

The Power of Children's Literature in Promoting Environmentalism: an Ecocritical Analysis of The Lorax and its Turkish Translation

Çevreciliğin Aşılmasında Çocuk Edebiyatının Gücü: The Lorax ve Türkçe Çevirisinin Ekoeleştirel Analizi

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ABSTRACT

Literature can act as a mediator in educating readers on environmental issues, raising awareness, and inspiring them to take action. In the context of how literature can be used to address environmental issues, ecocriticism emphasizes the ways that literary works can offer insights into the interaction between humans and the environment. Each of the eco-philosophies that have emerged in line with ecocriticism can provide a distinct ecocritical approach and one of them is the deep ecology movement. This present study investigates the picture book, *The Lorax*, by Dr. Seuss and its Turkish translation within the framework of deep ecology. How ecological perspective is depicted in *The Lorax* and how those ecological concerns are rendered in its Turkish translation are questioned with a descriptive analysis. The findings show that deep ecology perspective is obvious in *The Lorax*, and this standpoint is mirrored in the translation as well. Deep ecology stance is emphasized in both works with the usage of literary devices such as repetition, rhyming, hyperbole, and made-up words. It is considered that research on environmentalist books and especially on their translations, which make the dissemination of knowledge and awareness of environmental issues possible, can play a significant role in creating environment-friendly societies.

Keywords: ecocriticism, deep ecology, translation of children's literature, Dr. Seuss, picture book

ÖZ

Edebiyat, okurları çevresel konularda eğitme, farkındalık yaratma ve eyleme geçmeyi teşvik etme konularında aracılık edebilir. Edebiyatın çevresel sorunları ele almak için nasıl kullanılabileceği bağlamında ekoeleştiri, edebî eserlerin insan ve doğa arasındaki etkileşime içgörü sağlayabilme yollarına vurgu yapar. Ekoeleştiri doğrultusunda ortaya çıkan her bir ekofelsefe farklı bir ekoeleştirel yaklaşım sunar ve bunlardan biri de derin ekoloji hareketidir. Bu bağlamda mevcut çalışma Dr. Seuss'un *The Lorax* adlı resimli kitabını ve Türkçe çevirisini derin ekoloji çerçevesinde incelemektedir. *The Lorax* adlı eserde ekolojik bakış açısının nasıl yansıtıldığı ve bu ekolojik kaygıların Türkçeye ne şekilde aktarıldığı betimleyici bir yaklaşımla sorgulanmaktadır. Yapılan inceleme neticesinde *The Lorax* adlı eserde derin ekoloji bakış açısının açıkça yer aldığı ve bu duruşun eserin Türkçe çevirisinde de yansıtıldığı görülmüştür. Her iki eserde de derin ekoloji anlayışı; tekrar, kâfiye, mübalağa ve uydurma sözcükler gibi edebî araçların kullanımıyla vurgulanmıştır. Çevresel konularda bilginin yayılmasını ve farkındalık yaratmayı mümkün kılan çevreci kitaplar ve bilhassa onların çevirileri üzerinde yapılan çalışmaların çevre dostu toplumlar yaratmada önemli bir role sahip olduğu düşünülmektedir.

Anahtar Kelimeler: ekoeleştiri, derin ekoloji, çocuk edebiyatı çevirisi, Dr. Seuss, resimli kitap

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1. Introduction

The protracted evolution from agrarian society to industrialization and the accompanying prolonged urbanization has had negative impacts on ecological processes, and many life forms have been affected significantly by these changes (McLaughlin, 1995, p. 85). The prevalent worldview has placed human needs and interests above those of the natural world, but from the 19th century, several voices began to call for a reconsideration of the interrelationship between people and nature. As environmental problems and concerns have become increasingly serious, scholars have turned to different disciplines to better understand this interrelationship.

Literature plays a crucial role in shaping the way people think and the way they behave, and it is seen as globally responsible for opening up a new scene in the human-environment relationship. In such a context, the world of literature needs an interdisciplinary approach that lets us use literature to raise cultural, historical, and social awareness (Iovino, 2010, pp. 30-31). To achieve this goal, people need to learn how to value nature starting from childhood. Using ecocriticism as a critical approach in literature is seen as significant at this point. Children's literature plays a key role in making environmentalist attitudes widespread among children. It is entertaining, engaging, imaginative, and enlightening. Promoting environmental literacy, picture books serve as powerful tools. Children of all ages can learn about the numerous parts of their environment and better appreciate the interconnectedness of their lives with their surroundings by using related visuals in these books (Mishra, 2016, p. 93). Dr. Seuss's children's book *The Lorax*, which was released in 1971 and has since become a treasured classic, is one such instance. Beneath its playful rhymes and colorful illustrations lies a critique of human abuse of the natural world, which led to the selection of this book as the corpus object of this study. Working on literary works carrying ecological concerns as well as producing a published work may pave the way for creating an eco-sensitive society.

In this regard, this present study investigates the picture book, *The Lorax* (1971), by Dr. Seuss and its Turkish translation. The aim of this study is to read *The Lorax* (1971) in the light of the principles of deep ecology to see the formation of an ecological perspective in a literary work and analyze its Turkish translation, *Loraks* (2019), comparatively to see how this ecological perspective is reflected in another culture via translation. This study investigates whether *The Lorax*, as a literary work, embodies a deep ecological outlook, and how this perspective is manifested in its Turkish translation. Furthermore, we will explore how cultural contexts shape the representation of deep ecological themes in both the source text and the translation.

2. The birth and growth of ecocriticism

Literary studies have long disregarded a serious contemporary subject, the global environmental crisis. The lack of any indication of an environmental perspective in modern literary studies would appear to imply that, despite its revisionist impulses, the literary field remains academic by continuing to be unconscious of the outside world. Glotfelty (1996) asserts that the literary field failed to show any indication of even being aware of environmental issues for a very long time. Despite individual studies having been conducted since the 1970s, most of these efforts were underestimated up to the mid-eighties until joint studies in the subject of environmental literary studies began (Glotfelty, 1996, pp. xvii-xviii).

