# *Beyond the Difference: Ecofeminism in Angela Carter's "The Tiger's Bride"*

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**Abstract**
This paper focuses on the human-animal divide by analyzing the transformation of the female protagonist into a nonhuman animal within Angela Carter's short fiction "The Tiger's Bride," which portrays the restrictions created by a dominant, patriarchal society that separates the body, the mind, and the natural world. These then turn out to be boundaries which are deconstructed in a manner that places a new focal point on the environment and the changing consciousness of the female protagonist in Carter's story. The analysis of Carter's transformative female character draws upon several various theoretical lenses, including post-structuralism, postmodernism, and several branches of theories of feminism. Gilles Deleuze's and Félix Guattari's post-structural and postmodern views on becoming and multiplicity provide the ideas for understanding the role of metamorphosis in breaking the normative and often oppressive patterns held by most people. This female-animal transformative nature allows the forming of the versatile "self" which occurs through a multiplicity of relationships that cannot be neglected. This paper reflects how oppressive frameworks can be broken down through the engagement of transformative processes that lead to a self which is situated more in natural fluidity than in the stagnation of artifice. Carter's story, "The Tiger's Bride", reflects an innovative creativity that seeks to evaluate, deconstruct, and reconstruct relationships based on interactions with the more-than-human realm. In the story, Carter gives the readers a clear understanding of the world of diversity and continuous activity, a world which is made up of constant alterations to the self through relationships.

Keywords: Ecofeminism, Transformation, Nonhuman Animal, Self, Patriarchy

## Introduction

This paper explores the human-animal divide by analyzing the kinds of transformations of females into nonhuman animals within Angela Carter's short fiction "The Tiger's Bride." Many of Carter's literary works represent the restrictions created by a dominant, patriarchal society that separates the body, the mind, and the natural world. These then turn out to be boundaries, and all of these negative concepts surrounding Carter's female protagonists, which are deconstructed in a manner that places a new focal point on the environment and the changing consciousnesses of those female protagonists in Carter's writing. The analysis of Carter's transformative female characters draws upon a number of various theoretical lenses, including post-structuralism, postmodernism, and several branches of theories of feminism. Considering interconnectivity, Gilles Deleuze's and Félix Guattari's post-structural and postmodern views on becoming and multiplicity, which are introduced in *A Thousand Plateaus: Capitalism and Schizophrenia*, provides the ideas for understanding the role of metamorphosis in breaking the normative and often oppressive patterns held by most of people. This kind of female-animal transformative nature allows the forming of the connection between human beings, especially females, and nonhuman animals, disintegrating the binary of human/animal that has been established throughout Western history. Elizabeth Grosz, in *Becoming Undone: Darwinian Reflections on Life, Politics, and Art*, further notes the ideas of mobility within Deleuze and Guattari's concepts, stating, "Becoming means that nothing is the same as itself over time, and dispersion means that nothing is contained in the same space in this becoming" (96). Therefore, the constantly changing and developing quality of the becoming directly associates with alterity as the binary has continually interplayed with what has been deemed 'other'. In this manner, the formation of the versatile 'self' occurs through a multiplicity of relationships that cannot be neglected.

## Body

"The Tiger's Bride," first published in Angela Carter's *The Bloody Chamber and Other Stories* in the United Kingdom in 1979, is adapted from the fairy tale, "Beauty and the Beast," by de Beaumont. In "The Tiger's Bride," Carter reexamines and changes the conventional themes that exist in the traditional tales, particularly de Beaumont's version of "Beauty and the Beast." By recreating the fairy tale based on de Beaumont's version of "Beauty and the Beast", Carter overturns the patriarchal 'morals' and values that the original telling implied, especially those concerning sexuality and gender. In order to understand what concepts Carter borrows from de Beaumont's version of the fairy tale, the reader should become familiar with the plot of the tale by de Beaumont. Beaumont's tale exemplified the morality of the time period by supporting patriarchal value systems of female virtue and obedience. De Beaumont's version of "Beauty and the Beast" was published in *The Young Misses Magazine*, with an intended readership of twelve to eighteen-year-old girls (Altmann and de Vos 4). That is to say, the tale was used for teaching young girls some complex norms through an interesting story. Through the young girls' perspectives of their world at the time when de Beaumont was writing her fairy tale, she placed importance on virtue beyond beauty or even intelligence, particularly when looking for the characteristics in potential spouses (Altmann and de Vos 6). By comparing external vanity, de Beaumont wants to teach her readers that the main idea of the discipline of looking for potential spouses can be clearly seen through the descriptions of Beauty's two sisters' husbands: "The eldest had married a gentleman, extremely handsome indeed, but so fond of his own person that he was full of nothing but his own dear self…. The second had married a man of wit, but he only made use of it to plague and torment everybody" (de Beaumont 144). Based on the above description, de Beaumont reveals a warning to young girls who search for love in

