktarıldığı görülmüştür. Kullanılan bu teknikler, özgün metindeki ekofeminist yaklaşımın kültürlerarası aktarımda yansıtılmasındaki zorluğu gözler önüne serer.

Anahtar sözcükler: ekofeminizm, feminist çeviri, çeviri teknikleri, çeviride cinsiyet ve doğa, Molina ve Albir

1. INTRODUCTION

Ecofeminism, a theoretical framework that emerged in the 1970s and 1980s, connects the oppression of women to the degradation of nature and the exploitation of animals, arguing that these forms of domination are deeply interrelated. Campaigns against nuclear power, environmental degradation, and animal abuse, as well as peace and labor movements and women's healthcare advocacy, have all contributed to the development of ecofeminism as an ideology. Asserting that no movement to free women (or any other oppressed group) can succeed without an equal effort to free nature, ecofeminism advocates for action to end this oppression (Gaard, 1993, p.1).

As an ideological movement, ecofeminism has been a topic of research in various disciplines, including philosophy, women's studies, criminology, and literature. Since the 1990s, interest in conducting ecofeminist literary analysis has grown at an accelerating rate. By incorporating ecofeminist insights into literary criticism, scholars have provided a fresh perspective on how texts depict the relationships between women and the natural world (Gaard and Murphy, 1998, p. 5). According to Gaard and Murphy (1998, p. 7), ecofeminist literary criticism involves analyzing literary texts through the lens of ecofeminist theory and practice. Along with examining the similarities and variations across characters —between people and animals, nature and culture, and across human differences like race, class, gender, and sexual orientation— it aims to reveal previously overlooked ecofeminist themes. By examining the relation between these topics, ecofeminism provides a workable intellectual-critical solution to a variety of ecological and social issues (Oppermann, 2013, p. 21).

In the context of translation studies, ecofeminism has also begun to be recognized as a field of study. While the field of translation studies traditionally focuses on the process of transferring meaning between languages and cultures, and ecocriticism examines literature and culture from an environmental perspective, the convergence of these two disciplines offers valuable insights into how environmental concerns are represented, interpreted, and transmitted across linguistic and

cultural boundaries. Studies that combine translation studies and ecofeminism mostly focus on reading the literary works through an ecofeminist lens and examining how ecofeminist elements shift across languages and cultures in translation (Yoon, 2021; Çelik, 2022; Federici, 2022; İplikçi Özden, 2023; Farahzad, 2024).

This study focuses on the Turkish adaptation of the 2016 animated film *Moana* which highlights significant ecofeminist themes such as the intimate link between women and the natural world, the portrayal of female empowerment, and the destructive male attitudes toward both women and the environment. The starting point of this research is formed by the following elements in *Moana* (2016a)*:* The strong female character, the image of Mother Nature, the male character displaying a demeaning attitude towards women, nature, and animals, and the use of traditional sexist language that renders women invisible. In this study, the animated film *Moana* (2016a) will first be analyzed through the lens of ecofeminist theory, identifying elements that establish a connection between women and nature, as well as those that demonstrate the male domination over both women and nature. Subsequently, the film's Turkish translation, *Moana* (2016b) will be examined through Lucia Molina and Amparo Hurtado Albir's (2002) translation techniques, with a comparative reading to reveal the transformations of the ecofeminist perspective in cross-cultural circulation.

2. LITERATURE REVIEW

This study examines the children's animation film *Moana* (2016a) through an ecofeminist lens and analyzes its Turkish translation using Molina and Albir's (2002) translation techniques. The aim is to explore how the ecofeminist perspective is altered in the process of intercultural transfer. Accordingly, the literature review focuses on the connections between ecofeminism, language, and translation, along with a detailed analysis of Molina and Albir's (2002) translation techniques.

2.1. Eco-Feminism, language and translation

Ecofeminism emerged from a blend of social movements —the feminist, peace, and ecology movements— in the late 1970s and early 1980s. In 1974, Françoise d'Eaubonne introduced the term "ecofeminism" (eco-féminisme) in her book *Le Féminisme Ou La Mort* (1974) (*Feminism or Death*, 2022). D'Eaubonne envisioned a restored, green planet where human beings were seen as individuals first, without being defined by gender, and she believed only women could lead the ecological revolution necessary for such a transformation (Adams, 1993, p. xi).

