

## CHAPTER IV

### RESEARCH FINDINGS

This chapter presents the findings and discussion about the meaning of the data. The first section describes the characteristic of the main character that reflect ecological feminism and the second section is describes the kind of ecological feminism issues found in Moana's screenplay.

#### 4.1 The Characteristics of Moana

The characteristics of the main characters that reflect ecological feminism were obviously revealed on some point of her traits below:

##### 4.1.1 Leadership

The term leadership means the ability to be a leader or the qualities a good leader. Leadership means the ability that a person possesses to be a leader or has the qualities of a good leader. Moana is portrayed as a leader, her ability not only to understand and use her innate talent, but also to manage teamwork to complete work. It seen in this scene:

**TUI** : [sighs] come on. There's something I need to show you. I've wanted to bring you here from the moment you opened your eyes. This is a sacred place, a place of Chiefs. That will come a time when you will stand on this peak and place a stone on this mountain, like I did, like my father did, and his father, and every chief that has ever been. And on that day, when you add your stone, you will raise this whole island together. You are the future of our people, Moana. And they are not out there. They are right here. It's time to be who they need you to be

**ALL** :We make our nets from the fibers! We weave our nets from the fibers! The water is sweet inside! A real tasty treat inside! We use the leaves to build fires! We sing these songs in our choirs! We use the leaves to build fires! We sing these songs in our choirs! The village believes in us! The village believes! The island gives us what we need!

**TUI** : and no one leaves!

**MOANA** : so here I'll stay! My home my people beside me, and when I think of tomorrow.

**ALL** :there we are!

**MOANA** : I'll lead the way! I'll have my people to guide me.  
We'll build our future together! (Moana, 00:10:16-00:11:34)

The dialogue above shows a conversation between Moana and her father. Moana's father was a leader in her Island and the leadership will be replaced by Moana. Moana became the first woman to lead her Island. She became a leader when she was young. People believe that Moana can lead their Island because she is different from others. Although Moana is a woman but she has a leadership character proved by a chief, so the people believe that Moana deserves to be a leader in their Island. This reflects the characteristic of a leadership, that is relationship between leader and follower (Bass in Gini and Green, 2013: 5).

**VILLAGER 1** : And every storm, this roof leaks, no matter how many fromds I had.  
**MOANA** : Fixed! Not the fronds. [grunting] Wind shifted the post.  
**VILLAGER 1** : Ah! (Moana, 00:11:54-00:12:01).

In this scene describes that Moana have fixed something. Where work like fixing is usually done by men. Because Moana has been chosen as the next chief so she have to give solution of problem faced by her people. In this scene Moana seems know more what really happened than the villagers. Moana shows one of the characteristic of a leadership. The other scene that shows Moana's leadership is:

**VILLAGER 2** : It's the harvest. This morning, I was husking the coconuts and...  
**MOANA** : Well, we should clear the diseased trees and we will start a new grove. There.  
**VILLAGER 2** : Thanks, Moana. She's doing great.  
**TUI** : This suits you (Moana, 00:13:08-00:13:37).

Despite living on the island, no teacher can teach her, this condition did not make Moana lack in knowledge. She always learns from the people around her, making quick decisions to solve problems. Those characteristic make her deserve to be a leader. When the villager says "she is doing great" it implies that Moana can be a great leader for

their people. Her intelligence here is one of the characteristic of a leadership (Socrates in Gini and Green, 2013: 23).

**FISHERMAN** : Chief? [panting] There's something you need to see. Our traps in the east lagoon, they're pulling up less and less fish.  
**MOANA** : Then we'll rotate the fishing grounds.  
**FISHERMAN** : Uh, we have. There's no fish.  
**MOANA** : Oh. Then we'll fish the far side of the island.  
(Moana, 00:13:08-00:13:53)

This scene shows the other Moana's character of leadership. When the villagers intend to show something to their chief it means they hope their chief will give solution for their problem. Thus, Moana tries to solve the problem that faced by fisherman. She gives suggestion to the fisherman for fishing in the other part of the island. Giving command and solution are one of leadership characteristic, and it owned by Moana.

The other leadership characteristic owned by Moana showed in this scene below:

**MOANA** : We can stop the darkness! Save our island! There's a cavern of boats. Huge canoes. We can take them, find Maui, make him restore the heart. We were voyagers! We can voyage again! You told me to help our people. This is how we help our people. Dad? What are you doing?  
**TUI** : I should've burned those boats a long time ago!  
**MOANA** : No! Don't! We have to find Maui. We have to restore the heart!  
**TUI** : There is no heart! This-- This is just a rock!  
**MOANA** : No! [breathing rapidly] [horn blowing] (Moana, 00:28:02-00:28:35).

Through the dialogue above it can be seen that Moana has a characteristic of always help people. When the island suffered from devastation Moana had desire to save the island by restoring TeFiti's heart through crossing the ocean but her father forbade her, because it was dangerous for her. Moreover, she is a woman and there is an old rule from the previous leader that no one is allowed to cross the ocean. Moana does not care what her father said she defies her father and

breaks those old rules. Always do the right things for certain reason is one of traits of leadership (Socrates in Gini and Green, 2013: 23). From the discussion above can be concluding that Moana tries to do the right thing and for the right reason as a leader do.

**MAUI** : We'd never make it without my hook. Not past Te Kâ.  
**MOANA** : Then we get your hook. We get your hook, take out Te Kâ, restore the heart. Unless you don't wanna be Maui, demigod of the wind and sea. Hero to all?  
**MAUI** : First, we get my hook.  
**MOANA** : Then save the world. Deal?  
**MAUI** : Deal? [yelps] [splash]  
**MAUI** : Worth a shot. OK, we go east to the lair of Tamatoa. If anyone has my hook, it's that beady-eyed bottom feeder. [grunts] [splashing] (Moana, 00:50.42-00:51:22).

This scene reveals that Moana is a helpful woman, although Maui threatens her badly but Moana never avenge his bad treatment, instead Moana intends to help Maui to take his hook. It can be seen in this dialogue, Moana makes a deal with Maui to help each other. Thus, from the scenes above can be conclude that Moana has a characteristic of leadership, that is desire to always help people.