In time, various efforts have begun to appear in the field of literature with a focus on the environment. William Rueckert's 1978 work *Literature and Ecology: An Experiment in Ecocriticism* is regarded as the source of the concept of ecocriticism. Following that, ecocriticism experienced a revival, blending with other critical theories previously known as the study of nature writing. Starting a newspaper called *The American Nature Writing Newspaper* in 1989, offering courses in environmental literature at universities, and holding several sessions on nature writing or environmental literature at literary conferences paved the way for ecological studies in literature to establish itself as a distinct critical school by 1993. Ecocriticism as a critical perspective thus precedes its subsequent institutionalization by more than two decades (Glotfelty, 1996, pp. xvii-xviii). Throughout this institutionalization process, environmental studies have taken on many different names. Some critics have preferred to refer to the studies combining environmental problems with literature as "ecocriticism, environmental criticism, literary environmental studies, literary ecology, literary environmentalism, or green cultural studies" (Heise, 2006, pp. 505-506). Among all these names, one of them, "ecocriticism", has established itself as a useful shorthand.

Ecocriticism, a conceptual tool, analyzes literary works from an environmentally conscious perspective. According to one of the earliest definitions, the term "ecocriticism" refers to "the study of the relationship between literature and the physical environment" (Glotfelty, 1996, p. xviii). While feminist criticism reads literary texts with an awareness of gender, and Marxist criticism focuses on modes of production and economic class, ecocriticism approaches literary works from an earth-centered perspective (Glotfelty, 1996, p. xviii).

Following the definition by Cheryll Glotfelty (1996) who is regarded as the founder of literary ecocriticism in the United States, ecocriticism is defined in a glossary attached to *The Green Studies Reader* (2000) as "the most important branch of green studies, which considers the relationship between human and non-human life as represented in literary texts and theorizes about the role of literature in the struggle against environmental destruction" (Coupe, 2000, p. 302). This definition shows that the concept of ecocriticism is in a gradual process of change and development. Based on this definition, it can be said that ecocritics both concentrate on the cultural-ecological relations between people, plants, or animals as they are represented in literary works and on the role of literature in the creation of attitudes toward the physical world as human attitudes and opinions have the potential to dramatically influence that world (Gray, 2014, p. 7).

Taking all the definitions above into account, it can be concluded that Glotfelty provides a broad yet useful description of ecocriticism and its intended use - to analyze literary works with a focus on earth. This definition (and the concept of ecocriticism) has been widely accepted, challenged, and rejected since then, but it remains critical as a starting point in the theory's history (Gray, 2014, p. 7). With the help of all these definitions and of studies in which literary works are read from an ecocritical point of view, ecocriticism has taken its way toward a gradual evolvement and expansion to recreate the human-nature relationship.

3. The use of ecocriticism as a critical approach in literature and translation studies

Ecocriticism is a conceptual tool for examining literary works from an environmentally conscious perspective. Considering that human culture is inextricably linked to the world, influencing and being influenced by it, ecocriticism focuses on the links between nature and culture through the use of cultural compounds in language and literature. As a critical approach, one foot of it is in literature while the other one is on land, and as a theoretical discourse, it mediates between humans and nonhumans (Glotfelty, 1996, p. xix).

While literary theory investigates the relationships between writers, literary works, and the world, ecocriticism broadens the concept of "the world" to encompass the whole ecosphere. Literature does not evolve in isolation but in close interaction with this complicated global system (Glotfelty, 1996, p. xix). Garrard (2004) also distinguishes ecocriticism from other literary or cultural theories by focusing on its close relationship with the science of ecology. Ecocritics do not only share their arguments about ecological problems, but they also try to get involved and produce their ecological literacy to fight ecology-related problems (Garrard, 2004, p. 5).

According to Richard Kerridge (1998, p. 5), ecocritical studies approach texts and ideas to analyze their coherence and practicality in the presence of an ecological crisis. As reactions to the physical world depend on ideas in today's world, most ecocritics work on the way ideas shape our worldview and the way ideas can influence how individuals act toward their natural surroundings. Opperman asserts that in order to make a change in the way people act, the best solution is to alter their way of thinking. Thus, the general outline of ecocritical research is the question of how our perception of the world is culturally influenced (Opperman, 2015, pp. 4-5). Accordingly, Glotfelty exemplifies some objectives to analyze a literary text from an ecocritical perspective. Some of these questions are as follows: "How do our metaphors of the land influence the way we treat it? Do men write about nature differently than women do? How is nature represented in this sonnet? What cross-fertilization is possible between literary studies and environmental discourse in related disciplines such as history, philosophy, psychology, art history, and ethics?" (Glotfelty, 1996, pp. xviii-xix). As can be well deduced from these questions, ecocritics are interested in the reproduction of the way people realize the world in a literary work and how this representation affects their behavior towards the world. Despite all these guiding questions, ecocriticism doesn't have a unique method to engage with literary texts. However, it is accepted as "a distinctive field of inquiry" in different areas of study (Opperman, 2015, p. 5).

The questions above show the interdisciplinarity of ecocriticism by referring to ecofeminism and the interaction between literary studies and environmental discourse in other fields of study. In fact, studies from a variety of fields, including cultural studies, environmental science, literature, and philosophy, have contributed to the growth and diversification of ecocriticism. By way of example, for ecocritical research, Iovino (2010) encourages the interaction of literature and philosophy as the base of a critical approach.

"In fact, a "cross-fertilization" between the critical stances of philosophy and the imaginative and communicative power of literature makes both ethics and literature much more effective when we are facing the challenges of contemporary society (Iovino, 2010, p. 30)."

Overall, it can be said that the discipline of ecocritical studies is diverse and interdisciplinary, addressing a wide spectrum of environmental problems and challenges both locally and globally. Although environmentalism as a "social, political, and philosophical movement" is still relatively new, several unique eco-philosophies have emerged and each one has its own way of understanding the environmental crisis (Garrard, 2004, p. 16). These eco-philosophies mentioned

by Garrard are “cornucopia”, “environmentalism”, “deep ecology”, “ecofeminism”, “social ecology and eco-Marxism”, and “Heideggerian ecophilosophy” (Garrard, 2004, pp. 16-32). As Garrard suggests, each of these eco-philosophies can offer a unique ecocritical approach toward certain literary works (Garrard, 2004, p. 16).