While feminism is described as a political theory and practice that seeks to liberate all women, including white, economically affluent, working-class, disabled, and elderly women, ecofeminism expands the definition of it by embracing the domination of nature. Ecofeminism's critique of social domination extends beyond sex to encompass social domination in all its manifestations as the supremacy of nature and the dominance of sex, race, and class reinforce each other (King, 1989, p. 20). Many ecofeminist theories assert that oppression is interconnected, with no single form being primary, as all forms of oppression are linked and mutually reinforce one another. However, depending on an individual's social position, one form of oppression may feel more immediate or

relevant in their daily life. For example, Ynestra King's statement that "domination of women was the original domination in human society, from which all other hierarchies -of rank, class, and political power flow" implies that, for her, sexism is the most urgent form of oppression (King, 1989, p. 20 cited in Smith, 1997, pp. 21-22).

Additionally, this oppression manifests itself in language. Sexist-naturist language is an ecofeminist problem, claims Warren (2017, p. 13). Women, nature, and nuclear weapons are frequently described using language that is both naturist and sexist. Examples of animalistic terms used to describe women include pets, cows, sows, foxes, chicks, snakes, bitches, beavers, old bats, old hens, mother hens, cats, cheetahs, and birdbrains. Such language perpetuates and legitimizes women's inferior status by animalizing or naturalizing them in a patriarchal society where animals are viewed as inferior to humans (and men in particular). The dominance of nature is also strengthened when nature is feminized in a patriarchal setting where women are seen as inferior. This relationship is reflected in phrases such as "Mother Nature" being mined, raped, mastered, or conquered, and the "man of science" using her "womb". Feminization justifies the exploitation of animals and nature, whereas naturalization legitimizes the exploitation of women (Warren, 2017, p. 13).

This reflection in language has found its place in the analysis of literary works. Particularly with the publication of *Ecofeminist Literary Criticism* (Gaard and Murphy, 1998), it has gained significant momentum in the literary field, encouraging the analysis of literary works through the framework of ecofeminism. Ecofeminist literary criticism involves analyzing literary works from the perspective offered by ecofeminist theory and practice. Some of the questions that could be raised in such an analysis include: What elements of a literary text, previously unnoticed, become visible when examined from an ecofeminist perspective? What new insights can this perspective offer to literary critics in terms of the text's content, style, metaphors, or narrative? How can the ecofeminist viewpoint enrich the analysis of relationships and differences between characters, such as humans and animals, culture and nature, or people from different races, classes, genders, or sexual orientations? Is there something significant that ecofeminist literary criticism can reveal? (Gaard and Murphy, 1998, p. 7).

As ecofeminist themes have gained prominence in literary works and analysis, the field of translation studies has turned its attention to examining ecofeminist issues in translation. While the field of translation studies has long explored the visibility of women's voices and perspectives through the lens of feminist theory, ecofeminist translation broadens this focus to include not only the representation of women but also the portrayal of nature, animals, and environmental concerns. This approach involves translating and analyzing texts in ways that challenge anthropocentrism — the belief that humans are the central or most important species— and instead emphasize the interconnectedness of human and non-human worlds. According to Ayşenur İplikçi Özden (2023, p. 327), the key concern of ecofeminist translation theory is whether the target text (TT) successfully conveys the ecofeminist insights identified in the source literary work. The central question to consider is: Can a reader of the TT who only has access to the target language grasp the ecofeminist essence present in specific parts of the play? More specifically, to what extent can they perceive the ecofeminist elements that are particularly evident in certain scenes?

