



Blue Ava Ford Publications

International Journal of Trends in English Language and Literature (IJTELL)

An International Peer-Reviewed English Journal; ISSN:2582-8487
Impact Factor:8.486(SJIF);www.ijtell.com Volume-7, Issue-2;April,May,June(2026)

Arboreal Agency and the Violence of Becoming: Vegetal Subjectivity in Han Kang's *The Vegetarian*

Tushar Kumar

Research Scholar, Department of English, Chaudhary Charan Singh University, Meerut.

Article Received: 01/04/2026

Article Accepted: 28/04/2026

Published Online: 29/04/2026

DOI:10.53413/IJTELL.2026.7.2.61

Abstract

The Vegetarian (2007) by the Nobel Prize-winning novelist Han Kang unsettles contemporary post-humanist discourse by refusing to treat nonhuman becoming as metaphor alone. Existing scholarship has largely interpreted Yeong-Hye's transformation through feminism, trauma, madness, patriarchy, and bodily violence. While these readings remain significant, they often return her to anthropocentric systems of intelligibility, where she appears either as a resistant feminist subject or as a psychologically collapsing subject. What remains underexplored is the novel's persistent engagement with vegetal ontology and the philosophical implications of becoming-plant. This paper argues that Yeong-Hye's transformation cannot be stabilized within the binary of liberation versus pathology. Rather, Han Kang stages vegetal becoming as a radically unstable form of posthuman refusal that simultaneously resists and dissolves human subjectivity. The closer Yeong-Hye moves toward arboreal existence, the more she slips beyond language, social recognition, and embodied survival itself. Drawing upon posthumanism, plant studies, ecofeminism, and antihumanist philosophy, this paper argues that *The Vegetarian* transforms vegetal life into a philosophical crisis in which liberation and annihilation become disturbingly inseparable.

Keywords: Posthumanism, Vegetal Ontology, Han Kang, *The Vegetarian*, Plant Studies, Arboreal Agency, Silence, Ecofeminism, Environmental Humanities, Nonhuman Subjectivity

1. Introduction

Contemporary Post humanist theory repeatedly asks what it means to move beyond the human. However, relatively few literary texts imagine this movement without retreating either into technological fantasy or ecological consolation. *The Vegetarian* by Han Kang is



International Journal of Trends in English Language and Literature (IJTELL)

An International Peer-Reviewed English Journal; ISSN:2582-8487

Impact Factor:8.486(SJIF);www.ijtell.com Volume-7, Issue-2;April,May,June(2026)

profoundly unsettling precisely because it refuses both comforts. The novel does not merely critique patriarchy, violence, or social conformity — though it undeniably does all three. More disturbingly, it imagines the gradual abandonment of humanity itself. What begins as dietary refusal slowly mutates into ontological refusal. Yeong-Hye does not simply stop eating meat; she begins rejecting participation in a species-being she increasingly experiences as fundamentally violent. The novel seems almost impatient with interpretations that stabilise Yeong-Hye too quickly — whether as a feminist rebel, a psychiatric patient, or a tragic victim. What remains difficult to ignore is the novel’s obsessive return to vegetal imagery. Trees, bark, roots, leaves, sunlight, photosynthesis — these are not decorative metaphors scattered across the narrative. Rather, plant life increasingly becomes the very form through which Yeong-Hye imagines escape from human violence.

The deceptively simple statement, “I had a dream” (Han, 2015, p. 8), initiates not merely a rejection of meat but a crisis in the ontology of the human itself. Later, when Yeong-Hye tells her husband, “Your body smells of meat” (Han, 2015, p. 15), the novel pushes beyond dietary ethics into something far more disturbing. The human body itself begins to appear contaminated by appetite, predation, and violence. To read Yeong-Hye’s becoming-plant as ecological transcendence would be too easy, perhaps even ethically dangerous. The closer she moves toward vegetal existence, the more she slips beyond language, social recognition, and embodied survival itself. Her insistence that “all I need is sunlight” (Han, 2015, p. 115) appears at moments profoundly liberatory — an attempt to imagine life outside structures of domination and consumption. However, it simultaneously resembles starvation, disappearance, and bodily annihilation. The novel repeatedly oscillates between these possibilities without allowing readers the certainty of choosing between them.