good looks or wit over virtue, a caution that is further established when Beauty tells the Beast, "Among mankind…there are many that deserve that name [Beast] more than you, and I prefer you, just as you are, to those, who, under a human form, hide a treacherous, corrupt, and ungrateful heart" (de Beaumont 143). All of the quotations from de Beaumont's version of the fairy tale that have been listed on these pages suggest that a virtuous "heart" should be valued above all else (excluding the beauty of one's appearance). The so-called virtuous "heart" positions such a person or human beings, even with an "animalistic" lack of wit, as superior over other suitors who do not hold this virtue. Based on the warning de Beaumont gives for young girls for seeking lovers, it is the physical and mental inadequacies that the female protagonist, Beauty (the protagonist in de Beaumont's version), needs to overlook to accept the marriage proposal from the Beast (de Beaumont 145). In *From the Beast to the Blond*, Marina Warner mentions that de Beaumont's job as a governess to young girls added to her wish to "rais[e] her pupils to face their future obediently and decorously, to hear her pious wish that her pupils obey their fathers and that inside the brute of a husband who might be their appointed lot, the heart of a good man might beat" (293). In such a manner, de Beaumont suggests that to obtain happiness her female readers must hold the virtues of "industriousness, self-sacrifice, modesty, and diligence" (Zipes, Beauties, Beasts, and Enchantments 232). The virtues mentioned above concentrate on obedience and predates 'the angel of the house' notion that would appear later in Victorian society where the feminine existed in a domestic, submissive, and purifying realm for the corrupt, masculine society to come home to. Besides, Warner states that Carter takes these conventional themes, and "turn[s] [them] inside out and upside down; in a mischief, she [seizes] the chance to mawl governessy moralizers" (308). Carter takes the traditional storyline, including the concepts of the role of the female protagonist, of de Beaumont's "Beauty and the Beast" and makes up a tale of interrelationships that threaten and deconstruct the boundaries society has built to maintain the distinctions between the 'bestial' male and the virtuous female, the self and the other, and the human beings and the nonhuman animals. "The Tiger's Bride" re-elucidates the association between human beings, especially females, and nonhuman animals both within and outside of the established boundaries of a patriarchal society. Carter's Beauty, a nameless female protagonist, undergoes alienation by means of her objectified status in a so-called 'normative' society that declines difference in the form of the abject other. Throughout the procedure of the transformation between human being and nonhuman animal, the female protagonist makes a start to bond with entities outside of humanistic terms and in the realm of the other, to be precise the animal. By doing so, she undermines the power and authority of her socially defined identity and grows to be a changeable rather than fixed self, experiencing continuous transformation as she interacts with other beings; during the course of her establishment of her relational self, Carter's female protagonist comes into contact with a self-determination of identity which cannot be restricted and reveals a great possibility for creativeness all through her transparency with other ways or manners of intelligence outside of the anthropocentric sphere. This is a focal point on interconnectivity which obviously reveals that Carter is taking interest in how original folk stories can be used as a method of comprehending relationships. By using the genre of fairytale, Carter can easily deconstruct the dominant and violent relationships, and afterwards reconstructs these relationships for disclosing the polymorphic quality of a self in constant interaction with others. Carter's reconstructions of the relationships between human beings and nonhuman animals implies the possibility of a nondestructive co-existence based on equality.

