

Translation and Climate Change: An Ecocritical Approach to Translation of *Moana* and *Frozen II* into Farsi

Parisa Adhami

Department of Translation Studies, Tabriz Branch, Islamic Azad University, Tabriz, Iran

Email address:

stu.p.adhami@iaut.ac.ir

To cite this article:

Parisa Adhami. Translation and Climate Change: An Ecocritical Approach to Translation of *Moana* and *Frozen II* into Farsi. *International Journal of Applied Linguistics and Translation*. Vol. 9, No. 2, 2023, pp. 56-67. doi: 10.11648/j.ijalt.20230902.15

Received: February 8, 2023; **Accepted:** May 30, 2023; **Published:** June 10, 2023

Abstract: This paper explores the potential of translation as a means to foreground environmental issues, with a specific focus on climate change. Using an ecocritical approach, the animated films *Moana* and *Frozen II* were analyzed to uncover the representation of nature and animals and embedded environmental issues. The analysis revealed that both movies contain multiple representations of nature, with *Moana* depicting it as a promised paradise and the safest place to live, while *Frozen II* depicts it as a dominant power and a living thing. The representation of animals in both films focuses on their preservation and survival. The study found that the anthropocentric thinking portrayed in both movies was the primary cause of environmental problems. The analysis invites the audience to rethink their anthropocentric tendencies and become more concerned about the environment. The study also highlights the importance of eco-translation and ecocriticism in promoting environmental awareness through translation. This paper shows that translation can be used to foreground environmental issues, specifically climate change, through the lens of ecocriticism. It demonstrates the need for translators to consider environmental issues in their work and highlights the importance of promoting eco-translation and ecocriticism to raise awareness and encourage environmental responsibility. The paper contributes to the growing body of literature on translation and the environment and provides insights into how translators can make a meaningful contribution to environmental activism.

Keywords: Ecology, Eco Translation, Ecocriticism, Environment, Nature

1. Introduction

People's environmental treatment is deeply connected with their attitudes about nature. Human beings' beliefs about nature and fate, which are the fruit of their ideology, condition human ecology. In ancient times people believed that all elements in nature such as spring, trees, streams, and hills had a protector god; the existence of centaurs, fauns, and mermaids in ancient Greek mythology proves this fact. "The gods were actually more real to the Greeks than clay pots or a wine amphora because they were absolutely real... For the Greeks, mythology and the gods were realistic windows to nature" [1]. Therefore, before cutting a tree or mining a mountain it was important to satisfy the god who was responsible for protecting that particular situation. With the conquest of Christianity over paganism the history of culture greatly altered, affecting the way of thinking. The regular behaviors of European people have their roots in Judeo-Christianity teleology. The question here is what

Christianity's attitude is about the relationship between people and the environment.

As Christianity is the most anthropocentric religion in the world it has a remarkable story of creation: God created the earth and all creatures to serve human beings. Although they believe that God created human being body from soil; however, they are not part of nature. They are similar to God. Christianity, unlike ancient paganism, claimed that it was God's will that man uses nature for his benefit so it became possible to exploit nature without considering the spirits of the natural things. Lynn White, Jr. in "The Historical Roots of Our Ecological Crisis" discusses that environmental crisis is basically in deep connection with Christian values. "Both our present science and our present technology are so tainted with orthodox Christian arrogance toward nature that no solution for our ecologic crisis can be expected from them alone" [2]. Historian Donald Worster explains:

We are facing a global crisis today, not because of how ecosystems function but rather because of how our ethical

systems function. Getting through the crisis requires understanding our impact on nature as precisely as possible, but even more, it requires understanding those ethical systems and using that understanding to reform them [3].

According to Barry Commoner's first law of ecology, "everything is connected to everything else" [4]; therefore, it can be concluded that literature is not separated from the physical world but rather has a significant role in the whole global system. Eco-critical projects share the same principle which alerts humanity about the globe's basic life support system which is damaged by human activities. Existing environmental crises are mostly manmade and products of our culture so human beings definitely are part of the problem, though, they don't want to be part of the solution. Derek Gladwin provides "a broad way for literary and cultural scholars to investigate the global ecological crisis through the intersection of literature, culture, and the physical environment" [5]. The interrelation "between nature and culture especially language and literature as a cultural product is the primary matter of Ecocriticism. As a critical stance, it has one foot in literature and the other in the land; as a theoretical discourse, it negotiates between the human and the non-human" [6].

What is climate change? What does it mean to people worldwide? To answer this question first we should know what climate means. The term climate may be used synonymously with the weather while the concepts are quite different. Climate is:

Conditions of the atmosphere at a particular location over a long period; it is the long-term summation of the atmospheric elements (and their variations) that, over short time periods, constitute weather. These elements are solar radiation, temperature, humidity, precipitation (type, frequency, and amount), atmospheric pressure, and wind (speed and direction) [7].

Weather is related to atmospheric conditions of the day; it may be rainy one day and the other day might be sunny or windy. However, climate equals with expected weather of one region. One place may be hot and temperate in warmer seasons and frosty in the wintertime. When the expected weather of one region changes this phenomenon is considered as climate change. Climate change is "The periodic modification of Earth's climate brought about as a result of changes in the atmosphere as well as interactions between the atmosphere and various other geologic, chemical, biological, and geographic factors within the Earth system" [8].

Following the Industrial Revolution there, was extensive use of energy which mostly grew through burning fossil fuels such as coal. Carbon dioxide and other greenhouse gases are released through burning fossil fuels which trap heat in the atmosphere. By increasing the temperature of the atmosphere, global warming is increased, and due to that phenomenon, climate change occurs. The Earth's climate also changes due to climate change; it is proved that the Earth's climate has raised because the temperature of the Earth has raised about

1.62 degrees Fahrenheit.