This paper argues that *The Vegetarian* stages vegetal becoming as a radically unstable form of posthuman refusal that simultaneously resists and dissolves human subjectivity. Han Kang neither dismisses Yeong-Hye’s transformation as pure insanity nor romanticizes it as ecological purity. Instead, the novel places readers within an uncomfortable interpretive threshold where liberation and erasure become almost indistinguishable. Silence becomes both resistance and disappearance. Stillness becomes both peace and death. The less human Yeong-Hye becomes, the less intelligible she appears within systems organized around rationality, productivity, and coherent identity. The central intervention of this paper, therefore, lies not in arguing that plants symbolise nature or ecological innocence — such readings remain conceptually safe. Rather, the paper proposes that Han Kang transforms vegetal life into a philosophical crisis that destabilizes dominant



International Journal of Trends in English Language and Literature (IJTELL)

An International Peer-Reviewed English Journal; ISSN:2582-8487

Impact Factor:8.486(SJIF);www.ijtell.com Volume-7, Issue-2;April,May,June(2026)

assumptions regarding subjectivity, embodiment, language, and ethical existence itself. Yeong-Hye's becoming-plant forces readers to confront a deeply unsettling possibility: what if humanity is experienced not as liberation but as violence? Moreover, what if escaping violence requires refusing the human altogether? Han Kang does not offer a coherent posthuman utopia. Instead, she presents vegetal becoming as something simultaneously beautiful and terrifying — an ontological threshold where resistance begins to resemble self-erasure, and where the dream of becoming nonhuman cannot be separated from the fear of disappearing entirely.

2. Literature Review

Critical scholarship on *The Vegetarian* expanded rapidly after its English translation by Deborah Smith and its recognition through the International Booker Prize. However, much of this criticism reveals a persistent anxiety about how to interpret Yeong-Hye's transformation once it begins exceeding familiar human categories. Critics repeatedly attempt to return her to recognizable frameworks — feminist resistance, trauma, madness, or victimhood — as though the novel becomes difficult to manage if her becoming-plant is taken too seriously. Feminist scholarship has offered some of the most influential readings of the novel. Critics such as **Kim (2018)** and **Choi (2020)** interpret Yeong-Hye's vegetarianism as resistance against patriarchal authority and bodily discipline. These readings remain compelling because the text repeatedly presents the female body as something regulated and consumed. Yeong-Hye's husband values her precisely because she appears “completely unremarkable” (**Han, 2015, p. 5**), revealing how patriarchy often rewards female invisibility and passivity. Similarly, the violent dinner scene where her father forces meat into her mouth exposes bodily consumption as an instrument of social control.

Trauma-oriented criticism further interprets Yeong-Hye's silence and withdrawal as manifestations of psychic fragmentation. **Lee (2017)** and **Park (2019)** argue that the recurring imagery of blood, flesh, and slaughter reflects unresolved violence. What remains underexplored is the novel's persistent engagement with vegetal ontology. Trees, roots, bark, and sunlight are often treated symbolically rather than philosophically. However, Yeong-Hye does not simply admire plant life; she attempts to become plant-like. Recent thinkers such as **Michael Marder (2013)**, **Emanuele Coccia (2018)**, and **Rosi Braidotti (2013)** challenge anthropocentric assumptions by foregrounding vegetal existence as an alternative mode of being. However, even posthuman readings cannot fully resolve the novel's discomfort. The closer Yeong-Hye moves toward arboreal existence, the more she approaches bodily deterioration and social disappearance. Han Kang, therefore, refuses



ecological transcendence. Vegetal becoming emerges neither as liberation nor pathology alone, but as an unstable threshold where resistance begins to resemble annihilation.

3. Theoretical Framework

Reading *The Vegetarian* through posthumanism and plant studies immediately produces a methodological difficulty: the novel persistently exceeds the very theories that seem most capable of explaining it. This paper, therefore, does not approach theory as a stable interpretive apparatus mechanically imposed upon the text. On the contrary, Han Kang's narrative repeatedly unsettles the conceptual frameworks brought to it. Every theoretical lens appears useful up to a point — and then suddenly insufficient. It is precisely within that insufficiency that the novel becomes philosophically disturbing.

Posthumanism provides the primary foundation for this study because Yeong-Hye's transformation fundamentally destabilises the category of the human. **Rosi Braidotti (2013)** critiques the Enlightenment fantasy of the autonomous rational subject and proposes instead a relational model of identity grounded in ecological interconnectedness. Similarly, **Donna Haraway (2016)** imagines multispecies coexistence as a way of dismantling human exceptionalism. However, *The Vegetarian* complicates the relative optimism of such formulations. Yeong-Hye's becoming nonhuman does not produce ecological flourishing or liberatory interconnectedness. Instead, it produces silence, bodily collapse, incomprehension, and social disappearance. The novel seems to ask an uncomfortable question that posthumanism itself occasionally avoids: what if decentring the human becomes existentially terrifying once carried beyond abstraction?

This tension becomes even sharper through plant studies. **Michael Marder (2013)** argues that vegetal life destabilises Western assumptions about agency because plants exist without centralised consciousness, mobility, or speech. Plants survive through rootedness, environmental entanglement, and distributed responsiveness rather than individual autonomy. However, Han Kang refuses to transform plant life into ecological consolation. Vegetal becoming in the novel remains deeply ambiguous. Trees signify not only peace and nonviolence, but also immobility, muteness, and disappearance. The closer Yeong-Hye moves toward arboreal existence, the less recognizable she becomes within human systems of meaning.

