

# Eco-criticism in *Wall-E* and *The Lorax*

by Aya Younis

## Introduction

Environmentalism is a movement of great importance in today's world, successfully making its way into the core thematic concerns of much of the media we consume. This ecocritical perspective has proven to be one of great significance in media targeted towards children, aiming to expose that young audience to the importance of acting responsibly towards one's natural surroundings. A critically acclaimed animated film, Pixar's *Wall-E* (2008), is vivacious and illuminating in its ecocritical commentary, making it one of the most prominent examples of ecocriticism in children's media. The film takes the viewer on a journey of saving a dejectedly abandoned and unbearably polluted Earth, following a robot by the name of Wall-E in his fight against the Axiom, a corporate spaceship whose very existence is contingent on planet Earth's status as uninhabitable. Viewers are invited to empathize with Wall-E due to his hyper-emotive and empathic nature, both of which are characteristics that are presumably foreign to robots. This characterization of Wall-E as a compassionate being is achieved through anthropomorphism, contrasting him with the unfeeling and corporate Axiom. A similar effect is achieved in Universal Studios' film *The Lorax* (2012), a loose filmic adaptation of the Dr. Seuss children's book *The Lorax* that invites the viewer to empathize with the Truffula forest through a mammal-like personification that speaks on its behalf. Through this personification, elements of human ontology such as speech and emotion are attributed to the trees, allowing viewers to empathize and even relate to them. Also aided by the respective anthropomorphization and personification of their mascots, both of these films effectively invite blame and criticism to capitalistic forces that seek to exploit the natural environment for profit. We are invited to criticize the Axiom due to its corporate and apathetic demeanor towards the betterment of Earth, just as we are invited to criticize the corporations in *The Lorax* for their callous destruction of the natural landscape for profit. In contrast to our mascots who are hyper-emotive and highly anthropomorphized, these entities are entirely devoid of emotion or empathy, soullessly seeking profit at nature's expense. This paper will explore the way in which both *Wall-E* and *The Lorax*

communicate lessons of an ecocritical nature to their target audience through their use of anthropomorphization and personification, respectively, as tools for building empathy. Additionally, it will explore the way these films invite blame and criticism of callous corporate entities. Lastly, it will explore the potential problematic implications of using anthropomorphization as a tool for building empathy.

## **Ecocriticism in *Wall-E***

### *Wall-E: Plot Summary*

The film *Wall-E* follows a robot protagonist named Wall-E, whose solitary purpose is to compartmentalize waste. This film is set in a garbage-infested, post-apocalyptic planet Earth that had been abandoned by all human inhabitants centuries prior, in favor of living a life of comfort on a corporate spaceship called the Axiom. Wall-E is the sole inhabitant of planet Earth at this stage, aside from one living plant he passionately protects. Eve, a robot sent by the Axiom to screen Earth for organic life, encounters Wall-E and his plant. Detecting organic life, she promptly confiscates the plant and alerts Axiom, and the plot unfolds as Wall-E tries to rescue both the plant and Eve from the Axiom. Upon arriving on the Axiom, Wall-E and Eve learn that humans aboard the Axiom are entirely dependent on the ship's technology for all survival and entertainment purposes. The human captain has no real control over the ship. Upon interacting with Wall-E and investigating the ship's history, he quickly learns that Earth was once flourishing, and he plans to set a course for return. Action ensues as our protagonists and the captain try and eventually succeed at making the Axiom change course to Earth, as the Axiom violently resists and eventually succumbs. The film ends with human beings returning to Earth and learning to actualize its organic potential.

### *Anthropomorphism and Empathy in Wall-E*

As a film, *Wall-E* communicates ecocritical messages and ideas to viewers by establishing an empathetic connection between the viewer and the ecological cause it is presenting. It tries to make a case for Earth's significance and worth as our home, and it largely does so through presenting the audience with a pro-environment robot protagonist that is relatable and amiable. The following three paragraphs will explore the way anthropomorphism is used to establish an empathetic relationship between Wall-E and the audience, in addition to the way that empathetic relationship facilitates the imparting of moral ecocritical lessons to the viewer.