When all is said and done, through re-narrating the stories, Carter frees her readers from the typical and traditional aspects of the tales. In Anny Crunelle-Vanrigh's "The Logic of the Same and Différance: 'The Courtship of Mr Lyon'," Crunelle-Vanrigh points out the 'margins' in Carter's writing:

> [Carter] is not one for comfortable truths […]. She goes for the margins—some might say the throat. She splits open closed texts and revels in what she finds there, blood, scars, perversion. She puts her dialectic of repetition and difference at the service of a revaluation of the marginal that is the feminine, sabotaging—as she would—patriarchal structures and phallogocentrism, indulging in the fantasy of an undecidable being. (130)

The works written by Carter explore a territory of the objectified and abject other because of the existence of the margins. In this case, within the perception of an undecidable being, a brand-new way of examining the forms of 'the other' from the traditional folktales, which implies the flipping over of the dominance, male and human beings, and the subordination, female and nonhuman animals. Crunelle-Vanrigh's words can be judged as the repercussions of what Carter's re-narrating of the tales wants to point out. It reflects the notion of the restrictive and dominant cultural structure, particularly about free will and the body of female in a patriarchal society. Furthermore, in *Angela Carter: The Rational Glass*, Aidan Day compliments Carter's new elements in the old tales that disclose the fantastic literature, which "seeks to articulate what has been repressed, and hence articulates the unconscious […] which lies outside the conscious, day-to-day dimension that is regulated through norms and codes […] inseparable from language" (6). Carter's emphasis on issues about distinctions related to sexuality and gender shows how her texts can exist within the conscious, present society. Her unconscious can therefore originate from a realm that exists due to fear or chosen ignorance, the abject, thus making her texts at times discomforting. Simultaneously, Carter's work does exist within the world of the conscious because her texts serve to question the individual and the society that surrounds and creates said individual (Day 7).

In Sara Laskoski's "Morphing Myths and Shedding Skins: Interconnectivity and the Subversion of the Isolated Female Self in Angela Carter's "The Tiger's Bride" and Margaret Atwood's Surfacing," Laskoski focuses on the issue of the deconstruction of isolated selves into multitudinous entities in "The Tiger's Bride". Laskoski starts the argument by examining the transformation of Carter's female protagonist, Beauty, into a nonhuman animal, a beast, to point out the concept of the female's rejection of the hierarchal value system that prevents or refuses to see the interconnections between the mind, body, and natural world. Beauty firstly shows an isolated identity limited by boundaries based on the male/female, rational/irrational, mind/body binaries that exist in the patriarchal system. Through the human-animal transformation, this female protagonist frees herself from patriarchy and gets the chance to form her real 'self' (Laskoski 33-48). I do not fully agree with Laskoski's idea that Carter's female protagonist experiences the freedom of identity because her real 'self' can only exist in the beast's castle. Outside of the Castle, she still needs to live under the oppression of patriarchal society. Besides, Laskoski does not analyze the possible reasons why Carter's female protagonist transforms herself into an animal rather than returning back to the modern society.

In this essay, more to the point of the examining of Carter's "The Tiger's Bride" on human-animal transformation, especially female into animal, I would like to figure out the reasons why Carter's female protagonist transforms herself into an animal rather than returning back to the modern society. To my understanding, some possible reasons are as follows: First, it makes me feel that Carter tries to fix some kind of idea that human beings are not part of this nature, but the dominator. She wants to make the readers to realize that human beings are not some kind of species which is distinguished from other species, which here refers to nonhuman animals, but both human beings and nonhuman animals are part of nature. Second, I would love to know whether this kind of transformation does help women living in the time which

Beauty lives in to get rid of the oppression of this patriarchal society, or whether this kind of image changing is only for Beauty herself and does not make any improvement in the world in which she lives? Finally, the process of human-animal transformation gives me an idea about the way people judge females— people consider that females are the same as nonhuman animals because both are primitive, bodily, less educated and probably without language, since people do not give females and animals chances of voicing themselves or do not think they are intelligent enough to express their thought.