Based on several dialogues above, it shows that leadership is not only owned by men, but also for women. Because leadership can be learned and developed by everyone. From the discussion above, it can be concluded that Moana has a characteristic of leadership. It can be seen from her relationship with her people; her intelligence, able to make a deal with Maui and her desire of always do the right thing.

#### **4.1.2 Ambitious**

In this screenplay Moana depicted as a woman who has a strong ambitious. Ambitious is having or showing strong desire and determination to successes. It is a feeling or belief that he or she can do something well or success in something. Do something with passion, without any doubt despite many obstacles encountered.

**MOANA** :I've been staring at the edge of the water. Long as I can remember never really knowing why. I wish I could be the perfect daughter, but I come back to the water. No

matter how hard I try. Every turn I take, every trail I track, every path I make, every road leads back, to the place I know where I cannot go where I long to be. See the line where the sky meets the sea, it calls me. And no one knows how far it goes. If the wind in my sail on the sea stays behind me, one day I'll know. If I go, there's just no telling, how far I'll go. I know everybody on this island seems so happy on this island. Everything is by design. [squeals] (Moana, 00:16:09-00:17:14).

Moana was encouraged by her father and mother to learn to be the next leader to replace her father position as a chief in their Island. Moana learns everything about life on her island, but she finds herself constantly drawn to the ocean. In this scene shows that several times Moana tries to go to the ocean and every time she tried to approach the ocean, her parents brought her back and reminded her of her duties and her people were the most appropriate place where she should be. It seems that she believes with the voice inside her that she can find the answer from the ocean for all questions she asks.

The other scene that picture of ambitious characteristic is showed in this scene below:

**MOANA** : OK. Next stop, Maui. [fluttering] [gasps] [grunting] [creaking]  
**MOANA** : I am Moana of Motului. You will board my boat... [grunts] ...sail across the sea, and restore the heart of Te Fiti. [Heihei clucking] (Moana 00:33:35-00:33:57).

Moana has a power statement “I am a Moana of Motului, you will board my boat and restore the heart of Te Fitti”. Thus, this power statement is a repeated utterance that has an extraordinary meaning for her purpose and ambitious. It is capable of supplying unbeatable energy for herself.

This scene shows that Moana as ambitious character. She believes that she can succeed. It seen in this scene:

**MAUI** : What are you doing?  
**MOANA** : Finding you a better way in!  
**MAUI** : We won't make it!  
**MOANA** : Yes, we will!

**MAUI** : Turn around!  
**MOANA** : No!  
**MAUI** : Moana, stop!  
**MOANA** : No! [growling] [zapping] [both screaming] [gasps]  
 [Heihei clucks] [groans]  
**MOANA** : Are you OK? Maui? [crackling]  
**MAUI** : I told you to turn back.  
**MOANA** : I thought we could make it.  
**MAUI** : We?  
**MOANA** : I thought I could make it. We can fix it.  
**MAUI** : It was made by the gods. You can't fix it!  
**MOANA** : Next time we'll be more careful. Te Kâ was stuck  
 on the barrier islands. It's lava, it can't go in water.  
 We can find a way around.  
**MAUI** : I'm not going back.  
**MOANA** : We still have to restore the heart (Moana,  
 01:15:14-01:16:36).

At that time Moana and Maui agreed to restore Te Fiti's heart, but in the middle of their journey they were confronted by the Lava monster, Te Ka. Moana tells Maui that Te Ka's weakness is water and tries to use it against him. Maui instructs Moana to turn the steering wheel but Moana does not listen to Maui's words. Because of her ambitious for restoring the heart, she believes in every decision she makes, even she has to faces the dangers, she believes in her ability that she can find a way to get past Te Ka who is blocking their boat. Moana feels free to do the things she wants and responsible for her actions. According to King (2013: 8-10) ambitious is characterized by the presence of rebellion, desire and efforts to achieve a certain goal.

Thus, it can be said that Moana has a strong desire to achieve her goal and she shows her effort to achieve her goal. Moreover, she rebels her father role of not approach the ocean. It implies that she is a depiction of character who has ambitious characteristic.

#### 4.1.3 Courageous

In this screenplay Moana is described as courage women. Courage means the ability to do something that frightens one. The scene that shows Moana's character of courage is as showed in this scene:

**MOANA** : Maui! They took the heart! [muffled cawing]

**MAUI** : That's a chicken.  
**MOANA** : The heart is in the... [frustrated grunting] We have to get him back! [yelling] Maui!  
**MAUI** : Cheeeehooooo! [creaking] [grunting] [drumbeats] [cheering]  
**MOANA** : There! Right there! You're turning? What are you doing?  
**MAUI** : Uh, escaping!  
**MOANA** : The heart!  
**MAUI** : Forget it! You'll never get it back! Besides, you got a better one. Hey! What am I gonna steer with? They're just gonna kill ya!  
**MOANA** : Coconuts. [screeching] [thud] [grunting] [clucking] [grunts] [thud] [grunting] [thud] [grunts] [grunts] [groans] [clucks]  
**MOANA** : Got it! [growling]  
**MOANA** : Hey! [grunting] [crashing]  
**MOANA** : Yeah! [screams with excitement] We did it! [Moana laughing]  
**MAUI** : Congratulations on not being dead, girlie. You surprise me (Moana, 00:47:04-00:49:07).

On her way to restore Te Fiti's heart, Moana and Maui meet a group of pirates known as Kakamora. Kakamora intends to steal the heart of Te Fiti from Moana's hand. When the heart of Te Fiti manage be seized by Kakamora, Moana tries to convince Maui to take back Te Fiti's heart but Maui replied that he wanted to run away and did not want to help Moana take back the heart of Te Fiti. Without waiting for Maui's approval, Moana holds a boat rowing and ready to face Kakamora alone even though Maui underestimates Moana's ability. But in the end, Moana manages to reclaim Te Fiti's heart from Kakamora's hand and return to her boat safely.

Moana is shown as a fearless girl. She faces the obstacle for her intended purpose. She will not give up on any situation before trying. This scene show that the main character does not have any doubt in facing the coconut pirates even though Maui tries to escape, but Moana decide to go to take the heart back. Although she has to risk her life, but she determine to go and convince herself that she will be succeed.