To fight the impacts of climate change and to adapt to its effects, on 12 December 2015, a landmark agreement was reached within the United Nations Framework Convention on Climate Change. This agreement called Paris Agreement was issued in all six United Nations languages: English, Spanish, French, Chinese, Arabic, and Russian. Before any debate among the parties, all the documents about climate change had to be translated into various languages, so the role of translators in achieving their goals was very significant. There are lots of people who don't know what climate change means and need to receive vital information about the safety of their life and society; however, due to language obstacles, they cannot. Thus, it is significant to withdraw the language barrier and inform the community with understandable information in their languages to solve climate change. Therefore, it is logical to say: "It is time to make climate change a priority in the translation industry and it is time to translate a priority in the climate change discourse" [9].

The corpus of the present study consists of the animation movies *Moana*, *Frozen II*, lip-sync dubbed Farsi version of *Moana* and the Persian subtitled *Frozen II*. Disney's *Moana* directed by Ron Clements and John Musker, released in 2016, is an adventurous journey of a girl who is inspired to travel across the ocean to find the heart of the mother island, Te Fiti, and save her people. These animated movies display the significance of the preservation of the balance of the ecological system. "Sustainability means to go back to the natural balance through the preservation of existing ecological systems" [10]. The special bond of humans with their environment particularly the tied connection of *Moana* and the ocean makes it different from other Disney films. The ocean has a real character in the movie and certainly has a sparkling personality of its own. *Moana* as a nature lover has a very good relationship with nature and plays the role of an environmentalist who helps nature be balanced by returning to the heart of the mother island, Te Fiti. On the contrary, Maui, the demigod of wind, who had stolen the heart of the Te Fiti, causes nature's devastation and as a result, Motunui island, the hometown of *Moana* faces everlasting darkness. "Our modern iconography has rendered nature as a victimized woman, an angelic or Madonna-like figure to be pitied, romanticized, and 'saved.'" [Chaia] Heller exposes the use of these romantic images to rationalize the domination of women and the devastation of nature" [11].

Frozen II will be the other climate change movie studied from the lens of ecocriticism studies. It is a tale of the Enchanted Forest which was inhabited by elemental spirits, water, fire, air, and earth who were enraged due to the fight between the Arendellian and Northuldra tribes. The spirits disappear but a layer of fog wraps everyone in the forest, the subjects of the forest are frozen in time and nobody can enter or leave it. Queen Elsa of Arendelle who had an extraordinary gift to create ice and snow, hears a mysterious voice calling out to her. She couldn't ignore the voice and finally decides to follow it and accidentally awakens the

elemental spirits. "One view is that elemental spirits refer to the astral gods of former pagan religions or spirits in folklore derived from the earth, air, fire, and water" [12]. The spirits get angry, the waterfall dries up, the light in the whole kingdom is extinguished, and the streets are unsettled like something is searching beneath them. It causes Arendell's properties to vanish and everybody had to leave the kingdom.

Grand Pobbie, the leader of the trolls, informs Elsa and her sister Anna that discovering the truth about the past of the kingdom is the only way to save Arendell. He promises he will look after the people of Arendell till they pacify the elemental spirits and restore Arendelle's possessions. Else, Anna, Olaf, Kristof, and Sven get on a journey to the Enchanted Forest in search of the answers concerning the past of Arndell. They first meet the wind spirit Gale in the form of a tornado which sweeps everyone into its whirlpool then Elsa, using her magic, creates a set of ice statues and stops Gale. At that point, the fire spirit, Bruni, appears in the form of a distressed magical salamander; Elsa places it in her palm to calm it down and stops its flames by creating a small snow burst to prevent the spreading of its fire. The elemental spirits of Earth, the Earth Giants, appear in the form of massive stones, and Noakk, the water spirit, appears in the form of a shining horse, who guards the ocean. Elsa conquers Noakk and finally reaches Ahtohallan, the "river full of memory" (Lyrics from *Frozen II*) which is believed to have answers and explanations about the past. She understands that the voice was the call of Queen Iduna, Elsa's mother, from the memories of the past. Furthermore, she learns her power is a gift from the magic of nature that makes her the fifth spirit to associate humans and nature to reunite them. "Nature interacts with cultural influences in shaping human attitudes and behavior" [13]. At the end of the story, everybody tries to do what's best for nature.

2. Review of the Related Literature

The fundamental idea of eco-translation and eco-translatology as the study of translation from an ecological perspective is that translators and translations form part of a larger system of interdependencies that can be investigated in terms of an eco-system. According to Xu Jianzhong, "Translation ecology is the mechanism and law of studying the interaction between translation and its surrounding ecological environment [14]. Furthermore, Hu Gengshen believes that:

Eco Translation Studies is an ecological translation view or an ecological approach to translation studies. It focuses on the wholeness of translation ecology, interprets the translation process from the perspective of the translation ecological environment, describes the relationship between the translator and the translation ecological environment, and focuses on the translator's living conditions and the development of translation capabilities [14].

Climate Change [15] is the title of the book in which the author looks at some of the environmental issues facing the world today, discussing the problems and possible solutions.

This book has translated into Persian (تغییر اقلیم) by Taraneh Taheri in 2015. The book has been written in the children's literature genre and may be one of the suitable sources for teachers and trainers to inform children about the climate change crisis.

Governing Climate Change [16] examines climate change issues. The book makes available a short introduction to how climate change is administered by several actors such as civil society. It was translated by Shams Pouya, Mohammadnezhad, and Lashgari into Persian (حکمرانی تغییر) (آب و هوا) in 2017.

Climate change: Causes, Effects, and Solutions [17] examines the latest scientific findings on related issues such as ecological, economic, and human effects of climate change. It explains the causes and effects of climate change from a natural and human environment perspective and policies that could reduce the impacts of climate change, with case studies taken from North America, Europe, Australasia, etc. The book has been translated into Persian as تغییر اقلیم: علل، اثرات و راه حل ها by Leili Khazanedari, Shahzad Gandevari, Mansoreh Kuhl, and Mehdi Asiyaei in 2012.