Although it's a relatively new topic in translation studies, there are several studies which combine translation theory and ecofeminism. In her/his article titled "Deborah Smith's infidelity: The Vegetarian as feminist translation", Sun Kyoung Yoon (2021) analyzes *The Vegetarian*, which is considered an ecofeminist literary work because it features a female vegetarian who represents a movement to transcend the masculinity represented by meat-eating culture. Yoon claims that Smith's bold translation attempts to challenge and undermine the gender hierarchy. In South Korea, where literal translation is the norm, Smith's feminist additions to the translation of *The Vegetarian* were viewed as mistranslations. But according to Yoon's article, this interventionist translation is important since it challenges the source text's oppressive patriarchal nature. Kübra Çelik (2022), analyzes Buchi Emecheta's *The Rape of Shavi* (1983) and its Turkish translation *Şavi'nin İğfali* (2009) through the lens of ecofeminist theory and makes a comparative analysis with its Turkish translation *Şavi'nin İğfali* (2009) within the framework of Designificative Tendencies in Translation (Öztürk Kasar, 2021). The study includes a descriptive translation analysis of ecofeminist perspectives, focusing on how meaning evolves during translation and the potential contributions of ecofeminist readings to the translation process. Eleonora Federici (2022), explores how ecofeminist concepts, originally emerging from feminist studies and social justice movements, have been translated and reinterpreted through various textual forms, including books, articles, blogs, and online publications. İplikçi Özden (2023), analyzes the Turkish translation of Shakespeare's *A Midsummer Night's Dream* through an ecofeminist lens, examining how patriarchal systems oppress both women and nature, and focusing on the translator's word choices. The study highlights how the translation reflects ecofeminist themes of gender and nature, emphasizing the dynamics of suppression and freedom within the play's human and natural worlds. Gökçen Hastürkoğlu (2023), examines the paratextual elements in an ecofeminist literary work, Buket Uzuner's *Toprak,* and its English translation *Earth*, evaluating how the translator handles eco-related elements to maintain the author's ecosophy. Farzaneh Farahzad (2024), investigates the translation of ecofeminist concepts in the Persian novel *Sāli Dirakht* [Year of the Tree], focusing on metaphors and similes that reflect the close relationship between women and nature.

In conclusion, the integration of ecofeminist theory into translation studies has opened up new avenues for understanding the interconnectedness of gender, nature, and power in literature. As ecofeminist perspectives continue to influence both literary criticism and translation practices, they encourage a deeper exploration of how language and translation can reflect and challenge systems of domination and exploitation. The studies mentioned highlight the importance of translating texts in ways that not only preserve the original message but also offer new insights into the dynamic relationships between women, nature, and society across different linguistic and cultural contexts.

2.2. Molina and Albir's translation techniques

There is significant debate among translation scholars regarding the terminology and conceptualization of translation techniques. Different terms (e.g., procedures, strategies, techniques) are used interchangeably, and classifications often overlap. In their article "Translation techniques revisited: A dynamic and functionalist approach", Molina and Albir (2002) make the distinction

between translation techniques, and translation methods and strategies clear. They propose a dynamic and functional definition for translation techniques.

In their study, Molina and Albir (2002) work on the cultural elements in Arabic translations of *A Hundred Years of Solitude*, and this study reveals that textual and contextual categories alone are insufficient to fully capture the translators' decisions. To address this, translation techniques are introduced as a necessary category to describe the specific steps taken by translators in handling each textual micro-unit, offering clearer insights into the overall methodological choices.

According to Molina and Albir (2002), a technique is the result of a translator's choice, and its effectiveness can only be assessed in relation to factors such as the context, purpose of the translation, and audience expectations. Evaluating techniques outside of these contexts as simply "correct" or "incorrect" is considered reductive and overlooks the functional and dynamic nature of translation (Molina and Albir, 2002, p. 509).