Since the cultural turn in translation studies, there has been an increase in interest in the use of ecocriticism. The cultural turn (Bassnett & Lefevere, 1990) refers to a change in translation studies toward a more sociological and cultural perspective on translation, emphasizing the function of translation in forming cultural identity and fostering cross-cultural contact. In line with this, several studies were conducted on how ecocriticism can be used to promote environmental awareness and sustainability in translation studies (Tekalp 2021; Aksoy 2020; Kansu Yetkiner et al. 2018; Scott 2015; Badenes & Coisson 2015; Valero Garcés, 2011).

In his article, Valero Garcés (2011) attempted to link translation studies and ecocriticism by emphasizing the difficulties experienced by translators while coping with materials from various bioregions. He also stressed the importance of translation in advancing a new field of research and study, pushing ecocritics to acknowledge the transformational function of translation in this setting. Guillermo Badenes and Josefina Coisson (2015) are other researchers who focus on the interdisciplinarity between ecocriticism and translation studies. In their prominent study “Ecotranslation: A journey into the wild through the road less travelled”, they underscore the crucial role of translation not only in bridging linguistic gaps but also in shaping cultural perceptions of environmental concerns, emphasizing the need to analyze how ecological themes are conveyed and reinterpreted across diverse cultural contexts. Clive Scott (2015) emphasizes the role of translation in promoting ecological ideas within literature from the 19th century, offering a unique perspective on the intersection of translation and eco-literature. As noted by Scott (2015), translating literary works with an ecocritical perspective is a great tool for raising ecological consciousness. In their study combining the fields of eco-translation, ecocriticism, and translation studies, Neslihan Kansu Yetkiner et al. (2018) examined the distribution of translation strategies adopted in the intercultural transfer of words containing environmental/nature information. Berrin Aksoy (2020) aimed to highlight the representation of the physical landscape in literary texts and their translations, exploring how nature is depicted and analyzing this process in relation to translational norms proposed by Toury. Selen Tekalp (2021) investigated the ecocritical perspective in her literary work *Bit Palas*. This study examined the recreation of ecocritical concepts in the target culture. All these publications demonstrate how translation studies and ecocriticism collaborate, shedding light on the changing scholarly conversation in this interdisciplinary field. Within this frame of reference, in this current study, the deep ecology movement, one of the eco-philosophies under ecocriticism, is applied as the basis for the ecocritical reading of the selected work.

3.1. Deep ecology

The deep ecology movement emerged in the early 1970s as a reaction to the escalating environmental catastrophe and the deficiencies of the prevalent, limited ecological worldview prevailing especially in Western society. Deep ecology addresses the reasons for environmental degradation and promotes a more equal and sustainable relationship between people and nature. Arne Naess (1973), a philosopher from Norway, established the concept of “deep ecology” in his article “The Shallow and the Deep, Long-Range Ecology Movement: A Summary”. According to this movement, the fundamental values and beliefs of the preeminent cultural and economic systems, rather than the actions of particular people or businesses, are the true source of environmental problems. As opposed to a utilitarian attitude towards nature and the environment, deep ecology promotes an egalitarian philosophy that treats all living things with respect and values all life forms equally. According to Fritjof Capra, the transition to a new worldview and the changes in the way of thinking with deep ecology coincides with a significant change in values and this can be understood as a “transition from self-assertion to integration” (Capra, 1995, p. 24). Devall and Sessions highlight the desired balance and harmony that deep ecology is supposed to foster by focusing on the belief that everything in the world is connected (Devall & Sessions, 1985, p. 7). Deep ecology, unlike anthropocentrism, is “against seeing everything in terms of its beneficial usefulness (or lack thereof) to humans” (Ambrosius, 2005). It can be said that deep ecology presents a holistic perspective rather than an anthropocentric one. This holistic perspective includes the links between our senses and the physical world that construct an ecological understanding, which lies in the foundations of deep ecology (Devall & Sessions, 1985, p. 65).

Naess (1995) divides the environmental philosophy of the deep ecology movement into eight fundamental principles:

1. The well-being and flourishing of human and nonhuman life on Earth have value in themselves (synonyms: intrinsic value, inherent value). These values are independent of the usefulness of the nonhuman world for human purposes.

2. The richness and diversity of life forms contribute to the realization of these values and are also values in themselves.
3. Humans have no right to reduce this richness and diversity except to satisfy vital needs.
4. The flourishing of human life and cultures is compatible with a substantial decrease in the human population. The flourishing of nonhuman life requires such a decrease.
5. Present human interference with the nonhuman world is excessive, and the situation is rapidly worsening.
6. Policies must therefore be changed. These policies affect basic economic, technological, and ideological structures. The resulting situation will be deeply different from the present state of affairs.
7. This ideological change is mainly that of appreciating life quality (dwelling in situations of inherent value) rather than adhering to an increasingly higher standard of living. There will be a profound awareness of the difference between big and great.
8. Those who subscribe to the foregoing points have an obligation directly or indirectly to try to implement the necessary changes (Naess, 1995, p. 68.)

The first principle emphasizes that every living thing, whether human or non-human, has its own intrinsic worth and, as a result, has the right to exist and prosper. It must be noted that “non-living” life forms, including rivers, landscapes, and the ecosystem, should not be overlooked as they all have their intrinsic values. It is explained in the second principle that humans must respect the diversity of all life forms as they are also dependent on them. In the third principle, it is emphasized that humans do not have the authority to restrict the right of other life forms to exist and flourish except to meet their vital needs. The fourth principle is one of the most debatable aspects of deep ecology and “this is where much of the criticism of deep ecology is rooted as well” (Ambrosius, 2005, p. 3). The fifth principle addresses the issue of human intervention. Since humans are a part of nature, it is normal for them to intervene in their environment to a certain extent, yet in modern societies, human intervention in nature is excessive, which affects other life forms badly and disrupts the ecosystem. However, ecosystems can regulate themselves without human intervention. The sixth principle calls for the implementation of new regulations and policies. Instead of a high standard of living that destroys other life forms, life quality should be valued according to the seventh principle, and the importance of necessary changes is stressed in the last principle.