Due to the scholars' activities and projects in the mid-eighties, the roots of environmental literary studies were implanted and it developed in the early nineties. Nineteen different scholars' course reports under the title of *Teaching Environmental Literature: Materials, Resources, Methods* [18] are gathered hoping to raise more consciousness about ecological issues and their existence in literature.

The American Nature Writing Newsletter [19] was founded to publish papers, book reviews, classroom records, and related information about nature and the environment. In some universities, literature courses were added to environmental studies and finally, in 1990 the initial academic teaching position in Literature and the Environment was formed at the University of Nevada, Reno.

Various meetings and conferences were held focusing on nature and environmental literature such as the MLA special assembly, "*Ecocriticism: The Greening of Literary Studies*" which was organized by Harold Froom in 1991.

Coinage of the term Ecocriticism goes back to 1978 when William Rucker used it for the first time in his essay, "Literature, and Ecology: An Experiment in Ecology" [20]. By ecocriticism, he meant using ecology and ecological notions in the literature. "Ecocriticism is the study of the relationship between literature and physical environment. Just as feminist criticism examines language and literature from a gender-conscious perspective,... to its reading of texts, ecocriticism takes an earth-centered approach to literary studies"[21].

Climate Change: Myth and Realities [22] is about the effects of climate change on agriculture in developing countries. People in developing countries are dependent on agriculture and climate is the backbone of agriculture. This book mainly focuses on the most vulnerable countries such as India and suggests how the lives and belongings of Indians can be in danger due to natural catastrophes caused by climate change. Droughts, flash floods, landslides caused by

heavy rains, and snowstorms are considered as great dangers. A Summer dust storm is another threat that causes massive property destruction, especially in North India. Hail is more common in parts of India that severely damages harvests such as rice and wheat. Monsoon and heavy rains are the main sources of water on which Indian farming is dependent on it while the failure of monsoon in some parts of India causes a shortage of water, resulting in below-average crop products. The author of the book explains how these droughts have led India to major starvation in which millions of people have been affected and hundreds of people have died from hunger and famine-related diseases.

3. Methodology

The present study is a qualitative exploration with a descriptive approach to determine the role of translation in fighting climate change issues. According to Denzin & Lincoln, qualitative research is multi-mode in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researcher studies things in their natural settings, attempting to make sense of or interpret phenomenon in terms of meanings people bring to them. Qualitative research involves the studies and collection of empirical materials such as case studies, personal experiences, interviews, and observational, historical, interactional, and visual texts that describe the routine and

problematic moments and meanings in individuals' lives [23]. Qualitative researchers are interested in understanding the meaning people have constructed, that is, how people make sense of their world and the experience they have in the world [24]. The present study will examine how translation can play its role in fighting against climate change and how it can help people make sense of climate change and the related experiences in the world. The corpus of the present study consists of the animation movies *Moana*, *Frozen II*, lip-sync dubbed Farsi version of *Moana* and the Persian subtitled *Frozen II*.

4. Discussion

The corpus of the present study consists of the animation movies *Moana*, *Frozen II* lip-sync dubbed Farsi version of *Moana* and the Persian subtitled *Frozen II*. To examine the interrelation of man and nature from the Eco critical point of view, the source text and the samples of Persian translations in *Moana* and *Frozen II* are grounded to be compared. Ecocriticism "challenges interpretation to its grounding in the bedrock of natural fact, in the biospheric and indeed planetary conditions without which human life, much less humane letters, could not exist" [25]. The translation for each selected sample is written in the form of TT, then the important keyword of the samples was underlined to be discussed.

Sample 1 from *Moana*

ST	TT	Translation strategies applied for the translation
Chief Tui: Make way, make way Moana, it's time you know The village of Motunui is all you need	رئیس تویی: به کنار... به کنار رسیده وقتش دانی ماتونویی دارد هر آنچه خواهی	Free and Meaning-based translation strategy

Discussion: The landscape of the Motunui village plays a great role, as the setting of the movie. Motunui village is represented as the only needed thing for Moana and all people. At the very beginning of the film, a scene depicts little Moana who is looking excitedly at the sea and enjoys playing with the waves. Chief Tui finds his daughter standing alone at the edge of the water, picks her up, and takes her back to the village. on the way home, he sings the song "Where You Are" while for the first time, the whole village is portrayed in the background. Some men are farming while

others are singing and dancing happily as well as carrying coconuts, bananas, and fish. It portrays a happy moment of being in harmony with nature because they understand Motunui Island well provide them. To live well "recognizes the rights of nature and the need for economic development to be in harmony with nature" [26]. Persian translation of the song lyrics carries the same meaning concerning the adequacy of the island. The translator used a free translation strategy to convey the source text idea.

Sample 2 from *Moana*

ST	TT	Translation strategies applied for the translation
Consider the coconut (the what?) Consider its tree We use each part of the coconut That's all we need We make our nets from the fibers The water is sweet inside We use the leaves to build fires We cook up the meat inside	نظاره کن بر بارش درختش ببین براین بهره جز از هر چه خواهیم ز الیافش تور بیاقیم شیره اش گوار است ز برگش آتش افروزیم از ان پخت و پز بر پاست نظاره کن بر بارش	Free and meaning-based translation strategy

Consider the coconuts The trunks and the leaves The island gives us what we need And no one leaves That's right, we stay We're safe and we're well provided	در این نواحی بیابانی هر آنچه خواهی کس نرود.... ما میمانیم... اینجا امن است و در امانیم	
--	--	--

Discussion: The sufficiency and adequacy of the Motunui island are underscored in the remainder of the song. Due to the geographical location of Motunui village which is surrounded by tropical forests, there are lots of natural resources required for inhabitants and they find it easy to get what they need. The lyrics show that people use each part of the coconut trees to make things, such as the leaves to make fire, make a net from coconut fibers, and water to drink. To be aware of the necessity of natural resources to survive and use of surrounding things to live shows that inhabitants of Motunui village found using coconut trees in daily life as one

way of adaptation to their environment. It may have the message that using natural resources and adapting to the nearby environment is highly valued in the world and that humanity is challenged with environmental disasters like climate change. "Climate change—another multiscale process severely exacerbated by human activity—has fueled further concentration on hazards in environmental governance circles without fully considering structures of vulnerability and resilience" [27].