Ecofeminism started to be judged as an intersectional side shoot of academic feminism in the 1960s, 1970s, and 1980s social justice and environmental movements. It is notoriously resistant to succinct definition. Ecofeminism can variously be called "ecofeminist philosophy," "ecological feminism," "feminist environmentalism," and "critical feminist eco-socialist analysis;" this research area is not a monolithic discipline but an assemblage of manifold feminist approaches to diverse ecological problems (Gaard 38). There are quite a lot of perspectives within ecofeminism as there are several branches of theories of feminism. "Ecofeminism identifies a series of dualisms: culture/nature; male/female; self/other; rationality/emotion" (Adams 125). Generally speaking, dualisms have related to women with nature and men with reason and culture. In "Introduction and Overview: Animal Others and Animal Studies," Aaron Gross clarifies how the binaries constrains movement, stating, "Western ontological dualism presupposes human beings to be unique among all living things in that we alone are in possession of 'mind'—that creative and constructive cognitive apparatus that shapes, mediates, and imparts meaning onto the things of the world around us" (26). Based on Gross's notion, humanity lies in the topmost hierarchical slot which gives the definition of other entities, causing oppression toward these nonhuman beings. This subordination is not restricted to the nonhuman beings but comprises human beings as well. Ecofeminists, both Val Plumwood and Karen Warren, have inspected the connections between women and nature, and are particularly interested in how both can be dominated and placed in the field of the other. Plumwood's major theoretical work, *Feminism and the Mastery of Nature* (hereafter, referred to as *FMN*), argues that "both the dominant tradition of men as reason and women as nature, and the more recent conflicting one of men as forceful and wild and women as tamed and domestic, have had the effect of confirming masculine power" (20). Western society reveals the domination of the patriarchal system over subordinated groups, including women and nature. In the same way as the "Introduction" of Karen Warren's *Environmental Philosophy: From Animal Rights to Radical Ecology* explain: "It is oppressive conceptual frameworks and the behaviors, practices, policies, structures, institutions, and socioeconomic conditions with which they interact that are at the heart of oppression and unjustified domination of women, other human Others, and nonhuman nature" (143). Moreover, in *Ecofeminist Philosophy: A Western Perspective on What It Is and Why It Matters* (hereafter, referred to as *EP*), Warren also connects these conceptual frameworks with the term, "value hierarchies," (46) which have been established in the society by the patriarchal system. Plumwood is of the same opinion, indicating that the rationality given to the dominant group allows them to characterize what is valued and devalued: "Nature, as the excluded and devalued contrast of reason, includes the emotions, the body, the passions, animality, the primitive or uncivilized, the non-human world, matter, physicality and sense experience, as well as the sphere of irrationality, of faith and of madness" (Plumwood, *FMN* 19). The existence of dualisms is owing to cultural frameworks and restrictive language that seeks to classify an existence independent from definitions; binaries are recurrently upheld through blindness or obliviousness of the linkage that exists between human beings and nonhuman beings. Erinn Gilson's *The Ethics of Vulnerability: A Feminist Analysis of Social Life and Practice* argues that a willful obliviousness as a "kind of unconscious self-deception and, more specifically, a self-deception oriented towards retaining

privilege and eschewing recognition of those facts that would destabilize privileged subjectivity" (86). Hence, a willful obliviousness as a means of maintaining privilege links to Warren's discussion on value and the logic of domination, in which the group in the top slot of the hierarchy controls those below through a self-driven sense of superiority (Warren, *EP* 47).

In Carter's "The Tiger's Bride," the metamorphosis of the female protagonist, Beauty, into a nonhuman animal, a beast, implies women's rejection of a system of hierarchal value, which is established by men, the so-called dominating group. This hierarchal value system obstructs the interconnections between the mind, body, and natural world. In terms of linkage, Gilles Deleuze's and Félix Guattari's postmodern and post-structural views on becoming and multiplicity provide an interesting base for understanding the role of metamorphosis in breaking normative and often oppressive patterns. While Deleuze's and Guattari's concept of 'becoming,' can be defined by Elizabeth Grosz's *Becoming Undone: Darwinian Reflections on Life, Politics, and Art*, which illustrates that 'becoming' "means that nothing is the same as itself over time, and dispersion means that nothing is contained in the same space in this becoming" (96). Thus, the constantly changing quality of becoming directly couples with alterity as one has continual interactions with that which has been deemed 'other.' Such transformative natures permit a connection to form between humans and animals, decomposing the human/animal binary that has been established throughout Western history.