Wall-E's aforementioned anthropomorphism first manifests in a visual manner, revealing itself through his character design. Upon first glance, one would notice that Wall-E's main defining features are his large eyes, as they constitute his entire face and act as one of the primary vessels through which he communicates emotion. They are similar to binoculars in appearance as they are encased in metal, but they still have glass pupil-like goggles in the middle. An important detail to note is the enormous size of Wall-E's eyes, as it imparts a childlike innocence onto him and invites viewers to perceive him as endearing and innocuous. In his discussion of the progressively increasing anthropomorphization of Mickey Mouse, Gould notes that Mickey's eyes progressively became larger in design, attributing that change to the fact that larger eyes make characters look more juvenile (1). Moreover, he argues that juvenile features in fictional animals effectively evoke an affectionate response towards those characters that is similar in nature to the affectionate response elicited upon seeing human babies and young

children (Gould 3). This same logic can be applied to Wall-E, towards whom audiences feel affinity and affection, partly due to his cute, childlike appearance. In addition to the enlarged eyes, we also see numerous other elements of juvenility in his design and behavior. For instance, we continually see Wall-E act in ways that would classify him as clumsy, as he constantly runs into walls and stumbles over objects, like a young child learning to walk. Additionally, he watches human television and awkwardly imitates both songs and dances that appear on the screen, almost as though he is trying to mirror human behavior, just as young children often do. These aforementioned examples, among many others, reveal a specific pattern of anthropomorphism that not only aims to incorporate elements of human ontology into non-human characters on a basic level, but further tries to humanize those characters in a way that is specifically childlike and youthful. Through that added layer of juvenility, Wall-E becomes a character whom we not only agree with, but actively root for and desire to protect from any threat that may present itself. Thus, we learn to harbor an animosity and hostility towards any entity that may endanger or oppose him. Since the wellbeing of the environment is a huge point of concern for Wall-E, the introduction of juvenility effectively encourages us to extend our empathy to his environmental cause, as any threat against the environment is now considered a threat to the character himself.

Wall-E's likeability cannot solely be attributed to his juvenility, however. In her discussion of anthropomorphism in *Wall-E*, Balkind explores the way Wall-E's dramatized animation style imbues his actions with a sense of realism, making him not only endearing but also relatable to human audiences (Balkind 2). She suggests that if perceiving Wall-E's juvenile and endearing features invokes feelings of affection, then perceiving the ways in which he behaves and moves like a human being invokes feelings of identification and relatability (Balkind 8). This can be seen in the fact that Wall-E emotes in a similar manner as human beings. Aside from their size, the way Wall-E's eyes are animated further anthropomorphizes him. Wall-E's eyes move in accordance with his emotions, sloping downwards to visually communicate sadness and perking upwards in order to express joy or enthusiasm. Additionally, the glass goggles are similar to pupils in appearance, often sparkling and reflecting light, likening him to human beings even further. Balkan's discussion of eye animation is also applicable to other elements of Wall-E's design. Firstly, Wall-E has claw-like hands that mimic human hands in both shape and practicality, effectively bringing him even closer to human ontology. When fearful, Wall-E dramatically retreats his eyes into his body, making it appear as though he is dramatically crouching and shielding his eyes. When excitable or enthusiastic, his face and limbs extend outwards. Additionally, though he is not capable of human speech, Wall-E auditorily expresses emotions through the various noises he makes. His voice is extremely varied in pitch, dramatizing those emotions and making him sound somewhat human. These stylistic choices make Wall-E a highly emotive character, dramatizing his feelings and making them a centerpiece of his personality. Moreover, these choices feel familiar and relatable to human beings as we emote in similar ways, making it incredibly easy to recognize the precise emotions he feels and empathizing with them.

However, it is important to note that Wall-E's anthropomorphization does not simply arise from the fact that he physically expresses emotions in a fashion similar to human beings, but is largely aided by the fact that he feels those emotions as strongly as he does. Wall-E is shown to engage with emotions such as nostalgia, sadness, and joy, among numerous others. In his discussion of post-apocalyptic nostalgia, Anderson notes that Wall-E's collection of various human memorabilia not only anthropomorphizes him through the prevailing nostalgia he feels,

but also imparts a feeling of nostalgia on the viewer as well, creating a stronger empathetic connection between them and Wall-E (267). Additionally, we see Wall-E struggle with overwhelming loneliness and yearning for the romantic love he sees humans on television partake in, even developing a romantic crush on Eve. These emotions align him much more closely with the ontological condition of a human rather than a standard, unfeeling robot. Reinforcing this idea, Balkind states that “When we feel empathy, the character becomes anthropomorphized not only by their visual appearance on screen, but also by our responses and attributions of human behavior onto the characters” (17). Through providing Wall-E with human-like attributes, emotions, and experiences, the film invites viewers to empathize with Wall-E and project themselves onto him, subsequently rooting for his cause as a result of that empathetic connection and immediately feeling hostility towards any force that may oppose him.