The same meaning and content are delivered to the target audiences through the free translation of the source text.

Sample 3 from *Moana*

ST	TT	Translation strategies applied for the translation
Tui: No one goes outside the reef. We are safe here.... there is no darkness...there is no monster. There is nothing beyond our reef but storms and rough seas. Unless we stay on our very safe island, we'll be fine.	تویی: قرار نیست کسی پاشو بیرون از صخره بزاره.... ما اینجا جامون امنه... نه تاریکی هست و نه هیولایی. چیزی جز دریاهای نا آروم و طوفان اونور صخره نیست. تا زمانی که تو صخره ی امن و امانمون بمونیم مشکلی نداریم.	Meaning-based translation strategy

Discussion: Chief Tui depicts Motunui Island as the safest place to live. He believes his people will be fine as long as they stay in their reef because there is nothing but darkness beyond the reef. Likewise, he says that no one would go

beyond the reef because it's the only harmless place to live. The translator used a meaning-based translation strategy to reproduce the source text message.

Sample 4 from *Moana*

ST	TT	Translation strategies applied for the translation
Granma Tala: The legend is true; someone will have to go. Tui: Mother, Motunui is paradise. Who would want to go anywhere else?	افسانه ها حقیقت دارند، یکی از ماها باید برود. رییس تویی: مادر.....ماتونوئی مثل بهشت است. کی دلش میخواد جای دیگری برود؟	Meaning-based translation strategy

Discussion: Grandma Tala tells the legend of Maui to Moana and the other children. Tui comes to meet Moana. He mentions that Motunui village is a paradise to represent the picture of pleasant life being in harmony with nature on the island. At the same time, toddler Moana looks all around, a breathtaking view picture on her eyes. The island with its astonishing tropical nature and magical atmosphere represents a promised paradise where everybody wishes to be. Motunui Island is the Garden of Eden for the islanders. The

Garden of Eden, or Paradise, was a beautiful utopia of plant and fruit trees, flourishing flowers, and rivers. [28]

By use of this metaphor, Tui aims to highlight the beauties of Motunui to create connection and empathy between his people and the surroundings. The same meaning is achieved from the Persian translation of Tui's statements and the translator applied a meaning-based translation strategy to reproduce the source message.

Sample 5 from *Moana*

ST	TT	Translation strategies applied for the translation
Grandma Tala: I like to dance with the water The undertow and the waves The water is mischievous Ha! I like how it misbehaves	مادر بزرگ: بیا تا رقصیم با دریا موج آید به نزد ما.... دریا است بسی بازیگوش... مرا نماید مدهوش	Free translation strategy

Discussion: Nature is alive for characters in *Moana*. They relate themselves to nature, feel comfortable, and find it a place of happiness and spirituality. Tala, Moana's grandmother is one of the characters who have a strong relationship with nature. Despite her father's concerns about voyaging in the ocean Grandmother always speaks about it in a friendly way. In a scene depicted in Granma's dance, she speaks about the ocean as though it is a naughty dance

partner whom she enjoys dancing with it. By giving such humanistic characteristics to the ocean as a part of nature she tries to emphasize the ocean is not our enemy but makes audiences sympathize with nature. The same images are created in the target audience's mind related to the ocean because the translator tried to convey the same meaning and content using a free translation strategy.

Sample 6 from *Moana*

ST	TT	Translation strategies applied for the translation
Tui: There is something that I need to show you. This is a sacred place, a place of chiefs. There 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 is ever been.	تویی: یک چیزی هست که باید نشونت بدهم. اینجا ی مکان مقدسه، جایگاه رؤسا. ی زمانی میاد که تو روی این قله می ایستی و یک سنگ روی این کوه میزاری. همانطور که من گذاشتم، همانطور که پدرم گذاشت و پدرش و هر رییسی که تا حالا بوده.	Meaning-based translation strategy

Discussion: The excerpt depicts a scene in which chief Tui takes Moana to the sacred mountain. He tells the mountain peak is a sacred place and the place of chiefs. One day she will place her stone to be the next chief of the people and raise the island. Tui's statement shows the mountain as a

holy place that has special spiritual significance and represents ancient profound cultural values for the Motunui people. The same meaning is delivered to the target audiences through a meaning-based translation strategy.

Sample 7 from *Moana*

ST	TT	Translation strategies applied for the translation
Villager: it's the harvest. This morning I was husking the coconuts and (Showing the damaged-coconut meats) Moana: Well...we should clear the diseased trees. And will start a new grow... there.	زن کشاورز: این برداشت امروز مونه که....(اشاره به صبح داشتم نارگیل هارامیچیدم نارگیل های خراب و افت زده) موانا: خوب....بهتره درختهای مریض را پاکسازی کنیم. و آنها را ی جای جدید عمل بیاریم شون....اونجا.	Meaning-based translation strategy

Discussion: Villagers are coming back from coconut harvest. All the coconut meats are damaged. They look upset because they are aware of the necessity of coconut trees for their survival. However, Moana is not upset because she trusts in the generosity and open-handedness of nature. She tries to help her people to find a solution to upcome an environmental disaster. Considering the generosity and geographical location of Motunui, she suggests a new grove land to start farming instead of moving to another place. Her

environmental action reveals the fact that she is aware of natural ways of adaptation to face environmental disasters regarding the environmental condition of their island. Based on a proper meaning-based translation of the dialogues between Moana and the villager, target audiences also understand highly values of the surrounding environment and its challenges with environmental disasters such as climate change.