According to Naess (1995, 71), there are two shades of ecology, which are shallow ecology and deep ecology, and it is critical to understand the difference between them. Shallow ecology neglects many important issues that deep ecology addresses. For example, the right and value of life forms to live and thrive is ignored in shallow ecology. From a deep ecology perspective, pollution is assessed, and rather than focusing on its impacts on the health of human beings, it focuses on life, encompassing the living conditions of all species and ecological systems (Naess, 2014, p. 53). From a shallow viewpoint, animals, plants, and other natural objects are seen only as resources by human beings (Naess, 2014, p. 53). Nature's entire goal is to serve men, and humans are the rulers of nature. Being the only literate creature, people think of themselves as superior to nonhumans. Also, people have the right to use natural resources such as forests, coal, gas, and oil to sustain their lives. Deep ecology, on the other hand, opposes this conservation mode and advocates for the preservation of nature in its natural state, free of human meddling (Mishra, 2016, pp. 92- 93). From a deep ecology perspective, no natural entity is viewed as merely a resource (Naess, 2014, p. 53). This shift in thought will provide humans and nonhumans with equal rights. Ecocriticism, in fact, emphasizes this eco-consciousness while trying to eradicate the ego-consciousness of human beings (Mishra, 2016, pp. 92-93). Ecocriticism and deep ecology can be integrated into children's literature and translation studies by examining how ecological themes in children's books, like "The Lorax" (Seuss, 1971), are not only preserved but potentially enriched or modified in translation, illuminating the interplay between environmental values and linguistic choices. This interdisciplinary approach fosters a deeper understanding of how environmental messages are transmitted to young readers across cultural boundaries and shapes their ecological consciousness.

4. An environmentalist children's book: *The Lorax* by Dr. Seuss

Dr. Seuss, whose birth name is Theodor Geisel, is a famous children's book author and illustrator. According to Pease (Waxman, 2010, p. ix), Dr. Seuss is more than a children's book author with his multiple jobs, such as a caricaturist, a playwright, and an editor. Geisel, who started writing magazine cartoons in the 1920s and took on the pen name Dr. Seuss, began drawing cartoons for magazines in 1927 and writing children's books in the 1930s (Waxman, 2010, p. 5). *And to Think That I Saw It on Mulberry Street* was his first book and it came out in 1937 (Waxman, 2010, p. 27). However, Dr. Seuss had to wait 20 years to establish himself as a literary legend for children (Nel, 2004, p. 5). Ted's books were generally full of humor, “made-up people, animals, and places” (Waxman, 2010, p. 5) but after the war,

he addressed the main issues of the twentieth century: “civil rights in the *Sneetches* (1961), and *Horton Hears a Who!* (1954), environmental conservation in *The Lorax* (1971), and the Cold War in *the Butter Battle Book* (1984)” (Nel, 2004, p. 3).

The Lorax, the work of this present study, tells us the story of a character who represents the trees and fights to defend them from the Once-ler, a rapacious businessman who cuts down all the Truffala trees to create the useless Thneeds and get rich. After *The Lorax* was published by Random House in 1971, the book was described as a “hard-to-sell ecological allegory” (Pease, 2010, p. 140) by the American newspaper *Newsweek* as its story addresses environmental problems. Even Dr. Seuss’s fans were not satisfied with this new book as they thought the story’s moral had taken the place of Dr. Seuss’s humor (Pease, 2010, p. 140). However, it is a fact that *The Lorax* has been recognized over time and translated into different languages, having become one of the most popular books in children’s literature. Teorey (2014) believes that as *The Lorax* inspires both young and old to engage in the ecological debate, and it is still very popular in its fifth decade. Also, *The Lorax* has influenced both deep ecologists and human-centered environmentalists (Teorey, 2014).

It would be useful to summarize the story covered in the book in order to understand the aim and scope of this present paper. The Once-ler, a greedy merchant, cuts down the Truffula trees to create Thneeds, a useless item created from Truffula fibers. When the Once-ler starts chopping down Truffula trees for their tufts, The Lorax, who represents the trees, tries to stop him, but the Once-ler ignores the Lorax and keeps doing it until no more Truffula trees are left, causing environmental destruction and irreversible damage to the ecosystem. Because of Once-ler’s greed and ignorance, “the landscape deteriorates until it can no longer support the wildlife and there are no more Truffala Trees to harvest” (Pleasants, 2006, p. 181). The brown Bar-ba-loots, Swomee-Swans, and Humming-Fish, which rely on the Truffula trees for shelter and food must leave their homeland and the Lorax leaves with the others, too. The Once-ler regrets his actions in the end and gives the young child the last seed of the Truffula trees, with the wish for the ecosystem to be revived and the trees to grow once again.

As can be understood from the summary, *The Lorax* “give us stories about the global concerns of protecting nature, the beauty of wilderness, and the importance of conserving the environment” (op de Beeck, 2005, p. 282). The value given to all life forms in nature and the ecological perspective in the book paved the way for *The Lorax* to be discussed in the context of ecocriticism, namely deep ecology, within the current study.

4.1. Ecocritical reading of *The Lorax* and its translation within the principles of deep ecology

As depicted by Seuss, in the good old days before Once-ler started cutting down Truffula trees, a sure herald of ecological disaster, “the grass was still green”, “the pond was still wet”, “the clouds were still clean”, and there were “bright-coloured Truffula Trees”, which were softer than silk and had the sweet smell of fresh butterfly milk. Swomee-Swans were singing songs, Brown Bar-ba-loots were playing in the shade and Humming-Fish were humming in the clean lake. The joyous state of the biodiverse organisms is underlined by the mention of the greenness of the grass, the water in the pond, the clarity of the clouds, the cleanliness of the air, the bright colors of the trees, the songs of Swomee-Swans, the games of Brown Bar-ba-loots, and the humming of Humming-Fish in *The Lorax*. Considering all these as indicators of the “well-being and flourishing” (Naess, 1995, p. 68) of nonhuman Life on Earth, it can be said that the intrinsic values of all life forms are highlighted in the book. As Naess mentions, the term “life” used in the first principle refers to “non-living” life forms, such as rivers, landscapes, and the ecosystem (Naess, 2014, p. 50). From this point of view, the clean clouds, green grass, and the wet pond can also be considered under the category of non-living life forms. There are examples in which the inner value of all living and non-living life forms is emphasized as specified in the first principle of deep ecology. The following excerpts taken from *The Lorax* (See: Ex. 1 & Ex. 2), in which the inner value of all living and non-living life forms is emphasized as specified in the principle I of deep ecology, are compared with their translations.

