



WHEN SPECIES ME(A)T:¹ OVERLAPPING STORIES OF THE VICTIMIZED ANIMALS AND WOMEN IN RUTH L. OZEKI'S MY YEAR OF MEATS²

TÜRLER (ET)KİLEŞTİKLERİNDE: RUTH L. OZEKİ'NİN MY YEAR OF MEATS İSİMLİ ROMANINDA ZULMEDİLMİŞ HAYVANLARIN VE KADINLARIN ÖRTÜŞEN HİKAYELERİ

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Abstract

By delving into the mistreatment and victimization of animals and women in a patriarchal and capitalist society, Ruth L. Ozeki's *My Year of Meats* (1998) depicts how inextricably connected oppression systems such as speciesism and sexism affect animals and women profoundly. To this end, while dealing with the interwoven lives of the two oppressed women, Jane Takagi-Little and Akiko Ueno, who experience the same patriarchal oppression in two different parts of the world, Ozeki sheds light on the inhumane treatments of animals in the feedlots and in the meat industry. Accordingly, the main objective of this article is to discuss the complex and interconnected relationship of the above mentioned oppression systems and to analyze how they affect animals and women tremendously as reflected in Ruth L. Ozeki's *My Year of Meats*.

Öz

Ataerkil ve kapitalist bir toplumda hayvanların ve kadınların kötü davranışlara maruz kalmalarını ve zulmedilmelerini inceleyen Ruth L. Ozeki'nin *My Year of Meats* (1998) isimli romanı türcülük ve cinsiyetçilik gibi ayrılmaz bir şekilde birbiriyle ilintili baskı sistemlerinin hayvanları ve kadınları ne kadar derinden etkilediğini anlatmaktadır. Bu maksatla, Ozeki bir yandan dünyanın iki farklı bölgesinde ataerkil baskıdan muzdarip olan iki mağdur kadının, yani Jane Takagi-Little ve Akiko Ueno'nun iç içe geçmiş hayatlarıyla ilgilenirken, bir yandan da hayvanların besi yerlerinde ve et sanayiinde maruz kaldığı insanlık dışı muamelelere ışık tutmaktadır. Bu bağlamda, bu makalenin temel amacı yukarıda değinilen baskı sistemleri arasındaki karmaşık ve iç içe geçmiş ilişkiyi tartışmak ve Ruth L. Ozeki'nin *My Year of Meats* isimli romanında görüldüğü üzere bu baskı sistemlerinin hayvanları ve kadınları nasıl derinden etkilediğini incelemektir.

Mainly centered around the overlapping stories of the victimized animals and women, Ruth L. Ozeki's *My Year of Meats* (1998) examines how species and gender inequalities operate in a patriarchal and capitalist society to render animals and women passive and invisible by turning them into pieces of meat that are absent as themselves but ever present as edible objects to be consumed. To reiterate the complex and inextricable connection of the victimization of these two species, while dealing with the interwoven lives of the two oppressed women, Jane Takagi-Little and Akiko Ueno, Ozeki also delineates the inhumane treatments of animals in the feedlots, and the injection of synthetic hormones and antibiotics to them for their rapid growth. Upon observing the overlapping physical and sexual violence to animals and women in such

¹ This title is written with a pun on Donna J. Haraway's *When Species Meet* (2008).

² This article is a revised and extended version of the paper entitled "Overlapping Stories of Victimized Animals and Women in Ruth L. Ozeki's *My Year of Meats*," which was presented at the "11th International İDEA Conference: 'Studies in English.'" Çankaya University, Ankara/Turkey, 12-14 April 2017.

a domineering patriarchal society while shooting the weekly episodes of the home cooking documentary *My American Wife!*, the protagonist Jane-Takagi Little, a Japanese-American documentary filmmaker, realizes how discursive and material practices of two similar oppression systems, speciesism and sexism, influence animals and women negatively. In this respect, the main objective of this article is to discuss the interconnectedness of the above mentioned oppression systems, and to analyze how they affect animals and women tremendously as reflected in Ruth L. Ozeki's *My Year of Meats*.