Sample 8 from *Moana*

ST	TT	Translation strategies applied for the translation
<p>Granma Tala: In the beginning, there was only the ocean. until the “Mother Island” emerged. Te Fiti...</p> <p>Her heart held the greatest power ever known. It could create life itself and Te Fiti shared it with the world.</p> <p>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 there’s.”</p>	<p>مادربزرگ تالا: در آغاز تنها اقیانوس بود. تا اینکه جزیره ی مادر پدید آمد. تفی تی... قلب او بزرگترین قدرت را داشت می توانست از خودش حیات ببخشد و تفتیتی دنیا را ازش بهره مند کرد.</p> <p>اما زمانی رسید که بعضی ها شروع به جستجو برای قلب تفتیتی کردند.</p> <p>چون باور داشتند اگر قلب تفتیتی را به دست آورند قدرت بزرگ آفرینش مال آنها می شود.</p>	Free translation strategy

Discussion: From the very beginning of the story Grandma Tala talks about mother island whose heart has the power of creating life. Te Fiti, the mother island, which is symbolizing Earth’s nature characterized as a woman who can create life and give birth to a new life. However, in time some selfish people who think just about their material benefits begin to seek Te Fiti’s heart. They believe if they can possess it the great power of creation would be theirs. Her heart is stolen. Without her heart, Te Fiti begins crumbling and giving birth to terrible darkness, a climate change, that will continue to spread, chasing away islanders’ fish, draining life from island after island until everyone is devastated in an inescapable death. The Statement of the Granma Tala indicates that the mother island as a part of nature is the only great power that can return the balance of nature and save their island. Persian translation of the source text conveys the same meaning since the translator has used a free translation strategy to convey the original message.

Frozen II is the second case study of this paper. It is a tale of the Enchanted Forest which was settled by elemental spirits, water, fire, air, and earth who were infuriated because of the battle between Arendellian and Northuldra tribes. The spirits vanish but a layer of fog wraps everyone in the forest. The forest is frozen in time and nobody can enter or leave it. Queen Elsa of Arendelle, who had an astonishing ability to generate ice and snow, hears a strange voice calling out to her. She follows the voice and unintentionally awakens the elemental spirits. The elemental spirits get angry, the

waterfall dries up, the light in the whole kingdom is extinguished, and the streets are unsettled. The properties of Arendell vanished. People and animals had to leave the kingdom.

Grand Pobbie, the leader of the trolls, informs Elsa and her sister Anna that discovering the truth about the past of the kingdom is the only way to save Arendell. He promises that he will look after the people of Arendell till they pacify the elemental spirits and restore Arendelle’s possessions. Else, Anna, Olaf, Kristof, and Sven get on a journey to the Enchanted Forest in search of the truth concerning the past of Arndell. They first meet the wind spirit Gale in the form of a tornado, which sweeps everyone into its whirlpool. Elsa, using her magic, creates a set of ice statues to stop Gale. Then Bruni, the fire spirit, appears in the form of a distressed magical salamander; Elsa places it in her palm to calm it down and stop its flames by creating a small snow burst. The Earth Giants, the elemental spirits of earth, appear in the form of massive stones; Noakk, the water spirit, appears in the form of a shining horse who guards the ocean. Elsa conquers Noakk and finally reaches Ahtohallan, the “river full of memory” which is believed to have answers and explanations about the past. She understands that the voice is the call of Queen Iduna, Elsa’s mother, from the memories of the past. She learns that her power is a gift from the magic of nature. It makes her the fifth spirit to associate humans and nature to reunite them. At the end of the story, everybody tries to do what’s best for nature.

Sample 1 from *Frozen II*

ST	TT	Translation strategies applied for the translation
<p>King Agnarr: far away ...as north as we can go stood a very old and very Enchanted Forest. It was protected by the most powerful spirits of all. There was water, air, fire, and earth. But it was also home for mysterious Northuldra people.</p>	<p>شاه اگنار: خیلی دور يك جنگل جادویی و قدیمی بود</p> <p>که توسط قوی ترین روح ها محافظت می شد.</p> <p>اونها هوا و آتش و آب و زمین بود. اما هنوز برای مردم مرموز نورث الدرا مثل خونه بود.</p>	Free and meaning-based translation strategies

Discussion: At the begging of the movie King Agnarr tells the story of the Enchanted Forest that was already home to the Nurthuldra tribe. The forest was protected by elemental

spirits and it was a safe place for the Nurthuldra people to live. However, all living things were trapped in the forest and they could not leave it. The spirits were in service of

Nurthuldrian and did their best to respond to their needs. The Nurthuldrian have adapted themselves to their surroundings and try to live in harmony with their surrounding nature. It may involve the message that adapting to our surroundings can be one of the most effective ways to tackle

environmental issues such as threatening climate change in the world. The same message is transferred to the target audiences through the Persian free and meaning-based translation of the source text.

Sample 2 from *Frozen II*

ST	TT	Translation strategies applied for the translation
Kristof: You know... under different circumstances, this would be a pretty romantic place. Don't you think?	کریستوف: میدونی... توی شرایط متفاوت اینجا میتونه یک مکان رمانتیک باشه. مگه نه؟	Meaning-based translation strategy

Discussion: The actions of the characters reveal that the Enchanted Forest, alongside its inhabitants, is a place of solace for Elsa and her companions to be away from the dangers and humiliations of the Arendell. When Elsa and her fellows got into the forest, they were charmed by its healing atmosphere. Looking at massive trees, Elsa admires the forest's beauty. Kristof, who finds the beauty and purity of

the forest suitable for the flourishing of love, tries to give expression to his feelings for Anna. The excerpt implies that spending time in nature causes healthy changes in a manner and brings a state of psychological relaxation. The same implication is achieved from its Persian translation since the translator has used a meaning-based translation strategy to reproduce the original message.