Example 1:

In contrast to the natural destruction caused by the greedy Once-ler, in this scene, the beauty of the days when the ecological balance is not disturbed is shared with the reader. In the excerpt below, the inner values of all life forms are emphasized with the usage of different literary devices.

Table 1.¹

The Lorax (Seuss, 1971¹)	Way back in the days grass was still green and the pond was still wet, and the clouds were still green and the song of the Swomee-Swans rang out in space...
The Loraks (Seuss, 2019)	Ta o eski günlerde, çimenler hala yemyeşilken, Göl de şırl şırl suyla doluyken, Bulutlar hala tertemizken Ve Kuğurdayan Kuğuların şarkısı göklerde çınlarken... <i>[In the old days, when the grass was still green, when the lake was full of water, When the clouds were still clear And when the song of the Swans is ringing in the skies...]</i>

Although it is not surprising to see the abundance of word plays in children's literature, it deserves attention that in *the Lorax*, most of the word plays highlight an ecological perspective. In this example, which emphasizes that all life forms have their inherent values, the word "still" appears three times to emphasize the beauty and prosperous state of nature before human intervention. Also, all three sentences start with the same expression "and the. . .", which adds a musical quality. Alliteration is created by the repetition of the "s" sound in the words days, still, grass, song, Swomee-Swans, and space, and this gives the words a melodic character and enhances their memorability and speakability for the children. Dr. Seuss frequently uses invented phrases in his writing, which contributes to the humor of his tales. "Swomee-Swans" is an example of neologism, often known as a made-up word. Swomee-Swans are orange swans with yellow heads, and they are characterized by their beautiful songs. As can be seen in the excerpt, Dr. Seuss made use of repetition, alliteration, and made-up words to emphasize the joyous state of the life forms before humans wreaked destruction and to highlight the inherent value of all these life forms. When the translation is analyzed with a descriptive approach it can be seen that the greenness of the grass and the cleanness of the clouds are emphasized with the usage of intensive adjectives such as "yemyeşil" (very green) and "tertemiz" (very clean). In the formation of intensive adjectives, a prefix, which includes the first syllable of the stem and ends with "m, p, r, s" consonants, is added to intensify the degree of the adjective. Moreover, onomatopoeia is utilized for its sensory effect to indicate that the pond is full of water in the saying "şırl şırl". Both intensive adjectives and onomatopoeia include different types of repetition, which also adds musical quality to the translation.

Example 2:

In this excerpt, the scene in which Once-ler sees the Truffula trees for the first time is depicted. He is amazed and fascinated by the beauty of the trees. Different literary devices are used to emphasize the beauty and importance of the trees in his exclamations, underlining their inner values.

Table 2.

The Lorax (Seuss, 1971)	And I first saw the trees! The Truffula Trees! The bright-colored tufts of the Truffula Trees! Mile after mile in the fresh morning breeze.
The Loraks (Seuss, 2019)	Püskülağaçları bunlar dedim! Püskülağaçlarının parlak parlak püskülleri, Taze sabah rüzgarında kilometreler boyunca Salınıyor, bir ileri, bir geri. <i>[I said these are tassel trees! The bright, shiny tassels of the tassel trees, It sways, back and forth For kilometers in the fresh morning wind]</i>

¹ As there are no page numbers both in the source text and its translation, they weren't specified in the examples.

Alliteration, which can be seen in the repeated "t" sound, and rhyming create melodic effect to get the attention of children. Furthermore, the phrase "Truffula Trees" is used repeatedly to emphasize the significance of the trees. "Mile after mile" highlights how vast the area is, which shows that before the destruction caused by humans Truffula trees occupied quite a large area. The phrase "fresh morning wind" conjures up images of tranquility and peace in the atmosphere, which also emphasizes the inner value of nature itself. Overall, all these literary techniques contribute to a feeling of surprise and enthusiasm about the Truffula trees by highlighting their distinctiveness and beauty. A descriptive analysis of the translation shows that the translator uses the illustrations of the picture book to render the made-up word "Truffula Trees" in Turkish. She decided to use "Püskülağaçları" which depicts trees with tassels, just like the illustrations in the book. In relation to this translation decision, alliteration is applied through the "p" sound in the phrases "püskülağaçları, parlak parlak, püskülleri". She didn't create rhyming, but she added repetitions like "parlak parlak" (bright, shiny) and used words like "ileri-geri" (back and forth) to create a melodic effect.

Example 3:

It is considered that Dr. Seuss portrays the Once-ler as an enemy of the environment, in the name of Lorax, and the opponent of the environment, the Once-ler, shows his stance against the environment with his actions contrasting with the principles of deep ecology. The following excerpts (See: Ex.3 & Ex. 4) show the hurry and greed of the Once-ler to use nature for his own commercial purposes and they are related to principle III of deep ecology (Naess, 1995). The 3rd excerpt shows that as soon as he finds the opportunity, he opens a small shop to sell the soft material he gets by cutting the Truffula trees. According to the third principle of deep ecology, people don't have the right to intervene in nature for their needs except for those that are vital (Naess, 1995). Although the word "vital" is disputable, it is clear that a "Thneed", which is a soft material, is not a vital need for human beings to survive. Therefore, it can be concluded from the excerpt that the Once-ler acknowledges his right to reduce the natural diversity, and in doing so, he wastes no time at all.

Table 3.