The translation techniques proposed by Molina and Albir can be listed as follows (Molina and Albir, 2002, pp. 509-511): "Adaptation": Replacing a cultural element from the source text (ST) with one from the target culture, such as changing "baseball" to "futbol"[†] (football) in a Turkish translation. "Amplification": Adding extra details not present in the ST, such as including information or explanatory paraphrasing. For instance, adding the Muslim fasting month to the term "Ramadan" when translating from Turkish to English. Footnotes are also a form of amplification, which contrasts with reduction. "Borrowing": Using a word or expression directly from another language. This can be pure (no modification), like using the English word "lobby" as "lobi" in Turkish. "Calque": A literal translation of a foreign phrase, either lexical or structural, such as translating the English "science fiction" to the Turkish "bilim kurgu". "Compensation": Introducing an element of information or stylistic effect elsewhere in the translation when it cannot be directly conveyed in the same location as in the ST. It might be achieved by the use of brackets or bold letters in translation (Yazıcı, 2007, p. 33). "Description": Replacing a term with a description of its form or function, for example, translating the Italian "panettone" as "traditional Italian cake eaten on New Year's Eve". "Discursive Creation": Creating a temporary, context-dependent equivalence. This technique is frequently used in the translation of movie titles (Akyıldız, 2021, p. 33). "Established Equivalent": Using a term that is recognized as an equivalent in the target language, such as translating "They are as like as two peas" into the Turkish "Bir elmanın iki yarısı gibiler" (They are like two halves of an apple). "Generalization": Using a more general or neutral term, such as translating the Turkish "sandalye, tabure, oturak, iskemle", all of which refer to a different type of seating furniture, as "chair" (Akyıldız, 2021, p. 33). "Linguistic Amplification": Adding extra linguistic elements, commonly used in consecutive interpreting and dubbing. "Linguistic Compression": Condensing linguistic elements, often used in simultaneous interpreting or subtitling, like translating "Yes, so what?" into the Turkish "Ee?" instead of the full phrase "Ee, ne olmuş?". "Literal Translation": Translating a word or expression literally. "Modulation": Changing the point of view, focus, or cognitive category, either lexically or structurally, such as translating "you are going to be a father" as "you are going to have a child". "Particularization": Using a more

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[†] Unless otherwise stated all translations from English into Turkish have been provided by the present author.

specific or concrete term, such as translating "fruit" into the Turkish "elma" (apple). "Reduction": Omitting an item of information from the ST in the translation, for example, omitting details like the "month of fasting" when translating "Ramadan" into Arabic. "Substitution (Linguistic, Paralinguistic)": Replacing linguistic elements with paralinguistic ones (such as gestures or intonation) or vice versa, e.g., translating the Arab gesture of placing a hand on the heart as "Thank you". This is primarily used in interpreting. "Transposition": Changing a grammatical category, such as translating "The defense was a success" into Turkish as "Savunma başarılıydı" (The defence was successful) changing the noun "success" to the adjective "successful". "Variation" : Altering linguistic or paralinguistic elements to reflect changes in tone, style, social or geographical dialect, etc., such as modifying dialect for theatrical translations or adapting a novel's tone for children's literature.

As shown above, Molina and Albir (2002) propose a comprehensive classification of translation techniques, building on various earlier works in translation studies. These techniques are not only tools for analyzing a translated text but also encompass aspects such as coherence, cohesion, thematic progression, and contextual dimensions in the analysis.

3. DATA ANALYSIS

The primary material analyzed is Disney's *Moana* (2016a), chosen for its prominent ecofeminist themes and its potential to reveal insights into the translation of ecofeminist elements across cultures. The target text for comparison was the Turkish version of *Moana* (2016b), translated by Canan Yüksek and produced by Disney Character Voices International. The ecofeminist elements in *Moana* (2016a) were identified through a descriptive analysis of its content, focusing on the interplay between nature, women, and cultural identity. In this section of the study, excerpts from *Moana* (2016a) and their Turkish translations are presented in tables. To facilitate the reading process, the ecofeminist elements under investigation are written in italics within the tables. Below each table, a detailed analysis of the excerpts is provided from an ecofeminist perspective, along with an in-depth examination of the translation techniques applied. A total of five excerpts from *Moana* (2016a) are analyzed in this section.

Example 1.

In the source text, Moana's grandmother introduces the concept of Te Fiti, a "mother island" with the power to create life. This island is portrayed in maternal terms, suggesting a deep connection between womanhood and nature, a central theme in ecofeminism.