As Joichi Ueno, the Japanese producer of the program, underlines in his fax that he sends to Jane, "*Meat is the Message*" (MYOM³ 8) of *My American Wife!* Similar to Ueno's statement, as the feminist critic Carol J. Adams ironically states in her seminal work *The Sexual Politics of Meat*, "*Meat Is King*" (55), since meat and meat eating have historically been associated with men, manliness, power and virility, while vegetables and grains with women to underline their assumedly subordinate, secondary, and weak positions. Such a categorization of meat and vegetable as first and second class food, and their association with manliness and female weakness evoke gender inequality. Similarly, animals' transformation into meat for the consumption of men with respect to this categorization also signals species inequality. Similar to sexism, which as a system based on gender inequality suggests the marginalization of women as inferior to men, speciesism is built upon species inequality, and refers to "*any form of discrimination based on species*" (Cavalieri 70). Consequently, it refers to "*the idea that humans qua humans have a privileged moral status compared to any other conscious beings*" (Cavalieri 70). Due to this assumed superiority of human beings to animals, the latter have always been used as a means to the needs of the former. Hence, as the cultural critic and animal studies scholar Cary Wolfe remarks in his *Animal Rites*, "[j]ust as the discourse of sexism affects women disproportionately [...], so the violent effects of the discourse of speciesism fall overwhelmingly, in institutional terms, on nonhuman animals" (6). Owing to institutionalized sexism and speciesism in patriarchal societies, both women and animals are put into secondary positions and abused by men. As Peter Singer maintains in his *Animal Liberation*, in this respect, while "[s]exists violate the principle of equality by favoring the interests of their own sex [...], speciesists allow the interest of their own species to override the greater interests of members of other species. The pattern is identical in each case" (9). At this juncture,

³ Hereinafter, *My Year of Meats* will be referred to as MYOM in parenthetical references.

victimization of women and animals under such conditions brings them to the same intersecting point: meat. While the butchering of animals in today's slaughterhouses transforms the living animals into dead meats to be consumed by human beings, sexual and physical violence to women turns them metaphorically into pieces of meat, reminding the act of butchering that animals experience. Therefore, Adams describes the literal and metaphorical experiences of animals and women respectively with the term "*absent referent*." According to her line of argument, butchering makes animals "*absent referents*," because

[a]nimals in name and body are made absent as animals for meat to exist. Animals' lives precede and enable the existence of meat. If animals are alive they cannot be meat. Thus a dead body replaces the live animal. Without animals there would be no meat eating, yet they are absent from the act of eating meat because they have been transformed into food. (66)

For Adams, as she further argues, besides their literal consumption with the act of meat eating, animals also turn into absent referents metaphorically when their experiences of death against their will is used to describe the experiences of physically or sexually victimized women (67). In this regard, the overlapping experiences of animals and women as absent referents, when they are rendered passive and helpless, link "*violence against women and animals*" (Adams 67). Because, "[t]hrough the structure of the absent referent, patriarchal values become institutionalized. Just as dead bodies are absent from our language about meat, in descriptions of cultural violence women are also often the absent referent" (Adams 67-68). Hence, "[s]exual violence and meat eating, which appear to be discrete forms of violence, find a point of intersection in the absent referent" (Adams 69). As animal slaughter and violence to women coincide at a point, Adams uses the ironical and rather shocking terms "*the butchering of women*" and "*the rape of animals*" to highlight the complex and interconnected violence inflicted on these species (68). Consequently, as animals and women experience all sorts of violence in *My Year of Meats*, Adams' above mentioned terms such as "*the butchering of women*," "*the rape of animals*" and "*absent referent*" will be of tremendous help to discuss such a patriarchal and capitalist society's treatment of these two species.

Albeit unwilling to be involved in such a project when offered by her former boss Kato, Jane accepts to be the coordinator of *My American Wife!*, because she has not been able to pay her rent for some time, and has recently adopted a vegetarian diet of rice and cabbage due to her unemployment. The Japanese TV