Carter's female protagonist in "The Tiger's Bride" at first exhibits an isolated identity restricted by boundaries based on the male/female, rational/irrational, mind/body binaries that exist in the patriarchal system. What the female protagonist at the very beginning of the story says: "My father lost me to The Beast at cards" (Carter 51), implies a sense of ownership and oppression of women under the patriarchal society—women are not respected as human beings but as gambling chips. Greta Gaard and Lori Gruen in *Ecofeminism: Toward Global Justice and Planetary Health* explain their idea of the formation of this male dominated society. They claim that "Domination is built in such dualisms because the other is negated in the process of defining a powerful self" (159). The idea of 'powerful self' in Carter's "The Tiger's Bride" comes to be the female protagonist's father, who symbolizes the authority of patriarchal control and society. This kind of power mentioned above subordinates women, such as the female protagonist, Beauty, depicted by Carter, through oppression, which Gilson discusses,

> Oppression not only works through rejection—rejection of 'foreign' and devalued others, rejection of relation and connection to these others, rejection of their impact on the self and the self's formation in relation to them—but through the production of and adherence to norms…inciting us to attain the normative ideal. (92)

Gilson's statement illustrates how people can be refused not only by being undervalued but also by not maintaining the norms of society. Thus, a fear arises of being negatively perceived through the scope of conventional ideals, creating an oppressive force that limits difference. The oppressive force later turns out to be the power which causes the subordination of the female protagonist through oppression. Through the contents of the story, Carter guides the readers to see the gradual transformation of the female protagonist through the awareness of the ideology of self-discovery. Following a path of becoming leads her to further self-discovery.

Initially, in the story Beauty's English nurse uses nicknames, such as "my beauty" or "Christmas rose" (Carter 52) to address her since Beauty was born on Christmas Day; Carter's Beauty still remains as an unnamed female protagonist, by which Carter refers to all the women living in that era, not just a specific woman living under the oppression of that patriarchal

society. In reality, Beauty experiences dissimilation as a result of her objectified status in a 'normative culture,' a kind of social system established by men, that refuses difference in the form of the abject other. In other words, the unnamed narrator being without an identity suggests a freedom from identification, which means Beauty has a chance to identify her own 'self', while it ironically subverts the notion of beauty in patriarchal culture. While lacking a name suggests a removal of human individuality, it also can be analyzed as an opportunity for self-identification—of finding a new identity based on interconnections rather than being born, named, and placed into a value system. Interestingly though, it has a connection with Derrida's analysis of the term 'animal': "The animal is a word, it is an appellation that men have instituted, a name they have given themselves the right and the authority to give to another living creature" (392). Through the process of the human-animal transformation of the female protagonist, she begins to build up a connection with entities outside of humanistic terms and in the realm of 'the other', in other words the nonhuman animals. In doing so, the female protagonist gradually overturns her socially defined identity and later in the fiction becomes a fluid rather than fixed self. The female protagonist going through continuous change as she is in contact with other beings finds this kind of interaction with the other which becomes for her a formation of a relational self. Based on the above, in the process of forming anew the identity of Carter's female protagonist, she experiences the freedom of identity that cannot be defined and exhibits a creativity of limitless possibilities through her openness with other modes of intelligence outside of the anthropocentric area. This echoes Carter who deconstructs the relationships with a specific central issue on the idea of power and violence. The deconstruction reconstructs the concepts of power and violence to show the 'self' in constant interaction with 'others'.