Table 1. The analysis of the "mother island" and its characteristics

Source Text	Target Text	Translation Technique
"Grandma: In the beginning, there was only ocean until the *mother island* emerged. Te Fiti. Her heart held the greatest power ever known.	"Büyükanne: Başlangıçta sadece okyanus vardı. Ta ki *ana ada* ortaya çıkana kadar. Te Fiti. Onun kalbi, benzeri olmayan bir güce sahipti.	"Established equivalent" (Molina and Albir, 2002, p. 510)

It could *create life* itself. And Te Fiti shared it with the world. But in time, some began to seek Te Fiti's heart. They believed if they could *possess* it, the great power of creation would be theirs."	Tek başına *hayatı oluşturabilirdi.* Te Fiti bu gücü dünyayla paylaştı ama zamanla kimileri Te Fiti'nin kalbine göz koydu. Sandılar ki ona *sahip olurlarsa* bu benzersiz yaratma gücü de onların olacak."	

The island's heart, which holds immense creative power, is sought after by others who desire to possess it, highlighting a colonial desire to control nature, often associated with exploitation of both women and the environment. From an ecofeminist perspective, the metaphor of the "mother island" is significant because it aligns the island with feminine attributes: nurturing, life-giving, and protective. The power to create life is traditionally linked to women and in this case, Te Fiti's heart is depicted as the source of that power. The desire to "possess" the island's heart can be seen as symbolic of the patriarchal desire to control women's bodies and the natural world.

When we look at the Turkish translation, *Moana* (2016b), the terms "mother island", "to create life", and "possess its heart" are translated as "ana ada" (main island), "hayatı oluşturabilirdi" (could create life), and "ona sahip olurlarsa" (if they possess it) respectively. These translations employ the "established equivalent" technique (Molina and Albir, 2002), where terms from the source language are replaced with widely recognized equivalents in the target language. This technique maintains the ecofeminist undertones of the original text by ensuring that the same imagery of maternal power and control is preserved in the translation.

The translation of "mother island" as "ana ada" effectively retains the maternal metaphor, with "ana" being a direct translation of "mother", which keeps the association of the island with female power. Similarly, the phrase "hayatı oluşturabilirdi" ("could create life") reflects the life-giving capacity of Te Fiti, maintaining the ecofeminist connection between women and nature. Lastly, the phrase "ona sahip olurlarsa" ("if they possess it") conveys the desire to control and possess, aligning with the ecofeminist critique of patriarchal control over both women and nature.

In order to maintain the connection between womanhood, nature, and power, the Turkish translation maintains the essential ecofeminist aspects of the original text by employing established equivalents. The translation not only conveys the original meaning but also maintains the environmental and gender critique embedded in the narrative, showcasing how language can reinforce or challenge societal norms related to gender and the environment.

Example 2.

In the source text, Maui is introduced as a powerful male figure, described as a "demigod of the wind and sea", a title that elevates his status and emphasizes his control over nature.

Table 2. The analysis of a demigod of the wind and sea

Source Text	Target Text	Translation Technique
"Grandma: And one day, the most daring of them all voyaged across the vast ocean to take it. *He was a demigod of the wind and sea. He was a warrior.* ….. And his name was Maui. "	"Ve bir gün içlerinde en gözü kara olanı kalbi almak için uçsuz bucaksız okyanusu geçti. *O bir yarı tanrıydı, rüzgârın ve denizin efendisiydi. O bir savaşçıydı.* …. Adı da Maui. "	"Linguistic amplification" (Molina ve Albir, 2002, p. 510)

This glorification of Maui portrays him as a dominant force, reinforcing patriarchal narratives where male figures are often associated with power and mastery over both natural elements and the environment. The phrase "a demigod of the wind and sea" not only emphasizes his supernatural abilities but also places him at the top of the natural hierarchy, positioning him as a conqueror of nature rather than a part of it.

In its Turkish version, *Moana* (2016b), the phrase "demigod of the wind and sea" is rendered as "rüzgârın ve denizin efendisiydi" (master of the wind and sea). This translation involves a shift in language, where the concept of "demigod" is replaced with "master", a term that carries a stronger implication of ownership and control. By using "efendisiydi" (master), the translator amplifies Maui's sense of dominance and superiority over nature, as it implies a greater degree of control than the original term "demigod" which, while powerful, still maintains a sense of divinity or otherworldliness.

The translation technique used here is linguistic amplification (Molina and Albir, 2002), which involves adding linguistic elements in the target language that were not explicitly present in the source text. In this case, the addition of "efendi" (master) enhances the portrayal of Maui's dominance, reinforcing the ecofeminist theme of patriarchal control over nature. The original description of Maui as a "demigod" suggests his power over nature, but by translating it as "master", the translation amplifies his relationship with the natural world, further aligning him with patriarchal themes of mastery and control.