### *Systemic Blame in Wall-E*

As much of the literature cited above suggested, we perceive Wall-E to be an endearing robot that is highly emotive, which persuades the audience to root for him and support the environmental cause he represents. With the Axiom being the primary opposition to that cause, it can technically be said that it is the antagonist of the film. However, this film complicates the narrative role of being an antagonist through the fact that the Axiom is not a singular individual upon whom we can place blame, but a programmed unit in a larger system that prioritizes economic growth and profit over the environment. Inversely to the hyper-anthropomorphized Wall-E, the Axiom is devoid of any anthropomorphization since it is not a singular character but a corporate entity. It is not presented in a way that mimics human ontology, making identification with it extremely unlikely, if not impossible. This fact reveals a key detail about the type of ecocritical message that *Wall-E* aims to impart: it does not assign the status of a villain to a singular individual. Instead, it identifies the problem as one that is systemic in nature and invites blame and criticism to an overarching capitalistic system, actively resisting individualistic systems of blame. Firstly, the systemic nature of the antagonistic forces at hand can be seen in Wall-E, Eve, and the captain’s struggle against the Axiom towards the end of the film. As viewers, we are not provided with a typical confrontation or an exchange of hostile dialogue as would be expected from a protagonist and an antagonist. Instead, our protagonists try to bypass the Axiom’s system in an attempt to change course and finally arrive at Earth. Therefore, much of our protagonists’ battle against the Axiom is spent fighting against the Axiom’s programming. The Axiom does not harbor any evil intentions; it is simply a programmed device fulfilling its goal. Moreover, the film does not invite criticism towards individuals aboard the Axiom. The passengers are not depicted as willing and active consumers of a harmful, environmentally damaging entity. Instead, they are portrayed as victims of learned helplessness who are entirely dependent on the Axiom through no choice of their own. As identified by Popović in her discussion of *Wall-E* and consumerism, the passengers are stranded in space, with no option but to mindlessly engage in consumerism (66). They are completely immobile, and they are consistently being exposed to advertisements encouraging them to form an even stronger dependence on the ship (Popović 65). Through this portrayal of consumers as victims, the film establishes its resistance to individualistic systems of blame, reinforcing its thematic ecocritical concerns regarding a systemic degradation of the environment for profit.

### *Anthropomorphism and Character Development in Wall-E*

Thus far, this paper has addressed the respective roles of the hyper-anthropomorphized Wall-E and the systematic corporate entity Axiom. But are all significant characters presented in the film highly polarized in anthropomorphism and morality, or does a middle ground exist between the two? The answer to that question lies in the portrayal of Eve and the character development she undergoes over the course of the narrative, in addition to the key role anthropomorphism plays in that development. When we are first introduced to Eve, she is presented as a character that is synonymous with the Axiom. She is a probe sent to scan Earth for any signs of organic life, and she is distinctly lacking in anthropomorphism in comparison to Wall-E. Her movements are methodical and calculated, making her appear extremely stiff and robotic. Additionally, her eyes remain relatively static in size and width, showing a lower capacity than Wall-E for feeling and expressing emotions. Additionally, her voice is quite static and stable in pitch, contrasting Wall-E's varied one. She even entirely ignores Wall-E's presence at first, with the exception of blindly attacking him upon detecting his movements. We learn to juxtapose Wall-E's highly anthropomorphized and clingy nature to her cold and calculated demeanor, showcasing a dynamic that is emphasized even further by Wall-E's crush on her. However, as Eve begins to interact with Wall-E and discover Earth, she begins to appear more anthropomorphized. She laughs along with Wall-E when he repeatedly mispronounces her name as "Eevah", her eyes significantly scrunching up in order to signify smiling and laughter (*Wall-E* 0:23:19). Additionally, her voice progressively becomes more varied in pitch, making her sound more emotive. Lastly, her stiff and static movements are replaced with significantly more fluid and varied motions. Balkind interestingly notes that this progression of character, signified through gradual anthropomorphization, can be partially attributed to Wall-E acting as a teacher of sorts (27). He introduces her to much of Earth, helping bridge a connection between her and the natural environment. Most significantly, he imparts certain visual cues on her, which she then repeats over the course of the film. A significant example of this is Wall-E teaching her human dances, which she later replicates as they float through space (*Wall-E* 0:59:39). As the film's narrative advances, she is more welcoming of Wall-E's affection and is more receptive to his environmental cause, forming a distinct divide between her and the Axiom in terms of values and moral ground. Through the examination of Eve's character over the course of the film, one can see that Eve's redemption and acclimation only occurs through her anthropomorphization, reinforcing the importance that proximity to human ontology and the Earth in particular plays in how *Wall-E* invites us to view redemption and blame.