Sample 3 from *Frozen II*

ST	TT	Translation strategies applied for the translation
King Agnarr: I was so honored to get to go to the forest to celebrate it. We were charmed. It felt so magical.	شاه آگنار: و من خیلی مفتخر بودم که برای جشن به جنگل بروم. ما افسون شده بودیم و حس خیلی جادویی داشت.	Free and meaning-based translation strategies

Discussion: In a scene that depicts the memories of King Agnarr elemental spirits are playing with kids; the wind spirit makes a small girl fly in the air; she is happy and looked pleased. Similarly, the earth giants make a figure of a reindeer by throwing the big stones upon each other to create fun for kids. These scenes along with King Agnar's

statements point to the idea that the atmosphere of the Enchanted Forest is so charming to visitors. The same meaning concerning the appealing nature of the forest is obtained by its Persian translation; the translator has used free and meaning-based translation strategies to reproduce the original message.

Sample 4 from *Frozen II*

ST	TT	Translation strategies applied for the translation
Elsa: Do you think the forest will wake again? Queen Iduna: Only Ahtohallan knows. When I was little my mother would sing a song about a special river called Ahtohallan that was said that holds the answers about the past that we are part of.	السا: به نظرت ممکنه جنگل دوباره بیدار بشه؟ ایدونا: فقط آتوهالن میدونه. وقتی من بچه بودم مادرم ی آوازی راجع به ی رودخونه ی خاص به اسم آتوهالن میخوند که میگفت جواب های گذشته رو نگه میداره که حالا ما هم بخشی از آن هستیم.	Meaning-based translation strategy

Discussion: Ahtohallan, as a symbolic part of nature, is the "mother" of all spirits and is represented as a great power who is capable of exerting her influence upon the whole life. She is the origin of the magic in the Enchanted Forest in addition to those of the spirits, as well as Elsa's powers. As Iduna says it's the river full of memory that has the answers of the past and could help to face the challenges of the future

by fixing the mistakes of the past. The idea that water has memory represents nature as a savior that we should care about the signals it sends to us and pay attention to its warnings. The Persian version of the dialogue transfers the same meaning; the translator has used a meaning-based translation strategy to reproduce the original message.

Sample 5 from *Frozen II*

ST	TT	Translation strategies applied for the translation
Kristof: Reindeers are better than people. Sven, why is love so hard? Sven: You feel what you feel. And those feelings are real. Come on Kristof. Let down your guard.	کریستوف: گوزن ها بهتر از آدمها هستند. سون چرا عشق اینقدر سخته؟ سون: احساساتت رو می فهمی. اون احساسات حقیقی هستند. ایالا کریستوف آرام باش و خونسردیت را حفظ کن.	Free and Meaning-based translation strategies

Discussion: In this dialogue, animal-human relation is highlighted through the relationship between Sven and Kristof. When Kristof fails his chance to propose to Anna, he feels sad. To lessen Kristof's sorrow, Sven begins to talk to him offering companionship and loyalty. Treating Sven as a friend improves Kristof's well-being. This human-nonhuman relationship is also culturally oriented because

reindeer in the Sami culture is considered faithful life partner. The human-animal interrelation, portrayed in different parts of the movie, is an indication of the healing role of companion animals in human life. The Persian version of the dialogue transfers the same meaning; the translator has used meaning-based and free translation strategies to reproduce the original message.

Sample 6 from *Frozen II*

ST	TT	Translation strategies applied for the translation
Kristof: No...no...no...reindeers. that's a dead end. Come on Sven. we will get them. Come on body, we can do this.	کریستوف: نه...نه...نه...گوزن ها. اونجا به مرگ ختم میشه. ایالا سون...میریم دنبالشون بجنب رفیق ما از پیش بر میایم.	Free translation strategy

Discussion: In a scene where Enchanted Forest catches fire by irritated spirits, the reindeer get anxious and start running, in the wrong direction, straight to the flames. Kristof, worrying about the reindeer, follows them to the heart of the fire and turns them back despite the considerable risk to his own life. Kristof's interaction with reindeer displays the animal-human relation and highlights

the significance of saving endangered animals that are injured or die in wildfires around the world. The target audiences, in the Persian version of the animation, gain the same meaning concerning the significance of animal survival through its Persian translation because it delivers the same meaning.

Sample 7 from *Frozen II*

ST	TT	Translation strategies applied for the translation
Rider: But I do know we have the most amazing way of proposing. If we start now, we will be ready by down. Kristof: really? Ryder: Last part...it involves a lot of reindeer.	رایدر: اما میدونم ما فوق العاده ترین روش خواستگاری رو داریم. اگر الان شروع کنیم سپیده دم آماده میشیم. کریستوف: واقعا؟ رایدر: و مرحله ی اخر....به یک عالمه گوزن احتیاج داری	Meaning-based translation strategy

Discussion: Human-animal relationship and the significant place of reindeer in the Sami culture is highlighted in *Frozen II*. When Kristof is dissatisfied with his relationship with Anna, Rider says that he can help him to propose to Anna. Rider suggests a traditional Northuldra way of proposing that needs lots of reindeer. The ceremony reveals human-animal

relation in general and shows how Sami people's life is connected to the reindeer in particular. Persian translation of the dialogue conveys the same meaning because the translator has used a meaning-based translation strategy to reproduce the source message.