Consequently, I do believe that through the human animal transformation depicted by Carter, Beauty, Carter's female protagonist, does find her own identity, a 'self' not living under the oppression of patriarchism but a 'self' of wild nature beyond caring about the perspective of others. In other words, this kind of identity can be explained as some kind of self-awareness in which she is not part of anyone under the oppressive patriarchal society she is living in, but she is actually a part of the natural land with a nonhuman animal body without the pollution of modern society. In "The Tiger's Bride", Carter describes the first time when Beauty moves into the Beast's palace. "I saw within it not my own face but that of my father, as if I had put on his face when I arrived at the Beast's palace as the discharge of his debt" (Carter 60). My own interpretations of this sentence from Carter's "The Tiger's Bride" are as follows: First, Beauty has been living the kind of life which her father wants her to live, so she loses her own face which symbolizes that she loses her own identity. In other words, she does not know whether she is a 'copy' of her father having absorbed the socialization of her father and living a fatherhood life, or whether she is really herself. Second, Beauty is like a possession of her father and her father gives her to the Beast because he lost to the Beast at cards. After moving to the Beast's palace, everything that happened in her life became so primitive and simple. Instead of going back to the life which Beauty used to have when she was young, she decided to transform herself into an animal— to walk on all fours and live with the Beast. Beauty defines herself in a new way because she does not want to be restricted under the patriarchal value system. The status of the protagonist as a nameless "woman" evokes the restrictions of patriarchal society which exist around her in "The Tiger's Bride." In Lynda Birke's *Exploring the Boundaries: Feminism, Animals, and Science*, she expresses the idea of the categorization of species. "Whatever notion of 'animal' we use, it is always a construction (just as 'woman' is a construction). Historically, ideas about animals and their role(s) in relation to (Western) society have inevitably changed as the needs and priorities of human society have changed" (42). At the end of the story, the interaction between Beauty and the Beast reveals that Beauty (a woman) can transform herself by judging herself through a new ideology. "And each stroke

of his tongue ripped off skin after successive skin, all the skins of a life in the world, and left behind a nascent patina of shining hairs. My earrings turned back to water and trickled down my shoulders; I shrugged the drops off my beautiful fur" (Carter 67). Along the lines of the proceeding quote, the establishment of a versatile self occurs based on the multiplicity of relationships that cannot be neglected. In *Becoming Undone: Darwinian Reflections on Life, Politics, and Art*, Grosz furthers this concept:

> Identity cannot be understood as what we are, the multiple, overlapping categories that make us into subjects; rather, we are what we do and what we make, we are what we generate, which may give us identity, but always an identity that is directed to our next act, our next activity, rather than to the accretion of the categories that may serve to describe us. (Grosz 98)

In other words, an identity does not exist as a fixed category determined by definitions of a society; rather, identity intermingles with past, present, and future actions that bring the self into constant interaction with other entities, both human and non-human.

After the female protagonist's father gives his daughter, Beauty, to the Beast, this feminine role has the understanding of the patriarchal power that objectifies her beauty and her body into some kind of commodity. She reflects upon the restrictions that societal and religious norms create based on her determined role as a female; this role alienates her by cutting her off from interrelationships that exist outside of the normative lifestyle. The realization of this young lady leads her to a step-by-step awareness of the male dominated society, and she resembles Judith Butler's perception of gender in relation to norms, where "'Sex' is, thus, not simply what one has, or a static description of what one is: it will be one of the norms by which the 'one' becomes viable at all, that which qualifies a body for life within the domain of cultural intelligibility" (2). In this manner, Carter's feminine role is caged in a role that restricts her movement as an individual. Besides, Carter also tries to illustrate her concept of the destruction of gender roles in "The Tiger's Bride". Through the text, the destructive categorization is based on social norms that place value on essentialist definitions, such as feminine surface beauty and purity. When Beauty "ripped, [the white rose] petal by petal, apart" (53), her action symbolizes her empowerment and the loss of purity and naïveté. The action of ripping the white rose apart symbolizes that Beauty is ripping off her identity which was given by patriarchal society. It can be explained as some kind of empowering action of Beauty because she has the courage to peel away the appearance which she used to show to others who lived in that era. After Beauty gets rid of her subordinate identity, she is not as pure and naïve as she used to be. In other words, she also frees herself from the restraint of the cult of the society. Besides, when Beauty's father asks for a rose as a gift, Beauty stains the rose with her blood. "I prick my finger so he gets his rose all smeared with blood" (55). This represents that Beauty is no longer innocent. It expresses a lack of purity as a symbol of innocence has been stained by the color, red, which represents love as well as lust. Unfortunately, the pleasure of 'being herself' as Beauty expresses in "The Tiger's Bride" depicted by Carter can only exist in the realms where Beauty and The Beast live; outside of the Beast's palace, everything remains the same. In other words, all the other women, excluding Beauty, are still living under the violence of male oppression. If one day Beauty leaves the Beast's palace, she would find it hard to define herself because she needs to live under a male valued system and can possibly lose her happiness and self-awareness.