There is scene that shows Moana's courageous, she does something danger without showing fear. It is showed when she in the realm monster to help Maui took his hook from Tamatoa:

**MOANA** : Hey!  
**MAUI** : Huh?  
**MOANA** : I got something shiny for ya! [spitting] [grunting]  
**TAMATOA** : The heart of Te Fiti. You can't run from me! Oh, you can. You keep surprising me. [grunting]  
**TAMATOA** : There's only so far you can get on those two little legs. [yells]  
**TAMATOA** : [laughing] The power of creation for a crustacean. Where is it? Where is it?  
**MOANA** : We gotta go!  
**MAUI** : What about the heart?  
**MOANA** : He can have it. I've got a better one.  
**TAMATOA** : [laughing] Yes, I have the... Wait a minute. Argh! I see, she's taken a barnacle and she's covered it in bioluminescent algae as a diversion. [shattering] [grunting] [rumbling]  
**TAMATOA** : Come back here! [grunting] [growling] [splashing] [thud]  
**MAUI** : Cheeeehoooo!. (Moana, 01:04:31-0:05:17)

In this scene show that Moana is the one who is successful to bring them escape from the giant crab. Moana fool Tamatoa, she uses some bioluminescent algae to create a false heart of Te Fiti and distracts Tamatoa with it while she and Maui escape. Because of her courageous the two of them can run from the giant crab. It is not Maui who saves their life but Moana did it.

In this screenplay Moana is described as a brave woman. As seen in this scene:

**MOANA** : [gasping] [grunts] I am Moana of Motunui. A board my boat I will sail across the sea and restore the heart of Te Fiti. [splashing]  
**MOANA** : Te Kâ can't follow us into the water. We make it past the barrier Islands. We make it to Te Fiti. None of which you understand, because you are a chicken. [clucking] [rumbling] [roaring] [grunting] [screeches in pain] [rumbling] [splashing] [grunting] [growling] [gasping] [grunting] [growling] [rumbling] [yelps] [splashing] (Moana, 01:22:33-01:23:29).



It can be seen in the dialogue above, Moana easily do whatever she wants. After Maui leaves her, Moana decides to restore Te Fitti's heart by herself without Maui. Moana courageously back to sail the ocean with her boat against Te Ka. Although, from the beginning of the battle she had failed to get past Te Ka, but she remained convinced and showed that she was brave. The scene above shows, Moana is a courage woman. According to some scholars courageous is often associated with self-sacrifice, the presence of bravery, risk taking, and having noble goals (Rate, 2007: 80-82). Woman is not described as always weak and passive, but woman can also fight. When woman and the environment are oppressed by others, courage is not only possessed by male figures but can also be possessed by woman and the environment. This scene also proofed that Moana is a courage women:

**MAUI** : Moana! [explosion] [screams] [gasping]  
**MAUI** : Get the heart to the spiral! [rumbling] [grunting] [crackling] [yelling] [explosion] [yelps] [thud]  
**MOANA** : Te Fiti, it's gone. [growling]  
**MAUI** : Te Kâ! [shoting in foreign language] [roaring]  
**MOANA** : Let her come to me. [rumbling] [roaring] [singing in foreign language]  
**MOANA** : I have crossed the horizon to find you, I know your name. They have stolen the heart inside you, but this does not define you. This is not who you are, you know who you are. Who you truly are. Te Fiti! [chanting in foreign language] [gasps] [Heihei screeching] (Moana, 01:26:48-01:30:03).

This scene reveals that Moana doesn't have any fear, even though she knows who her rival is, but she never shows her fear even a little. Woman is described as quiet and calm, while man is described as active individuals (Lindsey, 2016: 79). But in this scene Moana represents that a woman can have a characteristic which owned by man. Based on the explanation above, it can be said that Moana meets the traits of being courage that is bravery, risking her life, and pursuing a noble and courageous purpose.

Based on the explanation above, it can be concluded that the female character in Moana's screenplay described as a character that

has characteristics of leadership, ambitious, and courage. Where these characteristics are usually not owned by woman, but owned by man. The female character in this screenplay is described in contrast to the female character in general. The female character is not described as a weak and passive character. In order to be liberated, women must reject femininity as it has been built for them and give it a whole new meaning (Tong, 2009: 3). When the woman's character feels dominated by male, she shows that woman can also fight. Thus, it can be said that everyone has their own power. But the power can indicate whether humans want to cultivate power to be good or dangerous.

Based on the explanation above, the main character in Moana's Screenplay by Jared Bush described as an easy sympathetic character and empathy for each other and the environment. So, the researcher conclude that the main character in Moana's Screenplay by Jared Bush reflect ecological feminism.

## **4.2 Ecological Feminism Issues Depicted In Moana's Screenplay**

As explained above, in chapter II the analysis of this thesis was focused on the theory of Ecological Feminism. After learning about Moana's character, now the author tried to analyze the Ecological Feminism reflected in this screenplay. Feminism movement, in general, argues that women's subordination comes from a series of constraints based on tradition and law that restrict women's entry into the public sphere (Tong, 2009: 2). Women's movements generally have demands to get the same rights, just as men have. From time to time demands become more diverse, more than just equal rights. Ecological feminism claims that the main cause of women's oppression comes from men and the exploitation of nature comes from humans (Gaard, 1993: 1).

### **4.2.1 The Relationship between Man and Woman**

Moana is a young daughter of Chief from Motunui Island, she is destined to following the footsteps of her father as a chief of their people, and while her father entrusts her with this responsibility, her

father makes every effort using his power to prevent every Moana's efforts to be independent.

**MOANA** : Dad? I wanna go back.

**TUI** : I know, I know. But you don't go out there. It's dangerous. Moana, come on. Let's go back to the village. You are the next great chief of our village of our people.

**SINA** : And you will do wondrous things, my little minnow.

**TUI** : Oh, yes. But first, you must learn where you're meant to be. [grunting] [music starts playing] (Moana, 00:07:21-00:07:41).