## **Eco-Criticism in *The Lorax***

### *The Lorax: Plot Summary*

*The Lorax's* filmic adaptation is set in a city called Thneedville, where all natural resources, including air, are commodified and everything is artificial. The city's artificial resources are sold by O'Hare's company, run by Aloysius O'Hare, who actively works against the betterment of the environment to keep Thneedville's citizens reliant on his products. The story follows Ted, a teenage boy who learns that his crush wishes to see a Truffula tree and makes it his mission to fulfill that wish of hers. On his journey, Ted discovers that the world beyond his artificial homeland is completely barren and destroyed, completely overcome with "smogulous smoke" and "schloppity schlop", both being forms of pollution (*The Lorax* 55:19).

He also learns of the Lorax, the guardian of the forest where Truffula trees once grew. He seeks a man by the name of the Once-ler, whom he finds out is responsible for destroying that forest in order to exploit its thneeds - a material he once used to run his sweater business. The Once-ler has since stopped and is entirely overcome with guilt and remorse at his actions, having realized that decimating a forest for his own benefit was a morally corrupt thing to do. Upon arriving back at Thneedville after listening to the Once-ler's tale, O'Hare finds out about Ted's goal in revitalizing organic life and is fixated on stopping him at all costs. Action ensues, and the film concludes with Ted planting the last Truffula seed, given to him by the Once-ler after his eventual redemption.

#### *Personification and Empathy in The Lorax*

In a similar fashion to *Wall-E*, *The Lorax* utilizes personification in delivering its ecocritical messages and establishing empathy between the audience and the endangered natural landscape of the film. Upon meeting the Once-ler, the Lorax immediately introduces himself as the representative of the newly-endangered Truffula forest, proclaiming that he "speaks for the trees" (*The Lorax* 0:22:56). The Lorax, as a character, is a clear personification of the Truffula forest. He is a version of the forest that is closer in proximity to the human ontological condition than the trees, and he relays emotions and concerns felt by the trees to the human characters, in addition to the audience. Personification in this film works in the same way that anthropomorphism works in *Wall-E*, wherein an emotional and empathetic connection is established between the audience and the natural landscape through an intermediary that is closer to the human ontological condition than the natural landscape is. In their comparative analysis of *Wall-E* and *The Lorax*, Caraway and Caraway note that the Lorax is visually depicted as a mammalian version of a Truffula tree (7). He maintains that same vibrant yellow color and soft Truffula hair texture. However, he stands on his hind legs, has the eyes of a human being, has human-like hands and feet, and a human mouth. Additionally, he has a huge mustache and dramatic eyebrows, making him look somewhat like a wise old man, similar to how Wall-E is anthropomorphized to look more juvenile. Most importantly, the Lorax emotes and speaks like a human person, granting him interiority and emotiveness that the natural landscape does not possess. The personification of the forest through the character of the Lorax brings the trees closer to the human ontological condition, better aligning them with human modes of existence. Through this closer alignment, viewers can more easily identify with the Lorax and better empathize with him and his environmental cause. Much like Wall-E, we are invited to root for the Lorax and the Truffula trees, morally aligning ourselves alongside them and standing in opposition to their destruction.

#### *Anthropomorphization and Empathy in The Lorax*

In addition to the personification of the forest, we also see forms of anthropomorphism throughout *The Lorax* that aid in establishing an empathetic connection between nature and the audience. More specifically, the animals inhabiting the Truffula forest are highly anthropomorphized in both appearance and behavior, making it easier for the audience to identify with them and understand the harsh effects of deforestation on their lifestyles. The Truffula forest is inhabited by numerous species of animals, a few being bears, fish, and birds. Unlike the Lorax, these animals do not have any speech capabilities, their verbal interactions reduced to emotive noises. However, they all walk on their hind legs and have human-like hands and feet, bringing them closer to the human ontological condition than ecologically accurate animals. Moreover, much like Wall-E's character design, these animals have enormous eyes that express emotions, providing many of them with the same sense of juvenility discussed earlier.