In "The Tiger's Bride," Carter provides an interpretation of establishing the value under the patriarchal society that shows how such value can be restrictive, especially for the females and

the nonhuman animals. In "Angela Carter's Animal Tales: Constructing the Non-human" by Mary Pollock, Pollock illustrates her studies of Carter's use of the animal, stating as follows, "These contacts [between human and animal] take shape within an alien discourse, or alien discourses, which, if they can never be translated into the human, can at least be understood darkly when we manage to minimalize our own investments in the symbolic order" (39). The above statement by Pollock hones in on the 'symbolic order' that attempts to structure and define existence. This statement shows the connection with Jacques Lacan's analysis of the symbolic order that exists within a pre-destined context structuring the unconsciousness of humanity (Grosz 90). This kind of order turns into a hierarchy based on the value system created by the dominant group, which in Carter's plot is obviously a value system created by men. In ecofeminist Karen Warren's terms, the concept above can be considered as the value of hierarchical thinking, or the idea of 'Up-Down' thinking, which "attributes greater value to that which is higher" (*EP* 46). Privilege and value are usually bound together, thus giving the dominant group, which in Carter's tale is male society, power over what is determined as inferior. The gambling scene of Beauty's father depicted by Carter reveals that people living in the time in which Carter wrote do not care about women. They value women as chips that can be lost to anyone. "You must not think my father valued me at less than a king's ransom; but, at *no more* than a king's ransom" (Carter 54). This sentence implies that Beauty is an 'object' and can be valued by the 'subject.' Particularly, the oppression of females and animals through binaries serves as examples of how value can lead to subordination, depending on what is valued in a given society. In terms of nonhuman animals, language plays a significant role in silencing the oppressed which is similar to the silencing of 'othered' human groups. Pollock's term, 'alien discourse,' in many ways reflects the confining nature of language as a whole. The term 'alien discourse' itself is restrictive but suggests the necessity for communication beyond human language, since human beings and nonhuman animals are not able to communicate through the same language; in fact they exist in order to create a new understanding that deconstructs the nature of the 'symbolic order,' where humans hold a self-appointed supremacy and therefore control. In other words, human beings dominate nonhuman animals because they do not have language, or having some kinds of languages they can hardly be understood by human beings, so human beings assume that all those nonhuman animals do not have language and can be judged as 'the other' and can be oppressed. Indeed, 'Alien discourse' further suggests a discourse with the other that may underscore the dominant role of the human, particularly the men, especially the white men in Western history. This symbolic order connects to Wolfe's discussion of Western subjectivity's symbolic economy, which is defined as "an institution that relies on the tacit agreement that the full transcendence of the 'human' requires the sacrifice of the 'animal' and the animalistic, which in turn makes possible a symbolic economy" (6). According to the above illustration by Wolfe, the symbolic economy includes human beings who have been oppressed by being associated with animalistic qualities. Thus, the human/animal duality comes to be used as the means of justifying domination based on the logic of the 'Upper group' (Warren, *EP* 47). Carter deconstructs this kind of justification by declining the Western ideology that "allow[s] not only a classification of beasts based on empirical data, but placement[s] within a hierarchy of value [wherein]…it is man who decides the relative value of other animals" (Pollock 36). Value serves as it situated in the definitions which are created by the dominant society, as Warren suggests above.

**Conclusion**

My paper reflects how oppressive frameworks can be broken down through the engagement of transformative processes that lead to a self which is situated more in natural fluidity than in the stagnation of artifice. Beauty transforms herself from her social, civilized, patriarchal sense of

self developed from her relationship with her father or the external expectations of patriarchy to her most real foundational sense of self developed from her exchanges with the Beast. Carter's literary story, "The Tiger's Bride", reflects an innovative creativity that seeks to evaluate, deconstruct, and reconstruct relationships based on interactions with the more-than-human realm. In the story, Carter gives the readers a clear understanding of the world of diversity and continuous activity, a world which is made up of constant alterations to the self through relationships.

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