By highlighting Maui's dominance in the target text, this linguistic amplification technique reinforces the patriarchal values prevalent in both the source and target cultures. In addition to highlighting the male character's role as the story's dominant force, the additional emphasis on Maui's control over the wind and sea frames nature as something that can be owned and controlled, which is a notion that is frequently criticized in ecofeminist discourse. The translation upholds the ecofeminist critique of the hierarchical relationship between men and nature by emphasizing Maui's superiority, implying that this dynamic is maintained in both the source and target cultures.

Example 3.
In the source text, the term "ancestors" is used to refer to a lineage without specifying gender, emphasizing a connection to the past that is neutral and inclusive. The word "ancestors" signifies a

broad sense of familial heritage, with no inherent gender associations, and it serves to establish a link between the present characters and those who came before them, irrespective of gender identity.

Table 3. The analysis of the ancestors

Source Text	Target Text	Translation Technique
"Our *ancestors* believed Maui lies there at the bottom of his hook. Follow it, and you will find him."	*"Atalarımız*, Maui'nin orda yattığına inanıyor, oltanın hemen altında. Onu izlersen Maui'yi de bulursun."	"Established equivalent" (Molina and Albir, 2002, p. 510)

In its Turkish version, *Moana* (2016b), the term "ancestors" is rendered as "atalarımız", which, although it directly translates to "our ancestors", introduces a gendered implication. The Turkish word "ata"[‡] derived from the concept of "ancestor", is defined by the Turkish Language Association (TDK) as a term referring specifically to male ancestors, such as "father", "grandfather", and "patriarch". This definition anchors "ata" in a patriarchal understanding of lineage, aligning it with male figures within the family tree. As a result, the translation of "ancestors" into "atalarımız" retains a patriarchal bias, which eliminates the neutral, ecofeminist perspective present in the original English.

From an ecofeminist standpoint, the gendered nature of the term "ata" in Turkish could be seen as reinforcing the male-dominated societal structures that ecofeminism critiques, where patriarchal power extends even into the language that describes heritage and history.

In contrast, if the translator had chosen the term "öncel" (predecessor), it would have removed the gendered connotation associated with "ata," offering a more inclusive and neutral term that aligns with the ecofeminist aim of dismantling traditional gender roles, which was suggested as an alternative to the Turkish translation of "ancestor" by Pırıltı Onukar in the preface of *Lilith's Brood*'s (1987) Turkish translation *Lilith'in Dölü* (2022).

The translation technique used here is established equivalent (Molina and Albir, 2002), which involves choosing a term from the target language that is widely used and found in dictionaries. The use of "atalarımız" preserves the patriarchal view of ancestry, which in turn affects the ecofeminist discourse within the translation. Thus, this example demonstrates how language choices in translation can either uphold or challenge patriarchal ideologies embedded in both the source and target cultures. In the source text, the term "ancestors"[§] is used to refer to a lineage without specifying gender, emphasizing a connection to the past that is neutral and inclusive. The word "ancestors" signifies a broad sense of familial heritage, with no inherent gender associations, and it serves to establish a link between the present characters and those who came before them, irrespective of gender identity.

[‡] Turkish Language Association Dictionary: Retrieved from: https://sozluk.gov.tr/ [10.12.2024]
[§] Cambridge Online Dictionary: Retrieved from: https://dictionary.cambridge.org/dictionary/english/ancestor [10.12.2024]

Example 4.

In this excerpt, Maui's behavior is indicative of a hierarchical, patriarchal attitude, as he repeatedly interrupts Moana and positions himself as superior. When Moana begins to introduce herself and list Maui's qualities, he interjects to add the phrase "hero of men," asserting that he is a hero to all, but clarifies that this includes both men and women.