The Lorax (Seuss, 1971)	In no time at all, I had built a small shop. Then I chopped down a Truffula Tree with one chop. And with great skillful skill with great speedy speed, I took the soft tuft. And I knitted a Thneeed!
The Loraks (Seuss, 2019)	Göz açıp kapayınca kadar küçük bir Dükkan kurmuştum bile. Ondan sonra sıra geldi püskülağacı kesme işine, Hiç beklemedim, indirdim bir ağacı tek darbeyle, Yumuşak püskülleri aldım, püskülyün dokudum güzelce! <i>[In the blink of an eye I had already set up a store. After that, it was time to cut the tassel tree, I didn't wait, I cut down a tree with one stroke, I took the soft tassels and wove the tassels beautifully!]</i>

In this excerpt, Once-ler's eagerness to destroy nature as quickly as possible is depicted with the use of the sequence word "then" and prompts like "in no time at all" and "with great speedy speed". In addition, Dr. Seuss's rhythmic style contributes a great deal to creating that hasty effect. As can be seen, while the first two lines end with the words "shop" and "chop", the following two lines conclude with the words "speed" and "Thneeed". This rhyming helps the reader to read it in a quick and musical way. Therefore, it can be deduced that when this rhyming comes together with the prompts above, they naturally create an impression of being in a rush. Creating this impression in the translation has great value as it emphasizes the eagerness of people to destroy nature for their own advantage. In the descriptive translation analysis, it can be seen that the speed of the damage is emphasized with the use of the following prompts: "göz açıp kapayınca kadar" [in the blink of an eye], "ondan sonra sıra geldi" [then, it gets to] and "hiç beklemedim"

[I didn't waste a minute]. As can be understood from the literal back translations of the prompts, Turkish readers can easily grasp the Once-ler's hurry to destroy nature. In addition, the translation also includes rhyming with the repetition of the letter "e" in the last words of the lines, which are "bile", "işine", "darbeyle" and "güzelce". However, it should be noted that for the sake of rhyming the translator rendered "the great skillful skill" as "güzelce" in relation to knitting a Thneed rather than taking a soft tuft. This choice of the translator led to a shift in translation. Despite the shift, in line with the ecocritical focus of this study, the Turkish translation of this excerpt also carries ecological concerns as the source text does thanks to the choices of the translator.

Example 4:

In the following excerpt, the writer lists all the benefits of a Thneed for human beings. It's such a useful thing that everyone needs. People might use it for multiple purposes, such as for making clothes or household goods. The various areas of use are announced by the Once-ler, the greedy character. It can be inferred from these lines that the writer refers to items like hats, curtains or even covers for bicycle seats with an allegorical tone for ecological criticism. Listing the different materials which are far from being vital, the writer might be aiming to criticize the excessive human interference with nature for secondary needs. As it is stated above, within the principle of deep ecology, this excerpt can be evaluated under principle three, which advocates the idea that people cannot manipulate nature for needs which are not essential (Naess, 1995, p. 68).

Table 4.

<p>The Lorax (Seuss, 1971)</p>	<p>"A Thneed's a Fine-Something-That-All-People-Need! It's a shirt. It's a sock. It's a glove. It's a hat. But it has <i>other</i> uses. Yes, far beyond that. You can use it for carpets. For pillows! For sheets! Or curtains! Or covers for bicycle seats!"</p>
<p>The Loraks (Seuss, 2019)</p>	<p>"Püskülyün öyle güzel bir şeydir ki, herkesin ihtiyacı vardır ona! Gömlek olur. Çorap olur. Eldiven olur. Şapka da olur hatta. Bir sürü başka işe de yarar. Evet, bitmez anlatmakla. Halı yapabilirsin mesela. Ya da yastık! Çarşaf da olur aslında! Ya da perde! Ya da bisiklet örtüsü yap, Kullan doya doya!" <i>[Tassel wool is such a beautiful thing that everyone needs it! It makes a shirt. It makes a sock. It makes gloves. Even hats. It's good for so many other things. Yeah, I could go on and on. You could make a rug. Or a pillow! Or a sheet! Or curtains! Or a bicycle cover, Use it to your fullest!]</i></p>

Besides its allegoric tone, these lines also reflect Dr. Seuss's rhythmic style with the repetition of "it's" and the 's' sound at the end of many sentences. It can be concluded that the writer uses this allegoric and rhythmic writing style to emphasize the endless needs of human beings and the unimportance of those needs for human life. When the Turkish translation of this excerpt is analyzed with a descriptive approach, it is clear that the translator also reflects these endless needs in different ways. The translator makes use of repetitions and addition in order to achieve rhyming and allegory in the target text. While the writer uses "it's" in the source text to list the materials needed, the translator repeats the word,

“olur” (it’s okey) to count them. Also, there is a line added to the translation, which emphasizes human greed toward nature. In the target text, the line “Kullan doya doya” (“use as much as you want”) has been added at the end of this excerpt. Here, the translator might be aiming to achieve rhyming as well as emphasizing human apathy towards the environment.

Example 5:

As Once-ler cuts down trees and opens factories, the richness and diversity in the ecosystem are reduced as specified in deep ecology principle V (Naess, 1995, p. 68) This principle contends that people are an integral component of the natural world and that their activities have a big impact on the health and wellbeing of the entire ecosystem. It also contends that the current level of human intervention with nature is excessive, which is harming the ecosystem and all life forms. In line with this principle, Once-ler’s intervention in the ecosystem resulted in starvation, habitat loss, and air and water pollution. Because of these problems the Bar-ba-loots, the Swomee-Swans, and the Humming-Fish are forced to leave their natural habitat and they are left to die. The excerpts (See: Ex. 5, Ex. 6, Ex. 7), in which it is clear that biodiversity loss has resulted from Once-ler’s cutting trees and opening factories, are examined with their translations below.

Table 5.