At the beginning of the film, Moana's father said that no one allowed to leave the Island. Everyone must find happiness where they are. Although Moana's desire to go to the ocean maintain strong, her father was aggressively opposed to every departure. Her father tells her that the most appropriate place for her is among her people, using coconuts and taking care of her people's needs. This supported by Ruether's statement in Gaard (1993: 273) that natural damage by humans and women's oppression were enacted and continued by social structure that allowed one group to dominate the other group. This social structure is rooted in a dualistic ideology, "transcendent dualism" which emphasizes segregation, classification, and separation between sex, class, and human and non-human. She added that man is considers superior toward woman. So, from the beginning it has been established that man is a superior over woman.

Male domination is often associated with the relationship between masculine and power over others. Male domination is often associated with strength and autonomy, while dependence and helplessness are regarded as a sign of "self-inadequacy" and became the reason for unequal treatment (Birkeland in Gaard, 1993: 25). So, the strength and far from the term of feminine become the traits of power domination. This is as shown in Moana's scene:

**TUI** : Uh-huh.

**MOANA** : Dad! I was only looking at the boats. I wasn't gonna get on 'em.

**GRAMMA** : Mmm.  
**TUI** : [sighs] come on. There's something I need to show you. I've wanted to bring you here from the moment you opened your eyes. This is a sacred place, a place of Chiefs. That will come a time when you will stand on this peak and place a stone on this mountain, like I did, like my father did, and his father, and every chief that has ever been. And on that day, when you add your stone, you will raise this whole island together. You are the future of our people, Moana. And they are not out there. They are right here. It's time to be who they need you to be (Moana, 00:10:15-00:11:02).

From the beginning, Moana's father wants her become a chief like him. He showed Moana that the right place for her was as a Chief for her people and vowed to protect her people as all the previous chiefs had done. It seems that she must continue the system as “it is time for her to set up”. No one questioned that she will lead or doubt that she should lead. So, it is obviously that her father has right over her. She must obey her father’s order. She was not given a chance to convey what she wants to be.

The other scene that shown man’s power over woman is:

**MOANA** : What if we fish beyond the reef?  
**TUI** : No one goes beyond the reef.  
**MOANA** : I know, but if there are no fish in the lagoon...  
**TUI** : Moana.  
**MOANA** : And there's a whole ocean.  
**TUI** : We have one rule.  
**MOANA** : An old rule, when there were fish.  
**TUI** : A rule that keeps us safe...  
**MOANA** : But Dad, I...  
**TUI** : ...instead of endangering our people so you can run right back to the water. [gasps] [exhales] [huffing]  
**TUI** : Every time I think you're past this... No one goes beyond the reef! [grunts] (Moana, 00:14:17-00:14:50).

This scene shows that chief Tui still has power over Moana. Although Moana is being trained as a chief, but her father keeps showing his power. As stated by Birkeland in Gaard (1993: 21) the fact is that men of all classes still use and take power over women even

within their classes, such as work places, political parties, or family structures, especially power in public areas. When Chief Tui said that “no one goes beyond the reef” it means that only him that allowed to go beyond the reef, because he feels that he knows better which one is the best for their people than Moana. Moreover Moana is a woman and go to the ocean is dangerous for her. Moana’s instinct tells her that the ocean is the way to discover her true identity and as a way to solve the problems faced by her people. But her father keeps blocking her path, her father tells her that she does not know what she is doing is dangerous.

**MOANA** : We can stop the darkness! Save our island! There's a cavern of boats, huge canoes. We can take them, find Maui, makes him restore the heart. We were voyagers! We can voyage again! You told me to help our people. This is how we help our people, Dad? What are you doing?

**TUI** : I should've burned those boats a long time ago!

**MOANA** : No! Don't! We have to find Maui. We have to restore the heart!

**TUI** : There is no heart! This-- This is just a rock!

**MOANA** : No! [breathing rapidly] [horn blowing] (Moana, 00:28:02-00:28:34)

The scene above shows that chief Tui maintains show his power as leader and as a man by ignored Moana’s idea. Chief Tui really opposes Moana’s idea and throws the heart without considering her idea even once. He wants her to be a keeper, a chief for the island and her people, and not the adventurer like she wants to be and as the history of her ancestors. Because man feels that they are superior toward woman so he does not need a woman's opinion. It seems that woman not allowed to make a decision.

The act of domination against woman not only shown by Moana’s Father, but also the other male character, he is Maui.

**MAUI** : Boat! A boat! The gods have given me a... [screaming] [groaning] [Moana clears throat]

**MAUI** : Hmm? [creaking]

**MOANA** : Maui, shape shifter, demigod of the wind and sea, I am Moana of...

**MAUI** : Hero of men.  
**MOANA** : What?  
**MAUI** : It's actually, Maui, shape shifter, demigod of the wind and sea, hero of men. I interrupted from the top, hero of men. Go.  
**MOANA** : I am...  
**MAUI** : Sorry, sorry, sorry, and women, men and women both all. Not a guy, girl thing. You know, Maui is a hero to all. You're doing great. [clicks tongue]  
**MOANA** : What? No! I'm here to...  
**MAUI** : Of course. Yes, yes, yes. Maui always has time for his fans. [Maui humming] [Heihei clucking]  
**MAUI** : When you use a bird to write with, it's called tweeting. [cawing]  
**MAUI** : [chuckles] I know, not every day you get a chance to meet your hero. [whacking] [groaning]  
**MOANA** : You are not my hero. And I'm not here so you can sign my oar! I'm here 'cause you stole the heart of Te Fiti! And you will board my boat, and sail across the sea and put it back!  
**MAUI** : Um... Yeah, it almost sounded like you don't like me which is impossible because I got stuck here for a thousand years trying to get the heart as a gift for you mortals. So you could have the power to create life itself. Yeah. So, what I believe you were trying to say is "Thank you."  
**MOANA** : "Thank you?"  
**MAUI** : You're welcome.  
**MOANA** : What? No, no, no! I didn't... I wasn't... Why would I ever say that?  
**MAUI** : [chuckles] OK, OK. (Moana, 00:36:36-00:38:21)

In this scene, Maui brags himself that he is a hero of all human. He wants Moana admits that he is the hero to all. Several times he interrupts Moana's utterances and did not give opportunity to Moana to speak. Maui and Moana's father as masculine character are described as muscular, tall, and have obeyed words. Both Maui and father character show authoritarian powers and orders seen from point of view of man's power. Alternately, the father and Maui character suppress Moana both verbally and mentally using the power they possess. The actions of male character here reflect a hierarchical system, that is, the system refers to the command and submission

relationships performed by social structure and organization which dominated by man (Gaard, 1993: 17).