Caraway and Caraway also interestingly note that the animals are even depicted as “dim-witted”, as they easily get bribed with marshmallows and simply let the Once-ler destroy their surrounding ecology (7).

Through characterizing the animals as naive and dim-witted, the film depicts them as juvenile. This infantilization has a similar effect to the infantilization of Wall-E, as it evokes feelings of affection and endearment, indicating to the audience that these animals are in need of protection. Much like Wall-E’s juvenility, the animals’ naive nature becomes a vessel through which audiences are invited to empathize with the animals and the environmental cause they represent. Since these animals are merely side characters, the presence of anthropomorphism in *The Lorax* is arguably more subdued than it is in *Wall-E*. Still, it plays a significant role in helping audiences empathize with the ecology, thus reinforcing the detrimental effect of deforestation on the Truffula forest’s ecosystem and further reinforcing the film’s environmentalist position.

### *Systemic Blame in The Lorax*

While *The Lorax* and *Wall-E* may share similarities in terms of personifying and anthropomorphizing nature, the two films approach antagonists and blame quite differently. Both ultimately place blame on greedy and environmentally destructive corporatism. However, while *Wall-E*’s assumed antagonist is a corporate entity, *The Lorax*’s antagonists are individual human beings. More specifically, *The Lorax* introduces its audience to two human beings who have caused significant environmental destruction for financial gain: Once-ler, who is now redeemed, and O’Hare, who eventually replaces Onceler as the main manufacturer of goods in Thneedville, and who remains villainous until the end of the film. Most literature discussing *The Lorax* from an ecocritical lens argues that the film’s placing of blame on individual characters rather than an overarching capitalistic system is quite problematic (Caraway and Caraway; McKee). However, I believe that the way *The Lorax* handles blame and redemption still invites criticism to an overarching system rather than the individual, though the antagonists may be human. While the Once-ler is not technically the antagonist of the narrative as he does not oppose Ted, he was still the one to destroy the Truffula forest because of capitalist greed, causing massive environmental damage. Upon reviewing the story of the Once-ler, one quickly realizes that we are ultimately invited to empathize with him and view him as a respectable person who did immoral things in the past. His ambition to start a Thneed business was originally depicted as admirable and positively determined; the film even showcases him as the underdog born to an initially unsupportive family. Ultimately, through Once-ler, we are told that good-natured people can be easily corrupted through greed and an insatiable desire for profit. This is especially apparent in the song “How Bad Can I Be?”, highlighting the precise process through which Once-ler was corrupted, even featuring a full costume design change. The song’s lyrics straightforwardly tackle systemic capitalistic greed and the destruction it causes, with Once-ler exclaiming, “All the customers are buying, and the money is multiplying, who cares if a few trees are dying?” (*The Lorax* 0:56:22). Although he remains the villain, a similar line of thought can be applied to O’Hare. While he causes extreme damage to the air of Thneedville in order to maintain demand for his artificially-produced air, we are shown that his original intentions were to help the people of Thneedville by alleviating the effects of the smog. Therefore, capitalistic greed is presented as a corruptive force, one that will always find a new individual to corrupt after its last capitalist is no longer compatible. We are exposed to a pattern of corruption and eventual redemption and

replacement of prior capitalistic villains, such as Once-ler, with newer ones, such as O'Hare. This pattern minimizes individual blame, perpetuating the idea that the capitalistic villain can always be replaced with another, helping us identify the problem as one that is systemic. Therefore, *Wall-E* and *The Lorax* handle blame differently, but both ultimately invite criticism towards a capitalistic system rather than individuals.