<p>The Lorax (Seuss, 1971)</p>	<p>Once-ler! You’re making such smogulous smoke! My poor Swomee-Swans... why, they can’t sing a note! No one can sing who has smog in his throat.</p>
<p>The Loraks (Seuss, 2019)</p>	<p>“Bir-Zamanlar!” Burada çıkardığın islipuslu duman herkesi bıktırdı! Zavallı Kuğurdayan Kuğularım, ne zamandır tek bir nota şakımadı! Boğazında ispus olan biri, nasıl söylesin şarkı!” [“Once-upon-a-time!” Everyone’s sick of the smoky smog you make here! How long since my poor Swooning Swans have sung a note! How can one with smoky smog in his throat sing!”]</p>

In this example, the factories of Once-ler are spewing out so much smoke that it is causing the swans to have sore throats, preventing them from singing and forcing them to abandon their natural habitat. Dr. Seuss uses several literary techniques in the excerpt below that enrich the book’s poetic and whimsical tone. Rhyme is one such literary device, and it appears in practically every line of the passage. As an example from this excerpt, the words "note" and "throat," as well as "smogulous smoke" and “Swomee-Swans” rhyme. The language is made memorable and interesting for readers thanks to the usage of rhyming, which gives the story a sense of melody and rhythm. Alliteration is also present in the text due to the repeated "s" sound in "smogulous smoke" and "Swomee-Swans." This highlights the detrimental effects of the smoke and contributes to the text’s fun and joyful tone. All these techniques serve to emphasize how the greedy Once-ler destroys nature and all life forms. One of the strategies of Dr. Seuss is the usage of made-up words as in the example of “smogulous smoke” and “Swomee-Swans”. In line with this strategy, the translator also uses made-up words in her translation. It can be said that the translator aims to attract the attention of children by conveying the made-up word “smagulous” with the adjective “islipuslu”, which is formed by combining the adjectives “isli” (smudgy) and “puslu” (hazy). Although the word “smagulous” is not standard English, but a made-up word, the translator preferred to compensate for possible losses by translating this word using an already existing reduplication in Turkish. Moreover, the translator refers to the animal species called Swomee-Swans as “Kuğurdayan Kuğu”, which creates a melodic effect and portrays a sympathetic animal species victimized by Once-ler. Rhythm and rhyming are also kept in the Turkish translation. All in all, the descriptive analysis shows that the translator uses different strategies to highlight the destruction caused by Once-ler.

Example 6:

Once-ler’s commercial endeavors have caused an ecological catastrophe. There are no longer any more Truffala trees to harvest and the landscape deteriorates to the point where it can no longer support the species. However, his greed doesn’t stop there, which brings with it a series of problems. He not only contaminates the air with smogulous smoke

but also pollutes the water with gluppity-glup, which in turn results in the Humming fish abandoning their natural habitat.

Table 6.

<p>The Lorax (Seuss, 1971)</p>	<p>Your machinery chugs on, day and night without stop making Gluppity-Glupp. Also Schloppity-Schlopp. And what do you do with this leftover goo? I will show you. You dirty old Once-ler man, you!</p>
<p>The Loraks (Seuss, 2019)</p>	<p>Makinelerin gece gündüz pat-pat-pat çalışıyor, hiç durmuyor sesleri, Gümgüm-gümbürdüyörlar. Ayrıca yapışyapış şupşup çıkarıyorlar, Bu yapışkan artıkları ne yapıyorsun peki? Gel sana göstereyim. Çok kötü bir adamsın sen Bir-Zamanlar, ah ne yapmalı seni! <i>[The sound of the machines running day and night, never stopping, They're thump-thump-thumping. And they also make sticky chupchup, What do you do with these sticky leftovers? Come here, I'll show you. You're a very bad man. Once upon a time, oh what to do with you!]</i></p>

The noise pollution caused by Once-ler's machines is described using the verb "chug" which refers to the "sound of an engine or motor"². The contamination Once-ler caused is depicted with the use of made-up mimetic words, like "Gluppity-Glupp" and "Schloppity-Schlopp". As examples of onomatopoeia and repetition words like "Gluppity-Glupp" and "Schloppity-Schlopp" not only aid in creating a memorable and vivid impression but also underline the Once-ler's industrial machinery's relentless nature. As can be seen from the descriptive analysis of the translation, environmental concerns are also kept in its Turkish translation with the usage of onomatopoeia and repetition. While "pat pat" (chugging on), "gümgüm" (thumping) and "şupşup" (chupchup) are examples of onomatopoeia used in the translation, "gümgüm-gümbürdemek" (thump-thump-thumping) and "yapışyapış şupşup" (sticky chupchup) are repetitions, all of which helps to emphasize how frightening the noise pollution and waste produced by his machine are. At the end of this pollution-oriented excerpt, the Lorax addressed Once-ler as "You dirty old Once-ler man...". Based on this excerpt, it can be inferred that according to Lorax, Once-ler is a dirty man who pays no attention to how much dirt he causes on earth. In the translation it is obvious that the translator also pays attention to representing Once-ler as a bad and greedy man by adding sayings like "Çok kötü bir adamsın sen." [you are a terrible man] and "ah ne yapmalı seni!" [what to do with you]. All these literary devices applied in both texts have an important role in conveying the environmental message of *The Lorax* by highlighting the damaging effects of industrialization on nature and in return on all life forms. So, it can be said that the translator is aware of the environmentalist message in *The Lorax* and she utilizes literary techniques to convey this message in her translation.

Example 7:

The following excerpt shows a scene in which Once-ler is fed up with the continuous warnings of the Lorax and starts yelling at him. He acknowledges himself to be right in destroying nature by saying "I have my rights, sir. . .". He not only insists on continuing on with what he does but also aims at getting bigger and bigger. Those words of Once-ler can be analyzed within the 5th principle of deep ecology which puts an emphasis on excessive human interference which is getting worse over time (Naess, 1995, p. 68). In order to show this inordinate amount of intervention, the writer benefits from several strategies such as repetition, rhyming, using made-up words and hyperbole. In the source text, rhyming is achieved through the repetition of the "-ad" sound, which is carried through the words "mad", "dad" and "bad". The repetition of the made-up word "biggering" in upper case stands as an example of hyperbole. Apart from these literary devices, the word choice is apparent enough to depict Once-ler's greed and growing interference with nature.

² Cambridge Çevrimiçi Sözlük: <https://dictionary.cambridge.org/tr/s%C3%B6zl%C3%BCk/ingilizce/chug> [17.03.2023]

Table 7.