Sample 8 from *Frozen II*

ST	TT	Translation strategies applied for the translation
Grand Pobbie: Angry magical spirits are not for the faint of heart. Anna: Why are they still angry? What do these all have to do with Arendell? Grand Pobbie: Let me see what I can see. The past is not what it seems. A wrong demand to be righted. Arendell isn't safe. The truth must be found. Without it, I see no future.	گرند پابی: ارواح جادویی عصبانی با کسی شوخی ندارند. آنا: چرا هنوز عصبانی هستید؟ این قضایا چه ارتباطی با آرندل دارد؟ گرند پابی: بزار ببینم چی میتونم ببینم. گذشته اون جوری نیست که به نظر میرسه. یک خطا میطلبد که تصحیح بشود. آرندل در امان نیست. حقیقت باید آشکار بشود. بدون این کار آینده ای نمیبینم.	Meaning-based translation strategy

Discussion: Arndell strikes with a series of extreme natural disasters due to the furious elemental spirits; people must leave the town to be safe. Trolls, the stone little monsters sense danger and go to Arndell to inform Elsa and Anna. Grand Pabbie, the leader of the trolls, tells that discovering the truth about the past of the kingdom is the only way of saving Arndell; otherwise, he cannot foresee any future for it.

It is human wrongdoings that are highlighted as the main cause of the environmental problems in the Arendell. Nature brings disasters once it becomes seriously damaged by human beings; people can't escape from the impact of disasters unless they become part of the solution. Meaning-based translation strategy has been used by the translator to reproduce the original message.

Sample 9 from *Frozen II*

ST	TT	Translation strategies applied for the translation
Lieutenant Mattias: your highness. What are you doing? Anna: The dam must fall. It's the only way to break mist and free the forest. Lieutenant Mattias: We swore to protect Arendell at all costs. Anna: Arendell has no future until we make this right. King Reunard betrayed everyone.	ستوان ماتئاس: عالیجناب. داری چیکار می کنی؟ آنا: سد باید خراب بشه. این تنها راه برای از بین بردن مه و ازاد کردن جنگل ستوان: ولی ما قسم خوردیم به هر قیمتی از آرندل محافظت کنیم آنا: تا موقعی که این کار رو درست نکنیم آرندل هیچ آینده ای ندارد. شاه رونالد به همه خیانت کرد.	Meaning-based translation strategy

Discussion: Prince Elsa journeys to Ahtohallan to find the truth about the past of the kingdom to restore harmony between her people and environment. She reaches Ahtohallan and learns that a dam, which was built by her grandfather many years ago as a gift for the Nurthuldrians, is the cause of this disharmony. The truth is that King Renard's motive was not friendly and destroying the dam is the only way to set things right to save the kingdom. Elsa sends her findings to Anna and she concludes that "the next right thing to do" is to destroy the dam, even if it cost putting an end to their

kingdom by the great flood. The construction of the dam, which changed the ecology of nature, manifests the fact that King Reunard was an androcentric man whose capitalistic ideas did harm the environment. The destructive attitudes and actions of humans are emphasized as the main causes of environmental disasters in the movie. The same meaning and content, concerning human activities upon nature, is gained through the Persian translation. Meaning-based translation strategy has been used by the translator to reproduce the original message.

Sample 10 from *Frozen II*

ST	TT	Translation strategies applied for the translation
Grandma Tala: But one day the heart will be found by someone who will journey beyond our reef find Maui deliver him cross the great ocean to restore Te Fiti's heart and save us all.	اما یک روز اون قلب پیدا میشه اون هم توسط کسی که از صخره ابیمون عبور میکنه مایوی را پیدا میکنه اونو به اون سوی اقیانوس میرسونه تا قلب تقیتی رو برگردونه و همه ی ما رو نجات بده	Meaning -based translation strategy

Discussion: Maui's self-indulgence caused nature to fall out of balance and gave rise to ecological issues in Motunui.

It reveals that human beings' selfish actions exploit nature and the impacts of this exploitation will be catastrophic.

According to Grandma Tala, they can overcome this issue and find a way to resolve it. It shows that humans as part of nature can be part of the solution to solve environmental issues. The same meaning and content are delivered through the Persian version of Tala's statement since the translator has used a meaning-based translation strategy to reproduce the original message.

5. Conclusion

Ecocritical analysis of *Moana* and *Frozen II* reveals multiple representations of nature in the movies. Motunui island, the setting, and location of major events of *Moana* is represented as a promised paradise, due to its geographical location and natural beauty. It is surrounded by tropical forests, like the islands located around the Pacific Ocean. While the setting of *Frozen II* is an enchanted forest that is protected by enraged elemental spirits: water, air, fire, and earth.

Motunui village, as part of nature, also is represented as the only needed thing for Moana and all people. It is the safest place to live, due to what Chief Tui says. Nature is also represented as a holy and blessed place. Tui calls the Mountain sacred and the place of the chiefs. Nature in *Moana* is depicted as a knowledge system and highlighted using natural signs by ancient Polynesians to navigate. And lastly, nature is feminized in *Moana* through the mother island Te Fiti whose heart has the power of creating life. However, according to Chief Tui, the ocean is the origin of fear and the main cause of suffering because he lost his best friend in the ocean.

The paper explored the multiple representations of nature in *Frozen II*. Firstly, nature is represented as a safe place to live; the enchanted forest is home to indigenous Nurthuldra. Secondly, the enchanted forest, as a part of nature, is depicted as a consolation place for Elsa and her fellows, being away from the dangers and humiliations of Arendelle. Thirdly, nature is represented to be mysterious and magical, according to King Agnar's statements and memories about magicians of the forest and elemental spirits. Fourthly, nature is depicted as a dominant power that can affect whole life, like Ahtohallan, the only one who can help correct the distorted order. Lastly, nature is depicted as a living thing that can reply to human requests; it is seen through the earth giants that help Anna destroy the dam which was the source of catastrophe to the natural ecosystem.