**MOANA** : Teach me to sail. [blows raspberry]  
**MOANA** : My job is to deliver Maui across the great ocean. I should... [grunts] I should be sailing.  
**MAUI** : It's called way finding, princess. And it's not just sails and knots. It's seeing where you're going in your mind. Knowing where you are by knowing where you've been.  
**MOANA** : OK, first, I'm not a princess. I am the daughter of the chief.  
**MAUI** : Same difference.  
**MOANA** : No.  
**MAUI** : If you wear a dress, and you have an animal sidekick, you're a princess. You are not a way finder. You will never be a way finder, you will never be a... [winces] [groans] [thud]  
**MAUI** : Really? Blow dart in my butt cheek? [thud]  
**MAUI** : You are a bad person.  
**MOANA** : If you can talk, you can teach, way finding. [grunting] Lesson one. Hit it.  
**MAUI** : [groans] pull the sheet. Not the sheet. No. Nope. Nope. No, tried that one already. You're measuring the stars, not giving the sky a high-five. If the current's warm, you're going the right way.  
**MOANA** : It's cold. Wait, it's getting warmer. [gasps] Aah! That is disgusting! What is wrong with you? [Maui chuckles] [thud] (Moana, 00:51:37-00:53:10)

Hierarchical mindset which is held up by Maui places him above the others. He feels superior toward Moana, because he is a man, while Moana is a woman. Maui shows a dominant attitude such as his superior attitudes and his desire to increase his strength.

Women are culturally seen closer to nature because of their physic, social roles, and psychology. Physically, man defined as stronger than woman. Socially, man is freer to actualize themselves than woman, and psychologically, man is more rational than woman (Merchant, 2005: 201). Because of this term, then the natural roles of women will form by itself, that is, woman is more passive and it triggers the emergence of the attitude of domination. Because of this term, thus it enables man to dominate woman.

In this scene, Maui calls Moana as “Princess” because she wears a dress. A princess represents a woman's gender, in which woman's duty common with staying at home. Maui here refers to social roles of woman, who always on the “home” side and it is very different with man which is more get freedom. So Maui tells Moana that she never becomes a sailor.

In this screenplay, the male character does not only feel the need to act higher than nature, but also against the women around him. Such as presented by Maui below:

**MOANA** : You're sure this guy's gonna have your hook?  
**MAUI** : Tamatoa? Oh, he'll have it. He's a scavenger. Collects stuff. Think it makes him look cool. Ah! And for Tamatoa, trust me, my hook is the coolest collectible. [clucking]

**MOANA** : And he lives up there? [bird screeching]  
**MAUI** : [Maui chuckles] No, no, no. That's just the entrance, to, um, Lalotai.

**MOANA** : [gasps] Lalotai? [loudly] realm of monsters? [clears her throat] We're going to the realm of monsters?  
**MAUI** : [chuckles] we? No. Me. You are gonna stay here with the other chicken. [clucking] [Heihei clucking]  
**MAUI** : [Maui laughing] That's what I'm talking about. Gimmie some. Come on. That was a good one. How do you not get it? I called her a chicken, there's a chicken on the boat. I know she's human, but that's not the... You know what? Forget it. Forget it! I'm not explaining it to you, Cause that it is not funny. [clucking] [squawking] (Moana, 00:54:17-00:55:10)

Therefore, it is not only the relationship between nature and culture that is defined as a relationship in which one side takes advantage of the other. The relationship between men and women in this screenplay is also one of exploitation. The relationship between Maui and Moana in one scene is very unbalanced. Maui dominates, makes a joke and humiliates Moana become visible in several story lines. In this scene, Maui instructs Moana to stay on the boat with “the other chicken”, it means Maui equals Moana with the chicken, because the chicken in this Moana screen play is genderless, or it is not identified as man or



woman, so it is categorized as nature. When a woman associated as nature it means those woman accept oppression. Eco-feminism reveals the form of dualism by looking at traits such as feminization and naturalization or "making women into animals terms" have proved the domination of women, animals and the earth (Gaard, 1993: 5). So, in this scene Maui does not only dominate woman but also nature.

**MAUI** : [grunting] Hmm? [Moana grunting] [groans]  
**MAUI** : So, daughter of the Chief, I thought you stayed in the village. You know, kissing babies and things. Hey, I'm just trying to understand why your people decided to send... How do I phrase this? You.  
**MOANA** : My people didn't send me. The ocean did.  
**MAUI** : The Ocean? Make sense. You're what? Ape, can't sail, obvious choice.  
**MOANA** : It chose me for a reason. (Moana, 00:55:29-00:55:51)

On this scene, Maui mentioned Moana about her duties as a woman, she mentioned about "living in the village, kissing babies and things" where it is commonly done by a woman. Women are considered to have been involved in household responsibilities and living routines. According to Birkeland in Gaard (1993: 24) attributes that are defined as feminine like nurturing, caring, or accommodating are seen as losses, while those defined as masculine as competing, dominating, or counting are encouraged. Women's work is limited by space and because of women's duty is at home, that why they cannot move away from their responsibilities. So Maui doubts why her people sent her to restore the heart of Mother Island where that duty did not fit her nature as a woman.

In the other scenes Maui keep show his power over Moana.

**MOANA** : Ew! Ew, ew, ew, ew. [panting] [yelps] [monsters screeching] [screpeching] [gasps] [screeching] [panting] [gasps] [creature growling] [shouts] [growling] [yelps] Maui's fishhook!  
**MAUI** : Yeah! [whack]  
**MOANA** : [gasps] Sorry! I thought you were a monster... But I found your hook. And, you're right, this Tamatoa guy really likes his treasure.  
**MAUI** : Stay.