<p>The Lorax (Seuss, 1971)</p>	<p>And then I got mad. I got terribly mad. I yelled at the Lorax, "Now listen here, Dad!" All you do is yap-yap and say, "Bad!, Bad!, Bad!, Bad!" Well, I have my rights, sir, and I'm telling <i>you</i> I intend to go on doing just what I do! And, for your information, you Lorax, I'm figgering on biggering and BIGGERING and BIGGERING and BIGGERING turning MORE Truffula Trees into Thneeds which everyone, EVERYONE, EVERYONE needs!"</p>
<p>The Loraks (Seuss, 2019)</p>	<p>O zaman çok sinirlendim. Fena halde öfkələndim. Loraks'a bağırdım, "Bana bak babalık!" dedim. "Durmadan vırvır ediyorsun, o kötü, bu kötü diyorsun, Ağızından başka laf duymadık! İyi efendim anladık! Ama benim de haklarım var, İşlerime devam etmek niyetindeyim, işte bu kadar! Ayrıca Loraks, bak sana söyleyeyim, BÜYÜYECEĞİM BÜYÜYECEĞİM BÜYÜYECEĞİM İşte budur fikrim, Daha çok püskülağacı püskülyününe çevireceğim, Herkesin, HERKESİN, HERKESİN püskül yününe ihtiyacı var, Bunu daha kaç kere söyleyeceğim?" [Then I got very angry. I was furious as hell. I yelled at Lorax, I said, "Look at me, old man!" "You're always blabbering, saying this is bad, that's bad, We've heard nothing else from you! Fine, sir, we get it! But I have rights too, I intend to get on with my work, and that's that! And Lorax, let me tell you something, I WILL GROW MY BUSINESS I WILL GROW I WILL GROW That's my idea, I'll turn more tassel trees into tassel wool, Everyone, EVERYONE, EVERYONE needs tassel wool, How many times do I have to say this?"]</p>

The translation analysis shows that the target text shares the same stance towards the environment as the source text. The outstanding clause, "I have my rights, sir", which is the starting point of this example with a focus on ecocriticism is translated into Turkish as "Ama benim de haklarım var". Therefore, it is assumed that the target reader will understand "Once-ler" seeing himself right to benefit from the natural resources as much as he wants. Besides this clause, the transfer of several literary devices is also worth analyzing to see how the ecocritical perspective in the source text

is reflected in the translation. In the target text, rhyming is achieved through the repetition of the following letters: “-dik”, “-ar” and “-im”. Without doubt, the difference between the two languages brings a shift with it in the target text, but the translator still aims at achieving a similar rhyming while keeping the ecocritical perspective existing in the source text. The made-up word “BIGGERING” turns into the real word “BÜYÜYECEĞİM” in the Turkish translation. The translator also pays attention to repeating that word in the upper case. Also, the same procedure is applied in the translation of the word “EVERYONE” which is translated into Turkish as “HERKESİN”. With a focus on the meaning of these keywords, it is clear that the translated text also puts an emphasis on the use of techniques and words to show the increasing human interference which is getting worse and worse day by day. At the same time, the translation represents the writer's authorial style for the Turkish reader.

5. Concluding Remarks

Creating a hierarchy between humans and nature due to industrialization has resulted in irreversible destructive effects on the ecology. To diminish these negative impacts and to protect the world, several voices have started to arise from multiple disciplines, including literature, which take on the responsibility to renew the relationship between humans and nature. Varying literary genres including children's literature and feminist literary works have begun to center around ecological concerns. It is foreseen that the increasing number of ecologically oriented literary works may lay the foundations for an eco-sensitive society. However, by bringing a global problem to light, ecology-oriented literary works gain more significance when they reach people from different parts of the world, and this can only be achieved through translation. This study sheds light on how a children's literary work, *The Lorax* (1971), embraces ecological concerns to bring about a change in the human-environment relationship, and how these concerns are mirrored in Turkish culture through its Turkish translation, *Loraks* (2019).

The Lorax, which aims to subvert the anthropocentric viewpoint by substituting it with deep ecological attitude, serves to give the reader a warning by highlighting the unintended effects of unrestrained and careless growth. The book aims to educate the new generation to challenge the anthropocentric standpoint, and to adopt a deep ecological perspective instead (Mathew & Abraham, 2022). The deep ecological stand depicted in *The Lorax* is obvious in accordance with deep ecology principles. With this perspective, the extent to which the deep ecology stand reflected in *The Lorax* is conveyed in its Turkish translation is analyzed with a descriptive approach by comparatively reading them through deep ecology principles. Both in the source text and the translation, different literary devices are used to depict the beauty of untouched nature and to highlight the happy state of life forms, to indicate that there is no justification for humans to lessen the variety and richness of life forms, and to stress the destruction caused by human intervention. Repetition, rhyming, alliteration, hyperbole, and made-up words are used not only by the author, Dr. Seuss but also by the translator. The findings of the comparative reading highlight that the translator is aware of *The Lorax*'s ecological standpoint, and she has made decisions regarding the translation in a way that can reflect this deep ecological perspective. It can be concluded that the ecological awareness aimed by the writer through a children's book was successfully achieved in the target culture through the conscious choices of the translator.

Literature has long been regarded as a tool to overcome social problems and start social change. It has fought against discrimination based on skin color and the inequality between women and men, and today with the highly industrialized society, it has been fighting against the self-centered use of nature. It can be said that translation may facilitate the transfer of environmental ideas and values across linguistic and cultural divides, acting as an effective instrument for promoting an ecological perspective. Not only are concepts and information about the environment communicated through translations, but also a deeper comprehension and respect of ecological systems and sustainability are fostered. Therefore, translations can be crucial instruments in raising awareness and aiding the shift in mindset needed to create a society that is more environmentally sensitive and sustainable. Thus, acknowledging the "transformational function of translation" (Valero Garcés, 2011, p. 271) is crucial in this context, emphasizing that further scholarly efforts are needed to properly understand the potential. Tekalp (2021) also highlighted that the key focus in translating an ecocritical text lies in raising ecological consciousness in the target culture and fostering connections between the cultural environments of the source and target texts. The ecological viewpoint portrayed in Dr. Seuss' *The Lorax* and its Turkish translation has been examined in depth using a deep ecology framework, and it is concluded that the ecocritical perspective highlighted in the source text was successfully achieved in the target culture thanks to the meticulous effort of the translator despite the challenging nature of Dr. Seuss's style. However, it is important to recognize that this study has some limitations because it focuses only on one literary work, *The Lorax*. This analysis could be expanded in the future to include a wider selection of ecocentric literary works by other writers and genres. Producing environment-oriented literary works as

well as carrying out indepth academic research on these works are both believed to make a positive impact on creating an eco-sensitive society.

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