program is sponsored by the American trade group Beef Export and Trade Syndicate, known as BEEF-EX in short, which is “*a national lobby organization that represented American meats of all kinds – beef, pork, lamb, goat, horse – as well as livestock producers, packers, purveyors, exporters, gain promoters, pharmaceutical companies, and agribusiness groups*” (MYOM 9-10). As the only sponsor of the program, the aim of BEEF-EX is “*to foster among Japanese housewives a proper understanding of the wholesomeness of the U.S. meat*” (MYOM 10) so as to sell it in Japan, where the diet has been vegetarian due to their Buddhist beliefs, according to which “*meat was more than likely thought to be unclean*” (MYOM 14). After getting the job, Jane discovers both the oppression of animals, women, racial and sexual others, and the widespread act of injection of illegal synthetic hormones and antibiotics to the animals for their rapid growth in the feedlots in different parts of the United States. Having noticed that she is just one of the animalized women, not only does Jane scrutinize the injection of illegal hormones to animals and their mistreatment, but she also gives the sexually and racially othered people the chance of expressing themselves and introducing their marginal recipes in her program. However, Joichi Ueno, who epitomizes all the features of all oppression systems such as sexism, racism, speciesism and classicism, tries to prevent Jane’s attempts to display these marginalized people and their recipes as he wants to underline the “*wholesomeness*” and “*attractiveness*” of the American beef for his material gains. Meanwhile, he wants his wife Akiko, a Japanese housewife who has been victimized by her tyrannical husband for three years, to watch *My American Wife!* and prepare the recipes given in the program. Besides preparing the food, he also wants Akiko to rate each episode “*from one to ten in categories such as General Interest, Educational Value, Authenticity, Wholesomeness, Availability of Ingredients, and Deliciousness of Meat*” (MYOM 21). Soon enough, however, when Jane begins to experiment with different recipes made of the so called second class meats that are prepared by the so called second class people with respect to Ueno’s categorization, Akiko comes to realize that she has been abused physically and sexually by her tyrannical husband, who has frequently beaten her all throughout their marriage and has raped her. Consequently, she leaves Joichi Ueno.

Despite their differences and “*dichotomous positioning*” as “*the domesticated housewife [...] and the unmarried, sexually active, and ‘dangerous’ woman*” (Chiu 112), Akiko and Jane experience similar events all throughout their lives, and they are “*figuratively consumed by either the men or the institutions that control them*” (Chiu 112). However, besides Akiko and Jane, the wives of *My American Wife!*, who

are victimized by Joichi Ueno, also suffer from the same patriarchal oppression. While underlining the significance of meat as the “star” (MYOM 8) of the program, Ueno frequently indicates the importance of the wife of the week. To this end, he enumerates some desirable things that Jane should follow in her choice of the wives, families and the recipes such as “attractiveness,” “wholesomeness,” “warm personality,” “delicious meat recipe,” “attractive, docile husband” and “attractive, obedient children” (MYOM 11-2) as opposed to the undesirable things such as “physical imperfections,” “obesity,” “squalor,” and “second class people” (MYOM 12). However, among these qualities, as Joichi Ueno further states, “MOST IMPORTANT THING IS VALUES, WHICH MUST BE ALL-AMERICAN” (MYOM 12). According to Ueno, in this respect, the middle class American housewife “*must be attractive, appetizing, and all-American. She is the Meat Made Manifest: ample, robust, yet never tough or hard to digest*” (MYOM 8) so that the Japanese housewives watching the program can “*feel the hearty sense of warmth, of comfort, of hearth and home—the traditional family values symbolized by red meat in rural America*” (MYOM 8). Consequently, the wife of the week is rendered absent, and reduced to a passive, edible, appetizing and digestible product to be consumed along with the meat to serve Ueno’s capitalist aims.

As Joichi Ueno frequently emphasizes, the aim of the program is to represent all-American values. However, interestingly enough, despite various ethnic groups with their diverse socio-economic backgrounds in the U.S., Ueno’s perception of all-Americanness consists of the white middle class Americans. Hence, he wants white middle class American families with three or four children to be filmed. However, contrary to Ueno’s wishes, in such a multiethnic society, reducing Americanness to the notions of white middle class values is not possible. As a Japanese-American herself, Jane Takagi-Little gradually shatters Ueno’s and the program’s aims in representing white middle class American families by filming Americans from different ethnic, socio-economic and cultural backgrounds such as the Beaudroux family with their twelve children, most of whom are adopted from Korea and Sao Paulo; Lara and Dyann, a lesbian couple; and Purcell Dawes, a colored working class man.