**MOANA** : What? No. I'm the one who found...  
**MAUI** : Listen. For a thousand years, I've only been thinking of keeping this hair silky, getting my hook and being awesome again. And it's not getting screwed up by a mortal who has no business inside of a monster cave, except... Except may be as bait.  
**MOANA** : Huh? [drumbeat] (Moana, 00:59:04-00:59:36)

Eco-feminism sees there is connection between exploitation of woman and nature. One of exploitation toward nature is all treatments that indicate natural control. For example, meat consumption, it means animal sees as an object. When woman receives unfair treatment then it is reminiscent of the treatment of animal. So, if a woman controlled by man it implies this woman is equal with nature. As Adams argues once a woman's body is objectified, woman is seen as less than human, and is considered more appropriate as objects to be used or utilized (in Gaard, 1993:300). In this scene, Maui use Moana as a “bait” to attract the monster out. He never considers Moana’s feeling, he always makes decision by himself, he does whatever he wants. Because he is a man and feels superior toward Moana, he becomes more arrogant and pretentious. His high ego makes him feel superior to others. According to Plant in warren (1997: 129) looking at feminist critiques of human relationships and placing them side by side with the analysis of human and nonhuman relationships, shows that both women and the earth have been regarded as objects of some selfishness.

#### **4.2.2 The Relationship Between Man and Nature**

Male domination of the natural environment has become one of their strengths. The male characters in this film have a constant that needs to show their male qualities and desires as if they were superior to the environment surrounding them. Different perspectives or point of view or knowledge of a person brings different understanding and attitudes toward nature and causes disputes among themselves. But above all, men's opinions about nature differ from women, they argue that the environment is profitable and they have power over the

environment. Later, this opinion makes men do some actions against the environment that often brings adverse consequences for the environment itself. In Moana movie, it is shown by Maui. As a man who has instinct to rule over everything, he is not aware of the consequences that will be caused by his actions. Greta Gaard (1993: 1) argues that the main cause of problems concerning woman and nature is male domination. Man is often viewed as superior to woman in society, as well as culture is often considered superior to nature. In general, human being see themselves superior to the natural environment and patriarchy is seen as "the villain behind the ecological crisis" (Plumwood, 1993: 11).

The scriptwriter describes the Mother Island with stolen heart turned into a lava and ash desert. It turned into an empty island and took a very long time to heal. It indicates that what man do toward nature is bad, while woman do is good (Merchant, 2005: 204). Li stated in Gaard (1993: 272), ecologists believe that there are similarities between woman and nature, such as passive attitudes and life-giving care this makes them equally vulnerable to male domination.

**GRAMMA** : But in time some began to seek Te Fiti's heart. They believed if they could posses it, the great power of creation would be theirs. And one day...[zapping]..[screeching]...the most daring of them all voyaged across the vast ocean to take it. He was a demigod of the wind and sea. [zapping]. He was a warrior. A trickster [zapping] a shapeshifter who could change form with the power of his magical fish hook. [zapping]. And his name was Maui. [chuckles] [rumbling]. But without her heart, Te Fiti began to crumble giving birth to a terrible darkness. [thud] [rumbling] [yells] [screeching] (Moana, 00:01:20-00:02:23)

Because Maui prioritizes his ego and his desire to be stronger, Maui steals the heart of the Mother Island. The main purpose of the ego and the struggle of a man are to rule or dominate. Warren (1997: 12) stated when a woman depicted in animal terms or "naturalized" in

culture it show that nature is seen as inferior to humans or man, it reinforcing the status of "lower class" for woman. As well as nature, when it called or given "feminine" term in culture, it means woman is seen as subordinates and a lower class. It reinforces and permits oppression of nature. "Mother Nature" is raped, conquered, conquered, and mined. In this scene, the Mother Island is described as a "mother", her heart rapped by a man named Maui. Because man feels as superior and nature is regarded as inferior so that nature deserves the oppression.

**VILLAGER 3** : I'm curious about that chicken eating the rock. He seems to lack the basic intelligence required for pretty much everything. Should we maybe just cook him? (Moana, 00:12:38-00:12:47)

This scene also shows men's treatment toward nature, the villager only sees chicken as an animal which it creates to provide human needs. The role of women and animals in a patriarchal society is to serve. Women and animals are as used. They were created as a symbol to justify and maintain the superiority of men or be caught as servants to provide and entertain (Gaard, 1993:61).

The other man's power over nature also depicted by other male character, he is Maui.

**MAUI** : [yelps] No. I'm not going to Te Fiti with some kid. I'm going to get my hook. You have yours and I'm not Maui without me. OK, talk to the back. [humming] [squawking]

**MAUI** : Boat snack. [screaming]

**MOANA** : [yelps] [grunts] [breathing rapidly] Eh? [wind whooshing] [grunting] [rumbling] [thud]

**MAUI** : Good riddance, you filthy pile of pebbles. Oh, no, no, no. Don't look at me like that. It's a beautiful cave. She's gonna love it. And I'm going to love you in ma belly. Now, let's fatten you up, drumstick. [clucking] [grunting] [screaming] [splashing] (Moana, 00:41:11-00:42:48).

This scene pictures how men's view toward nature. Maui does not only take Moana's boat but also brings Heihei the chicken with him.

He said that he would “love the chicken inside his belly” so he tries to fatten up the chicken. He rather sees the chicken as food than as a “companion” like Moana does. Because Maui assume that nature or animal as a sources which creates to provide human needs, so he sees Heihei just as “a pieces of meat” and nothing more. It is different with Moana perspective, she considers Heihei as her companion than just an animal.

#### **4.2.3 The Relationship Between Woman and Nature**

The main character grows in a natural environment where she has a close relationship with nature. His father tells her that their island is a paradise, it provides everything they need. So they do not have to go anywhere. The male characters around her are more have authority power and see nature as an opportunity to show off their masculinity, while the relationship of the main character with nature is not like that. She felt connected to the natural environment around her. She has a very strong opinion about following the call of nature. She has a deep inner voice to fulfill that call. From an eco-feminist perspective, this is seen as an important idea because the relationship between the main character and nature is at the spiritual level. Spiritually living with the understanding that one is inextricably linked to all creation, all visible and invisible powers (Smith in Warren, 1997: 31).

Eco-feminists believe that woman has a closer relationship with nature than man. Woman and nature build a harmonious world in which they interconnect and interact to one another. In addition, in many literary works, some people often compare nature with mother. In China, the Yellow river is often associated with mother. While in Moana's screenplay, there is an island which is believed as mother of Island. As stated by Gramma in the first dialogue:

**GRAMMA** : In the beginning, there was only ocean, until the Mother Island emerged. Te Fiti. Her heart held the greatest power ever known. It could create life

itself. And Te Fiti shared it with the world (Moana, 00:01:06-00:01:15).