Ecocritical analysis of the movie *Moana* highlights several environmental problems including crop failure, dying plants, fish depletion, and climate change. The self-indulgent Maui is the source of these catastrophes. He stole the heart of Te Fiti, causing monsters to awaken and kill all life on the island. It depicts how man's self-interest actions and anthropocentric tendencies can give birth to chaos and exploited nature. Anthropocentric tendencies consider human beings as separate from and superior to nature. It holds that "human life has intrinsic value while other entities (including animals, plants, mineral resources, and so on) are resources that may justifiably be exploited for the benefit of humankind" [29].

Several environmental issues, such as extreme weather conditions, are highlighted in *Frozen II*. The truth behind this crisis was the dam that was constructed by King Reunard to occupy the region of Nurthuldra. King Reunard, a colonizer, wants to destroy the indigenous Nurthuldra tribe and occupy their region. It shows that androcentric attitudes, maintained by relying on the male, like anthropocentrism are against nature and ecological wisdom.

Animals are part of the environment. Moana is grown up to be an environmentalist, who is concerned about the preservation and conservation of nature in general and animals in particular. Her environmentalist concern about animals is highlighted by rescuing the baby turtle to go back safely to the sea. The event highlights the significance of animal preservation in a world in which most species are at risk of going extinct. In *Frozen II*, the interrelation of the characters with reindeer displays the importance of animals and the necessity of their presence in people's lives in Sami culture. The presence of the reindeer helps Kristof get ready to propose to Anna. And the act of saving reindeer by Kristof highlights the significance of animal survival in a world in which lots of species are killed due to global warming.

References

- [1] De Monthoux, P. G. (2004). *The art form: Aesthetic management and metaphysical marketing*. Stanford University Press.
- [2] White, L. (2003). The historical roots of our ecological crisis. In *This Sacred Earth* (pp. 192-201). Routledge.
- [3] Worster, Donald. (1993). *The Wealth of Nature: Environmental History and the Ecological Imagination*. Oxford University Press. New York. Oxford.
- [4] Commoner, B. (2020). *The closing circle: nature, man, and technology*. Courier Dover Publications.
- [5] Beyer, C. (2021). *Contemporary Children's and Young Adult Literature: Writing Back to History and Oppression*. Cambridge Scholars Publishing.
- [6] Glotfelty, C. (1996). Ecocriticism: literary studies in an age of environmental crisis. In: Di Giulio. *Interconnections Between Human and Ecosystem Health* (pp. 229-236). Springer, Dordrecht.
- [7] Wells, N. C., Cenedese, Claudia, Gentili, Joseph, Bluestein, Howard B., Davies, Roger, Mason, Basil John, Arnfield, A. John, Pielke, Roger A. Loewe, Fritz P., Krishnamurti, T. N., Lamb, Hubert Horace, Hayden, Bruce P., Waggoner, Paul Edward, Smith, Phillip J. and Enfield, David B. (2022, September 30). climate. Encyclopedia Britannica. <https://www.britannica.com/science/climate-meteorology>
- [8] Jackson, S. T. (2021, April 27). climate change. Encyclopedia Britannica. <https://www.britannica.com/science/climate-change>
- [9] Brauer, C. (2018). *Translating Climate Change: Thoughts on International Translation Day*. mUN CC: Learn, <https://medium.com/@unclearn/translating-climate-change-thoughts-on-the-occasion-of-international-translation-day-2018-9ca5023a0cde>

- [10] Wolf, R. (Ed.). (2014). Empowering organizations through corporate social responsibility. IGI Global.
- [11] Gaard, Greta (Ed.) (1993). *Ecofeminism: Women, animals, nature*. Philadelphia: Temple University Press.
- [12] "What are elemental spirits?" Gotquestions. <https://www.gotquestions.org/elemental-spirits.html>
- [13] Love, G. A. (2003). *Practical ecocriticism: Literature, biology, and the environment*. University of Virginia Press.
- [14] Yufeng, Y. (2018) On the ecological theoretical construction of translation studies. Chinese Flight Test Establishment, Xi'an, Shaanxi, 710089.
- [15] Hunter, Rebecca. (2012). *Climate Change. Sea to Sea Publications*.
- [16] Bulkeley, H., & Newell, P. (2015). *Governing climate change*. Routledge.
- [17] Hardy, J. T. (2003). *Climate change: causes, effects, and solutions*. John Wiley & Sons.
- [18] Wage, Fredrick O (1985). *Teaching environmental literature: Materials, resources, methods*. New York: Modern Language Association.
- [19] Nitecki, Alicia. (1989). *The American Nature Writing Newsletter*.
- [20] Abdurrahmani, T. (2014). Eco-criticism and Nature Writing. *The Trails of the American. Approaches. European Journal of Social Science Education and Research*, 1 (2), 267-279.
- [21] Glotfelty, C., & Fromm, H. (Eds.). (1996). *The ecocriticism reader: Landmarks in literary ecology*. University of Georgia Press.
- [22] Reddy, S. J. (2008). *Climate change: Myths and realities*.
- [23] Denzin, N. K., & Lincoln, Y. S. (Eds.). (1994). *The Sage Handbook of qualitative research*.
- [24] Merriam, S. (2009). *Qualitative research: A guide to design and implementation*. San Francisco: John Wiley & Sons Inc.
- [25] Tucker, H. F. (1999). From the editors (Ecocriticism). *New Literary History*, 30 (3), 505-508.
- [26] Bosselmann, K. (2016). *The principle of sustainability: transforming law and governance*. Routledge.
- [27] DeLoughrey, E., Didur, J., & Carrigan, A. (Eds.). (2015). *Global ecologies and the environmental humanities: Postcolonial approaches*. Routledge.
- [28] English Standard Version Bible. (2001). *ESV Online*. <https://esv.literalword.com/>
- [29] Boslaugh, S. E. (2016, January 11). *anthropocentrism*. Encyclopedia Britannica. <https://www.britannica.com/topic/anthropocentrism>.