The first episode of the program is shot in Iowa in the house of the Flowers, a middle class white American family. Suzie Flowers, the wife of the week, gives the recipe of beef, which is categorized as a first class meat. Suzie, as the American wife, embodies all the desirable things such as attractiveness, wholesomeness and

warm personality. Due to these qualities, however, as Andrew H. Wallis maintains, she “is reduced to a single-function, single component being, that of the domesticated housewife” (843). Besides being the domesticated housewife, Suzie Flowers is also turned into a sex object by the Japanese film crew, who are obsessed with watching porn. In the kissing scene, they sexually objectify Suzie by mainly zooming on her lips while she is kissing her husband Fred. According to Adams, there is a close relationship between the butchered animals and the women who experience sexual violence. Similar to the butchered animals in the slaughterhouses that are reduced to body parts such as legs, wings, thighs and the like, the sexualized woman – that is, Suzie Flowers in this case – is also metaphorically butchered with the help of “*the camera lens*” that “*takes the place of the knife committing implemental violence*” (Adams 88). With this in mind, the “*poster of a young blond Amazon in jungle bikini, who overlooked the meat-cutting operations below*” (MYOM 280) in Gale Dunn’s friend Wilson’s slaughterhouse constitutes an ironic image of the similar treatments of animals and women. While looking at the butchered parts of the animals below, the half-naked woman is also butchered metaphorically as a sex object to satisfy the sexual desires of the men that work in the slaughterhouse, who treat women and animals alike.

Apparently, various other instances of sexual violence are also observed all throughout the novel. Joichi Ueno, who is fond of big-breasted American women, inflicts all sorts of physical and sexual violence on the women around him such as beating his wife Akiko and raping her, attempting to rape Jane and using the wives of the week in the program as “*attractive*” and “*appetizing*” sex objects. When he is disturbed with Jane’s documentaries that film marginalized families, Ueno attempts to rape her by unabashedly claiming that he wants to make a baby with her due to his wife’s sterility. To this end, he pulls down the front of Jane’s underpants and jams his fingers into her crotch and fumbles at the opening of her vagina. Similar to the experiences of animals that are rendered passive and implemented with a knife, Jane is rendered passive and helpless. Yet, luckily enough, with the idea of being impregnated by this rather oppressive and violent man, she manages to escape. Unlike Jane, however, Akiko experiences marital rape when Ueno learns that she has been hiding to have undergone menstruation again. Claiming that he will do it like Akiko is a little boy, Ueno rapes her by forcing his penis into her anus, and then penetrating into her vagina against her will. Similar to the butchering of animals which “*converts [...] [them] from living breathing beings into dead objects*” (Adams 73), the rape of them “*denies women freedom to say no*” and consequently

paves the way for “fragmentation, or brutal dismemberment, and finally consumption” (Adams 73). In this respect, as Adams reiterates, “[c]onsumption is the fulfillment of oppression, the annihilation of will, of separate identity” (Adams 73). Herein, Ueno’s oppression is fulfilled when he consumes Akiko’s body by collapsing on top of her after he has ejaculated. With the rape, she is metaphorically reduced to a piece of meat in that both women and animals are subject to some sort of “implemental violence” (Adams 82), in rape and slaughtering alike. While this implemental violence is performed via a knife in the case of animals being slaughtered, “the implement of violation” is the penis if it is the rape of a woman (Adams 82). As Adams further argues, in a rape case, women

are held down by a male body as the fork holds a piece of meat so that the knife may cut into it. In addition, just as the slaughterhouse treats animals and its workers as inert, unthinking, unfeeling objects, so too in rape are women treated as inert objects, with no attention paid to their feelings or needs. Herewith, they feel like pieces of meat. [...] To feel like a piece of meat is to be treated like an inert object when one is (or was) in fact a living, feeling being. (82)

As such, parallel treatments of animals and women in such oppressive systems evince the entanglement of their victimization.

Similar to the metaphorical butchering of women through sexual violence, which “animalizes” them, Jane also discovers how the sexual politics of meat “sexualizes and feminizes animals” (Adams 4) while examining the lives of the marginalized people. When she learns that Purcell Dawes, a colored working class man, has developed some feminine qualities such as big breasts and a feminine voice due to toxic poisoning based on his overconsumption of estrogen hormone injected chicken necks and chitterlings, Jane immediately remembers the first rule of their program as stated by Ueno: “*Meat is the Message.*” Then onwards, she begins to research and eventually learns that a great amount of meat in the U.S. is heavily toxified due to the illegal injection of hormones such as DES to the livestock animals. As a matter of fact, as human bodies are enmeshed with nonhuman bodies and their environments, it is impossible to think the human corporeality separate from the physical environment and other bodies. In this respect, it is possible to talk about what Stacy Alaimo terms “*trans-corporeality,*” which is defined as “*the time-space where human corporeality, in all its material fleshiness, is inseparable from ‘nature’ or ‘environment’*” (“Trans-Corporeal Feminisms” 238). Owing to Purcell Dawes’ trans-corporeal interaction with the toxified cheap meat