Table 4. The analysis of the men

Source Text	Target Text	Translation Technique
"Moana: Maui, shape-shifter, demy god of the wind and sea. I'm Moana of. Maui: *Hero of men.* Moana: What? Maui: It's actually, Maui, shapeshifter, demigod of the wind and sea. I interrupted. From the top. *Hero of men.* Go. Moana: I'm… Maui: Wait, wait, wait … And women. Men and women. Both. All. *Not a guy-girl thing. You know, Maui is a hero to all.*"	"Moana: Maui, şekil değiştiren, rüzgar ve denizin yarı tanrısı. Benim adım Moana. Maui: *Erkeklerin kahramanı* Moana: Ne? Maui: Doğrusu şöyle: Maui, şekil değiştiren, rüzgâr ve denizin yarı tanrısı, *erkeklerin kahramanı.* Lafını böldüm canım. Neymiş? *Erkeklerin kahramanı.* Hadi. Moana**:** Benim adım… Maui: Bekle, bekle, bekle**…***ve kadınların. Erkek ve kadınların. Herkesin. Erkek-kadın ikisinin de. Yani Maui herkesin kahramanı*"	"Particularisation"

The phrase "hero of men" is intended to encompass all humans, regardless of gender, but Maui's language and his interruptions emphasize a sense of male dominance. His remark, "not a guy-girl thing," suggests that he considers himself a hero to all people, yet his initial use of "men" reflects the ingrained patriarchal discourse.

From an ecofeminist perspective, the term "hero of men" is an expression of the patriarchal lens that assigns prominence to male-dominated terminology. Maui's clarifications in the latter part of the dialogue, including his insistence on being a hero to "both men and women," reveal an underlying assumption that "men" must be the default category, which both limits and distorts the inclusive message he attempts to convey. The interruption reinforces the male-centric view, positioning Maui as the dominant figure who speaks over Moana.

In its Turkish version, *Moana* (2016b), the term "hero of men" is directly translated as "erkeklerin kahramanı" (hero of men). This translation follows the particularization technique (Molina and Albir, 2002), which involves transferring a more specific term from the source text into a more concrete or restricted form in the target language. In this case, the general term "men" from

the source text, which could include all people, is specifically rendered as "erkek" (male) in Turkish, thus introducing a gendered term that does not carry the same inclusive meaning.

The use of "erkeklerin kahramanı" is a more specific translation compared to the broader, more inclusive connotation of "hero of men" in the source text, which may be interpreted as "mankind" or "humanity". This translation choice not only highlights male dominance in the language but also removes the potential for a broader, inclusive ecofeminist reading of the phrase. If the translator had used a term like "insanoğlu" (humanity), it would have better preserved the original intent, aligning with the ecofeminist framework of breaking down gendered hierarchies.

By employing the particularization technique, the translation inadvertently reinforces gender distinctions and patriarchal values, thus diminishing the original message's potential to challenge these structures. This choice highlights how the translation process can affect the gendered undertones of a text and shift the meaning in ways that may uphold traditional power dynamics.

Example 5.

In this example, the derogatory attitude towards women is displayed both through the use of the term "chicken" to describe Moana and the continued mockery of her, which is considered very funny.

Table 5. The analysis of the chicken

Source Text	Target Text	Translation Technique
"Moana: We're going to the realm of monsters. Maui: We? No. Me. You'll stay here with *the other chicken. I called her chicken. (Chuckling)* That's what I'm talking about. Gimme some. Come on. That was a good one. How do you not get it? *I callled her a chicken, there's a chicken on the boat. I know she's a human* but that's not the…You know what? Forget it. Forget it!"	"Moana: Biz şimdi yaratıkların bölgesine mi gideceğiz? Maui: Biz mi? Hayır, ben. Sen burda kalacaksın. *Piliçle birlikte. Ona piliç dedim. Teknede bir piliç var.* İşte bunu diyordum. Çak bir beşlik. Hadi itiraf et komikti. *Nasıl anlamazsın? Ona bir piliç dedim. Teknede bir piliç var. Biliyorum, o bir insan ama demek istediğim…* Her neyse, unut gitsin, boşver. Açıklamakla uğraşamam."	"Established equivalent" (Molina and Albir, 2002, 510)

The term "chicken" not only diminishes Moana's character but also conveys a sense of weakness and inferiority, a common sexist trope where women are often compared to animals, particularly those perceived as fragile or subordinate. This insult is further amplified by Maui's laughter and dismissive behavior, which makes Moana the target of ridicule. The continuous mockery and the reduction of Moana to a "chicken" reinforce her subordinate role in this exchange,

underlining a traditional patriarchal view. This aligns with Carol J. Adams' (1990) assertion that there is a close relationship between feminism and vegetarianism. According to Adams (1990), meat consumption is deeply tied to patriarchal values. In Western culture, while meat-eating is associated with masculinity and sexual power, vegetarianism is often linked to femininity.