The pronoun "mother" here clearly illustrates that the mother island is depicted as a woman. It uses pronoun which refers to woman. She has a great heart that believed to be able to create life. And with generously she shared that power with the world and created life for it. This dialogue also reflects that nature similar with woman who gives birth and generously of her bounty to their children. Nature gives birth to animal and plant, while women give birth to their children. Furthermore, this dialogue shows that nature plays a positive role in offering islander's comfort and hope. Tong said in her book that some eco-feminist construct idea that nature as a benevolent female or mother who give birth and nurture their children generously (Tong, 2009: 240). It means that both nature and woman are giving life.

In the view of eco-feminist woman is often associated with nature, and it makes woman more sensitive to the environment and living things. Moana, the daughter of the chief of Motunui Island is a very strong figure with the idea of eco-feminism. In the first minute scene when Moana was a toddler, she trying to save a baby sea turtle, she makes a path and protects the baby sea turtle from bird that trying to kill it.

**MOANA** :Shoo,shoo![Yelling] [Cooing]  
[Exclaiming][Ethereal whispering] [Soothing humming] [Giggling] [Grunts] [Singing in foreign language] [Exclaims] [Giggling] [Exhales] [Waves gushing] [Giggling] [Exclaims] (Moana, 00:05:18-00:05:34).

This part is revealed that woman is culturally tied to nature. It is shown that woman has a feeling of nurturing. In general girls usually play cooks and dolls in their childhood, it means that woman has a natural instinct to take care and protect. This part also shows because of Moana's kindness for creates the path and protect the baby turtle the sea begin play with her as friend. It implies that Moana and nature can soon be harmonious. Although Moana is still a child, Moana becomes

quickly associated with all the creatures and natural features around her. This reveals that woman and nature can be friend, they can create a special relationship. So, this part is indicated the closeness between woman and nature.

The other parts that described the closeness relationship between woman and nature are shown by Gramma character.

**GRAMMA** : I like to dance with the water, the undertow and the waves, the water is mischevius (00:09:36-00:09:43). Ha! I like it 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 to 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. (Moana, 00:09:35-00:10:13)

In the first sentence reveals that Gramma has great passion and love toward nature. It is seems that woman has a connection with nature. They can blend harmoniously with nature. The feeling of Gramma character is connected to the natural environment around her. This connection between woman and nature is again an eco-feminism traits.

In this screenplay Moana has two a companion characters, all of them are animal. They are Pua the pig, and Heihei the chicken with disability. In her first effort to go to beyond the reef, she is accompanied by the pig and her second attempt to go beyond the reef is accompanied by the chicken.

**MOANA** : Mmm! That's good pork! [Pua grunting]  
[whimpering]

**MOANA** : Oh! I didn't mean... I wasn't... [clears throat] what? They're calling me, so I gotta... Bye! [tapping]  
(Moana, 00:12:04-00:12:09).

This scene reveals the other proof that woman has a closer relationship with nature than man. Moana said sorry to Pua the pig, she wonder that her utterances might hurt those pig. It seems that the main

character knows how the pig's feeling, so the main character delivers her apology.

**VILLAGER 3** : I'm curious about that chicken eating the rock. He seems to lack the basic intelligence required for pretty much everything. Should we maybe just cook him?

**MOANA** : Sometimes our strengths lie beneath the surface. Far beneath in some cases, but I'm sure there's more to Heihei than meets the eye. [Heihei cawing] [pecking] (Moana, 00:12:38-00:13:01).

This scene gives an idea that woman's view towards nature different with man's view. The villagers said that the chicken is lack in everything, so he jokes about eating the chicken.

Meat is the standard for consumption, pork and chicken can represent as meat consumption. Chicken with disabilities is still categorized as representation of meat consumption. But, the most important part is about the chicken's disability. In Moana screenplay, the chicken was deliberately made with disabilities. It is known that human being or non-human with disabilities is placed at the very bottom of the human social hierarchy because they are seemed as powerless and most useless.

The researcher sees some form of a scene that refers to meat consumption: first, an apology of Moana to the pig when she tasted of a bowl of pork, and the second, a villager who joked about eating disability chicken. Moana states that everyone and everything have a purpose, so the chicken cannot be used as food just because its purpose has not been revealed. Seen from an eco-feminist perspective, the main character believes that humans are naturally related to nature not only within but also outside. Therefore, man has no right to harm or act higher toward nature. Creating nature as a partner, it might allow for personal or deep (but not necessarily spiritual) relationships with nature and creates feelings of sympathy for non-human beings and for people who are different from us by sexual, racial, or cultural (Merchant, 2005: 197)



**MOANA** : We're OK, Pua. I can do this. [exhales] There's more fish beyond the reef. There's more beyond the reef. [wind gushing] [Pua squealing] [grunts] [splash]

**MOANA** : Not so bad. [wind whooshing] [gasps] [waves rumbling] [grunting] [Pua squealing frantically]

**MOANA** : [gasps] Pua! [waves rumbling][screaming] [squealing] [coughing] [thud] [gasping] [grunting] [gasping] [coughing] [Pua squealing] [thud] [Pua squealing] [winces] (Moana, 00:18:41-00:19:09)

The scene above shows the other woman's closeness to nature. In this screenplay showed that animal was chosen as an accompany character when Moana tries to go to the ocean.

**GRAMMA** : [Gramma humming] When I die, I'm going to come back as one of these. Or I chose the wrong tattoo (Moana, 00:20:54-00:21:01)

Gramma is a woman who has a stingray tattoo on her back, she often dance in the water with stingray under the water around her. This scene shows that gramma seems has a close relationship with the stingray. She said that when she dies she will come back as one of those stingrays. It seems that she become part of one of them.

**GRAMMA** : Maui. When he stole from the Mother Island, darkness fell. Te Kâ awoke. Monsters lurked and boats stopped coming back. To protect our people, the ancient chiefs forbid voyaging. And now we have forgotten who we are. And the darkness has continued to spread, chasing away our fish, draining the life from island after Island.