that includes heavy estrogen hormone residues, he is deeply influenced; and therefore, turns into a toxic mutant. Because as Alaimo denotes in her *Bodily Natures: Science, Environment and the Material Self*, “the human body is never a rigidly enclosed, protected entity, but is vulnerable to the substances and flows of its environments, which may include industrial environments and their social/economic forces” (28). In Dawes’ case, his socio-economic conditions influence him in a negative way. Hence, after learning the illegal use of hormones for animals, Jane experiences a kind of awakening and decides to totally change the route of her documentaries to uncover, and spread the realities of the meat industry by filming the feedlots and the slaughterhouses. To this end, she says: “Once I started researching, it didn’t take me long to stumble across DES. It was a discovery that ultimately changed my relationship with meats and television. It also changed the course of my life. Bear with me; this is an important Documentary Interlude” (MYOM 124).

Diethylstilbestrol, known as DES in short, is “the first synthetic chemical to be marketed as an estrogen and one of the first synthetic chemicals identified as an endocrine disruptor” (Langston ix). It was first synthesized “by Englishman Charles Dodds” (Sze 791) in 1938. According to Nancy Langston as she thoroughly discusses in her *Toxic Bodies: Hormone Disruptors and the Legacy of DES*, “[b]eginning in the 1940s, millions of women were prescribed DES by their doctors, at first to treat the symptoms of menopause” (ix). However, after the menopausal ones, pregnant women were also prescribed DES “to prevent miscarriages” (Langston 51) and to prepare them to give birth to healthy and strong babies (Langston 48). Especially “[a]fter the Food and Drug Administration approved the use of DES for pregnancy, drug companies advertised it extensively, urging doctors to prescribe it ‘to make a normal pregnancy more natural’” (Langston 48). However, ironically enough, unlike what they believed, the use of DES resulted in premature births and miscarriages as well as causing “higher risks of various cancers and genital abnormalities” (Sze 792). Meanwhile, DES was also injected to the animals in the feedlots to fatten them in a short time. In this respect, as Langston states “[b]eginning in 1947, DES was approved in the United States as a steroid to promote growth, first in poultry and then in cattle” (ix). Since the pharmaceutical companies wanted to make profit, the use of DES for women and livestock animals continued despite its toxic effects till the 1980s, when it was totally prohibited for both of these species. However, not surprisingly, in the meat industry, even after its

prohibition DES was replaced by other synthetic hormones, which were no better than it. In this respect, as Ozeki states in *My Year of Meats*, it can be argued that

DES changed the face of meat in America. Using DES and other drugs, like antibiotics, farmers could process animals on an assembly line, like cars or computer chips. Open-field grazing for cattle became unnecessary and inefficient and soon gave way to confinement feedlot operations, or factory farms, where thousands upon thousands of penned cattle could be fattened troughs. (*MYOM* 125)

The use of DES for pregnant and menopausal women, and animals in the feedlots sheds light on how women and animals are turned into meat through sexualization and/or feminization of animals, and animalization of women by the pharmaceutical companies and the meat industry. As a matter of fact, DES, while linking patriarchy with capitalism at one point, also reveals the interconnectedness of sexism and speciesism. Speciesism, in this respect, besides marginalizing and objectifying animals just based on their species, also suggests “*a whole network of material practices that reproduce that logic as a materialized institution and rely on it for legitimation*” (Wolfe 132). One of the overt manifestations of such materialized institution of speciesism is the inhumane treatment of animals in terrible conditions in the feedlots, and their mass slaughter in the slaughterhouses. In the last episode of the program, for example, while investigating the poor conditions of animals and the illegal use of synthetic hormones, Jane reports the overcrowded condition there as follows: “*A cattle ranch may have several hundred or maybe several thousand animals. But at the Dunns’ feedlot there are cattle from ranches all over the country, about 20,000 head in all!*” (*MYOM* 209). As Singer maintains, in such places where factory farming is practiced, “[a]nimals are treated like machines that convert low-priced fodder into high-priced flesh” (97). The aim of these feedlots is to prepare fattened animals in a very short time to be slaughtered for mass consumption. Because, as Adams also remarks, “*meat eating [that is, consumption] is the most frequent way in which we interact with animals*” and “[b]uthcering is the quintessential enabling act for meat eating” (66). Since animals are turned into absent referents for the meat to exist, while interacting with the dead animals on their tables most of the people do not realize that the meat they are consuming was once a living being. Because, as Singer denotes, especially in today’s world most of the consumers are brought into direct touch with the meat on their “*dinner table,*” or in a “*neighbourhood supermarket or butcher’s shop,*” where it is presented in