When this phrase is translated into Turkish, the word "chicken" is directly rendered as "piliç," maintaining the sexist undertone. The use of "piliç" in Turkish similarly carries connotations of weakness, passivity, and inferiority, mirroring the gendered devaluation present in the original text. In fact, in Turkish culture, such animal metaphors, particularly when referring to women, are often used to assert male dominance, reducing women to their perceived frailty.

The translation technique used here is "established equivalent" (Molina and Albir, 2002), where the term "chicken" is replaced by a commonly used equivalent in the target language. This technique works well in this case because it ensures that the translation remains culturally familiar to the Turkish-speaking audience while preserving the ecofeminist critique embedded in the source text. By retaining the gendered metaphor, the translator highlights the continued prevalence of such discriminatory language in both the original and target cultures.

But this decision also creates a space for additional criticism within the context of ecofeminism. The translation reinforces the story of gendered power dynamics by maintaining the original text's patriarchal overtones. It suggests that both languages —English and Turkish— maintain a similar sexist discourse, which diminishes women and aligns them with inferior animal representations. This highlights the larger social problem of women being dehumanized and negatively associated with nature, which strengthens oppressive power structures, according to ecofeminist theory. The retention of "piliç" highlights how language can perpetuate these hierarchies and the need for greater awareness in translation to challenge these traditional norms.

CONCLUSION

This study set out to examine the ecofeminist discourse embedded in the animated film *Moana* (2016a), with a particular focus on its transfer into Turkish. To achieve this, the source text was analyzed through an ecofeminist lens, identifying key ecofeminist elements. These elements were then compared with their Turkish translation using Molina and Albir's (2002) translation techniques. A total of five ecofeminist elements were identified in the source text, which formed the basis for the comparative analysis. By analyzing key examples from the film, such as the depiction of the "mother island" Te Fiti, the characterization of Maui, and the gendered language used towards Moana, this paper has examined the relationship between women, nature, and patriarchal oppression, as viewed through an ecofeminist lens.

The analysis reveals that the Turkish version maintains much of the original film's ecofeminist themes, including the maternal association of nature and the empowering role of Moana, while also showcasing the damaging patriarchal attitudes towards both women and the environment. Translation techniques such as "established equivalent", "linguistic amplification", and "particularization" were pivotal in shaping how these themes were conveyed in the target language. While some techniques, like "established equivalent", allowed for the preservation of ecofeminist elements, others, such as "particularization", led to a loss of the critical gendered discourse. Notably,

the translation of terms such as "chicken" and the depiction of Maui as a "hero of men" provide insights into the challenges faced by translators in balancing gender and cultural nuances while adhering to the conventions of dubbing.

From an ecofeminist perspective, the translation choices highlight the ongoing importance of language in reinforcing or challenging gender and environmental inequalities. In some instances, the male-dominated language of the original text is carried over, while in others, the subtleties of ecofeminist critique are either amplified or diminished, depending on the translation technique employed.

This study looks at the importance of ecofeminist themes in *Moana* (2016a) and how they are translated into Turkish, focused on the techniques used in the translation. This research contributes to the broader field of translation studies by examining the interplay between language, culture, and ecological consciousness. This emphasizes the significance of translators' deliberate engagement with ecofeminist themes, which ensures that the ecological and feminist aspects of the source text are maintained in the target language. Further research could examine how the ecofeminist discourse in films like *Moana* (2016a) is received by diverse audiences, considering the cultural implications of ecofeminism in different linguistic contexts. This may pave the way for a deeper comprehension of the interplay between gender, nature, and power, offering additional understanding of the cross-cultural dissemination of ecofeminist messages.

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