### *The Negative Implications of Anthropomorphism and Personification*

As continually discussed, both *Wall-E* and *The Lorax* establish an empathetic relationship between their audience and the natural landscape of the film through their respective use of anthropomorphization and personification. In short, both films help audiences to empathize with nature through likening it to human beings and projecting features of human ontology onto it. This pattern, however, can be criticized for being largely anthropocentric, and has implications that are quite problematic. When solely facilitating empathy through proximity to human ontology, audiences learn to empathize with ecology and nature only because it implicates them. This concern has been echoed by much of the ecocritical literary scholarship dealing with anthropomorphism. This criticism is linked to our perception of our relationship to an external entity called nature. In a comparative analysis of *Wall-E* and *The Lorax*, Caraway and Caraway largely criticize both films' idealization of nature, arguing that these films hold nature to an unrealistic man-made standard, which is in line with a capitalist, consumerist approach to it:

The utopic representation of nature is a crucial element in the cultivation of a capitalist-friendly understanding of the relationship between humans and the natural world. Capitalism hinges on the facade that through free market operations, it is fully capable of tending to the well-being of the environment, though incidence of widespread ecological destabilization indicate [*sic*] otherwise. (Caraway and Caraway 9)

While anthropomorphism may appear to build empathy with the environment, it essentially builds empathy with a version of the environment that is destructive, bending the natural landscape to fit an aestheticized and polished hyperreality separate from - and built solely for - human consumption.

## **Conclusion**

To conclude, *Wall-E* and *The Lorax* are similar in both thematic concerns regarding environmental causes as well as their representation of natural entities. Firstly, both films attribute features of human ontology to non-human entities. This can be seen in *Wall-E* with the anthropomorphization of Wall-E the robot and *The Lorax* in its personification of the Truffula forest through the Lorax. These characters are brought closer to human ontology through both character design and behavior as a means for building empathy with the audience, causing them to emotionally connect with the characters' environmental causes, subsequently imparting ecocritical thematic concerns onto the audience. Both films partake in criticism of corporate forces that seek profit at the environment's expense, inviting blame to the overarching capitalistic system rather than specific individuals.

It is important to note that while anthropomorphization may be a helpful tool for building empathy within the confines of a particular narrative, it also has negative implications that must be taken into consideration. Much of the scholarship surrounding anthropomorphism, such as that of Caraway and Caraway, strictly criticizes anthropomorphism and its use in children's



media. Many scholars argue that anthropomorphism teaches audiences to only empathize with animals and nature if they are close in proximity to human ontology. Thus, closeness to human ontology becomes a prerequisite for granting the natural world care and consideration, resulting in audiences holding nature to unrealistic expectations set by humans. However, while this sentiment is worthy of consideration, I would argue that anthropomorphism is useful when targeting younger audiences, even with its caveats and faults. While adults may have the critical capacity to empathize with nature and treat it with care even when it doesn't demonstrate a closeness to human ontology, children may find this level of empathy easier to establish when characters on-screen look and act like their human peers. Thus, I believe that anthropomorphism definitely has its faults as outlined by Caraway and Caraway, but it is ultimately incredibly useful in teaching children to view nature as a living force that is worth empathizing with and protecting.

## Works Cited

- Anderson, Christopher Todd. "Post-apocalyptic nostalgia: Wall-E, garbage, and American ambivalence toward manufactured goods." *Lit: Literature Interpretation Theory* 23.3 (2012): 267-282.
- Balkind, Nicola. "Animation Comes to Life: Anthropomorphism and Wall-E." *Film International* (2010).
- Caraway, Kylie, and Brett R. Caraway. "Representing ecological crises in children's media: An analysis of *The Lorax* and *Wall-E*." *Environmental Communication* 14.5 (2020): 686-697.
- Gould, S. J. *The panda's thumb: More reflections in natural history*. W. W. Norton & Company, 2010.
- McKee, Arielle C. "The Kind of Tale Everybody Thneeds? Ecocriticism, Class, and the Filmic Lorax." *Children's Literature Association Quarterly*, vol. 40, no. 1, 2015, pp. 39-57. *ProQuest*, <http://aus.idm.oclc.org/login?url=https://www.proquest.com/scholarly-journals/kind-tale-everybody-thneeds-ecocriticism-class/docview/1662641654/se-2?accountid=16946>.
- Popović, Ana. "WALL-E: A Robot That Reminds Us About Being Human." *Journal of the International Symposium of Students of English, Croatian and Italian Studies*, edited by Ana Ćurčić, edited by Andrea Jović, University of Split, Faculty of Humanities and Social Sciences, 2018, pp. 61-77. <https://urn.nsk.hr/urn:nbn:hr:172:113982>
- The Lorax*. Directed by Chris Renaud, and Kyle Balda, Universal Studios, 2012.
- WALL-E*. Directed by Andrew Staten, Walt Disney Animated Studios, 2008.