“*plastic packages [and] [...]hardly bleeds*” (95). Therefore, as Singer further argues, “[t]here is no reason to associate this package with a living, breathing, walking, suffering animal” (95). What paves the way for such an understanding is the linguistic difference between the animals and the meat they are turned into in English. Because, as Erica Fudge posits, “[w]e don’t eat cows, we eat beef; for sheep there is mutton; for pigs pork” (36). The roots of this linguistic distinction, according to Fudge’s line of argument, lie in the Norman invasion,

when those who tended the (living) animals were Saxons, and used the English terms for the animals: cow, sheep, pig. The consumers of the animals, on the other hand – the Normans – used French terms that entered into the English language, and which in their original form relate to both the animal and its meat product: in French *boeuf* means both cow and beef; *mouton* both mutton and sheep; *porc* both pork and pig. It is the French terms that have become anglicized for the description of meat. But, what has happened since then is that these terms have lost their historical reference and reinforce the absence of the animal at the meal table. (36)

Having learnt the realities about DES, Jane begins to think about her infertility; and, after a short research, she realizes that accumulation of synthetic hormones such as DES, injected to pregnant women as well as animals, causes various illnesses and cancers in human beings. Besides, she also deduces that she is infertile due to DES injected to her mother during her pregnancy. Thus, Jane underlines her problem as follows: “*The pills damaged my uterus and my cervix—inside me, all the parts you need to make a baby, Ma. They never developed properly. Do you remember the tumor I had operated on in Japan? That was part of it. I had cancer*” (MYOM 312). As she believes to be infertile – because she could not have a baby in her marriage previously and therefore it ended up in divorce – Jane feels free to have sex without protection with her boyfriend musician Sloan Rankin. However, contrary to her assumptions, she unexpectedly gets pregnant. Yet, unfortunately, as her uterus and cervix were damaged due to her exposure to DES, Jane immediately experiences a miscarriage. Similar to Jane, Rose Dunn, the five-year-old daughter of the Dunn family, who run a cattle feedlot in Colorado named “Dunn & Son,” constitutes a good example for the animalization of women in that Rose suffers from premature maturation due to her interaction with the growth-hormone injected animals in their feedlot. Initially, Jane and her film crew think that Rose is a plump girl for her age. Soon enough, however, they realize that she

has developed some abnormalities such as fully-grown breasts and pubic hair due to hormone poisoning. Worse still, besides hormone poisoning, her half-brother Gale Dunn's sexual harassments also cause her early and abnormal maturation. As such, Rose's case proves how women and animals are exposed to male violence even in their houses. Although John Dunn, Rose's father, is also responsible for the hormone poisoning, notably his son Gale Dunn appears as a victimizer who links the victimization of women and animals, by abusing Rose sexually and using synthetic hormones in their feedlot.

Although Jane herself experiences a miscarriage and loses her baby while shooting the last episode of the program, she manages to save a little girl's life by convincing her mother to take Rose to a doctor. Additionally, she also manages to unveil the realities about the meat industry, the illegal use of synthetic hormones and antibiotics in the feedlots, and the negative consequences of these hormones for animals and human beings by recording Rose's breasts and pubic hair in the final episode. Having influenced deeply by Jane and her revolutionary documentaries, Akiko finally realizes her own individuality, and intends to begin a happy new life in America with her baby.

In conclusion, in cultures where patriarchy and capitalism pervade, discourses and practices of similar oppression systems such as speciesism and sexism influence both animals and women profoundly since speciesists and sexists favor the interests of their own species and sexes while disregarding the others. In this respect, in *My Year of Meats*, through Jane's explorations of the meat industry, the use of DES for women and animals, and the sexual victimization of women, Ozeki displays how sexism and speciesism, as entangled products of a patriarchal society, influence women and animals equally. Especially the use of DES, prescribed previously for women and injected to animals, while animalizing women, sexualizes animals to serve a capitalist culture. Consequently, especially by delving into the use of DES for women and animals, not only does Ozeki shed light on the interrelated victimization of women and animals, but she also demonstrates how these species me(a)t.

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