**MOANA** : Our Island.

**GRAMMA** : But, one day, someone will journey beyond our reef find Maui deliver him across the great ocean to restore the heart of Te Fiti. I was there that day. The ocean chose you. [chanting in foreign language]

**MOANA** : I thought it was a dream. [splashing] [yelps] (Moana, 00:26:07-00:27:16)

The screenwriter develops deep sympathy for nature throughout the story and he realizes that every human is related to nature. This relationship cannot and should not be ignored, as is the case with the main character. She was more aware when she saw the darkness began

threaten their Island. She felt a deep bond with nature because she believed that human cannot be separated from nature; that the fulfillment of human needs is closely related with learning to appreciate nature both from within and outside oneself. In this scene gramma said that “the ocean choose you”, the ocean choose Moana to help restore the heart of the Fitti. The ocean chooses a woman rather than a man. Because woman believed have close relationship and similarities with nature. The major project of Eco-feminism philosophy is for ending all forms of oppression, arguing that no attempt to liberate women or other oppressed groups will succeed without the same effort to liberate nature. On the basis of their theory is a self that interconnected with all creation (Gaard, 1993: 1). From the statement above it is known that women or other oppressed groups must be united with nature to free one another from this form of oppression.

**MOANA** : [breathing heavily] I am Moana of Motunui. You will board my boat, sail across the sea and restore the heart of Te Fiti. [grunting] I am Moana... [thudding]

**MOANA** : of Motu-- [thudding continues]

**MOANA** : ...nui. [thudding continues] [thud] [yelps]

**MOANA** : Heihei? [Heihei clucking] [cawing loudly] [cawing stops] [cawing loudly] [cawing stops] [caws and stops again]

**MOANA** : It's OK. You're all right. See? There we go. Nice water. The ocean is a friend of mine. [clucking] [splash]

**MOANA** : Heihei? [muffled clucking]

**MOANA** : Heihei! [cawing] [gasps] [yelling] [yelling] [clucking]

**MOANA** : Stay. [thud] [clucking] (Moana, 00:32:05-00:33:28)

This scene prove that woman bound by nature. In main character's journey to find Maui she accompanied with a chicken. Because woman is culturally bound with nature so an eco-feminist state that women are being naturalized when they are related to animal terms. The main character pictures as a figure who understand nature. She told the

chicken that the ocean is her friend and the water is nice so it will be fine. She tries to comfort the chicken, because she knows that the chicken feel uncomfortable.

During her journey across the ocean, the main character feels the purest form of her. She does not have to follow all his father's orders, free from all cultural demands and become one with nature. Nature plays a very important role of the main character's journey. When the main character begins to hesitate to continue her journey, nature is used as a mechanism that helps her to keep moved forward mentally on her journey. Nature brings the subconscious of the main character to see what kind of people her ancestors were. Through her psychological journey she tried to convince herself. Her close relationship with nature is not only based on her physical presence but also on her psychological connection to nature. They understand each other. Her love toward nature and her people is her main motivation. Her grandmother's spirit tries to convince her that the voice inside her would show the way.

**MOANA** : Why did you bring me here? I'm not the right person. You have to choose someone else. Choose someone else. Please. [sobbing] [cries] [whispers] No.

**GRAMMA** : You're a long ways past the reef.

**MOANA** : Gramma?

**GRAMMA** : Guess I chose the right tattoo.

**MOANA** : Gramma! I tried, Gramma. I couldn't do it.

**GRAMMA** : It's not your fault. I never should have put so much on your shoulders. If you are ready to go home, I will be with you. Why do you hesitate?

**MOANA** : I don't know.

**GRAMMA** : I know a girl from an island, she stands apart from the crowd. She loves the sea and her people. She makes her whole family proud. Sometimes the world seems against you, the journey may leave a scar. But scars can heal and reveal just where you are. The people you love will change you the things you have learned will guide you. And nothing on earth can silence. The quiet voice still inside you. And when that voice starts to whisper, Moana, you've come so far. Moana, listen. Do you know who you are?

**MOANA** : Who am I? I am a girl who loves my island, and the girl who lives the sea, it calls me. I am the daughter of the village chief, we are descended from voyagers. Who found their way across the world. They call me! I've delivered to us where we are, I have journeyed farther! I am everything I've learned and more, still it calls me! And the call isn't out there it all, it's inside me! It's like the tide, always falling and rising! I will carry you here in my heart, you remind me! That come what may, I know the way! I am Moana! [singing in foreign language] [singing ends]

**MOANA** : [gasping] [grunts] I am Moana of Motunui. Aboard my boat I will sail across the sea and restore the heart of Te Fiti. [splashing] (Moana, 01:17:52-01:22:34)

The main character feels sad and disappointed at those who seek pleasure just to show their manliness. The main character identifies herself with the natural environment and therefore she feels concerned with the act of stealing the heart of the Mother Island to gain respect from others. Without her heart the Mother Island began loses her true identity and transform into terrible monster. It describes the oppression and violations committed against nature as well as that which will happen to women in general, women will also feel crushed. This is as illustrated in the Moana scene:

**MOANA** : Te Fiti, it's gone. [growling]

**MAUI** : Te Kâ! [shoting in foreign language] [roaring]

**MOANA** : Let her come to me. [rumbling] [roaring] [singing in foreign language]

**MOANA** : I have crossed the horizon to find you, I know your name. They have stolen the heart inside you, but this does not define you. This is not who you are, you know who you are. Who you truly are. Te Fiti! [chanting in foreign language] [gasps] [Heihei screeching] (Moana, 01:28:22-01:30:03)

As stated by Li in Gaard's book, the relationship between woman and nature gives woman a special interest in the healing of alienation between man and nature and, finally, in solving current environmental problems (1993). They believe that traditional systems of sex or gender have a significant impact on current environmental problems.

Moreover, many eco-feminists accept the ancient perception of the similarity between woman and nature as self-evident explanations for the relationship between these two forms of oppression.

Based on an ecological feminism perspective, when woman and nature help each other, they will both be liberating from the male domination society. Moana and the natural surroundings her are a very good example of this claim. When they help each other, they have more strength and courage to conquer man. In the end, both of them can overcome man and capitalism and can free themselves from male domination and exploitation.