Ecofeminism further complicates this instability. **Val Plumwood (1993)** demonstrates how dualisms such as man/woman and culture/nature sustain structures of domination. Yeong-Hye's refusal of meat, therefore, appears as a rejection not simply of food, but of violent systems organising both women and nonhuman life. However, the novel simultaneously resists the idealisation of women's association with nature. Historically,



International Journal of Trends in English Language and Literature (IJTELL)

An International Peer-Reviewed English Journal; ISSN:2582-8487

Impact Factor:8.486(SJIF);www.ijtell.com Volume-7, Issue-2;April,May,June(2026)

femininity itself has often been linked to passivity, irrationality, and silence in deeply oppressive ways. Han Kang seems acutely aware of this danger. Yeong-Hye's becoming-plant functions both as resistance to domination and as a movement toward erasure.

Finally, Michel Foucault and Jacques Derrida become important not because they resolve the novel's tensions, but because they illuminate how fragile anthropocentric identity actually is. Yeong-Hye's silence interrupts disciplinary structures that demand intelligibility, productivity, and coherence. Her refusal becomes threatening precisely because it withdraws from systems organized around explanation itself. For this reason, theoretical hesitation becomes a methodological principle in this paper. No single framework adequately contains Yeong-Hye's transformation. Posthumanism risks romanticising disappearance; trauma theory risks pathologizing refusal; ecofeminism risks aestheticizing suffering. Rather than resolving these contradictions into interpretive certainty, this study remains within them, arguing that *The Vegetarian* derives its unsettling philosophical power precisely from resisting stable meaning.

4. Vegetal Refusal and the Crisis of Human Subjectivity

What makes Yeong-Hye's transformation so profoundly unsettling is that it gradually exceeds every interpretive structure meant to contain it. At first, those around her attempt to reduce her refusal to something socially manageable — eccentricity, illness, dietary preference, or marital instability. Her husband repeatedly searches for reassuring explanations because intelligibility itself becomes a form of control. Human society appears capable of tolerating deviation only so long as that deviation can still be translated back into recognizable language. The real crisis begins when Yeong-Hye ceases to be interpretable at all. The rupture begins with the deceptively ordinary sentence: “I had a dream” (Han, 2015, p. 8). However, the dream itself refuses psychological closure. What emerges within it is not merely private trauma, but an unbearable exposure of violence embedded within everyday human existence. The imagery of “blood-red gashes of meat” (Han, 2015, p. 11) and “blood-soaked clothes sucked onto my skin” (Han, 2015, p. 11) transforms flesh into something horrifyingly material. Violence no longer appears exceptional or accidental; it seems woven into appetite itself. The terrifying realization for Yeong-Hye is not simply that humans consume violence, but that human life may already be structured through it. This is why her vegetarianism cannot be reduced to ethical lifestyle politics.

Han Kang carefully avoids turning Yeong-Hye into a coherent activist figure. In fact, the more radically she rejects violence, the less capable she becomes of functioning within ordinary human discourse. Her withdrawal from meat gradually expands into withdrawal from sexuality, social ritual, speech, and eventually the body itself. The novel



International Journal of Trends in English Language and Literature (IJTELL)

An International Peer-Reviewed English Journal; ISSN:2582-8487

Impact Factor:8.486(SJIF);www.ijtell.com Volume-7, Issue-2;April,May,June(2026)

repeatedly asks a difficult question without ever resolving it: if resistance culminates in incomprehensibility, can it still be called agency? However, Han Kang refuses to offer vegetal existence as a stable ethical escape. Plant life initially appears attractive because it seems radically outside domination and appetite. Yeong-Hye begins imagining a form of existence sustained not by consumption but by sunlight and stillness. However, the novel immediately complicates this possibility. The closer Yeong-Hye moves toward vegetal existence, the more her body deteriorates. Her transformation no longer resembles liberation so much as disappearance. At one point, she becomes aware that “my edges all sharpening” (Han, 2015, p. 28), a deeply disturbing image because it suggests that even in attempting to escape violence, the body itself remains capable of becoming a weapon. Han Kang refuses ecological innocence here. Plant life does not emerge as purity or salvation. Instead, vegetal becoming destabilizes the distinction between transcendence and annihilation.

What finally emerges from the novel is not a celebration of posthuman liberation, but a terrifying philosophical uncertainty. Yeong-Hye’s transformation remains suspended between refusal and self-erasure. The novel forces readers to confront an unbearable possibility: what if the desire to abandon humanity arises not from madness, but from seeing too clearly the violence upon which human existence itself depends?

5. Silence, Language, and the Violence of Human Speech

What gradually disappears from Yeong-Hye’s life is not only appetite, desire, or social participation, but language itself. As the novel progresses, speech begins to feel almost unbearable to her, as though verbal communication belongs to a violent human order from which she is desperately trying to escape. Humanist thought has historically treated speech as the proof of rational subjectivity — the thing that separates humans from animals, objects, and mute life forms. Han Kang destabilizes this assumption by presenting silence not as absence, but as a terrifying alternative mode of existence. The anxiety produced by Yeong-Hye’s silence emerges because she no longer explains herself in ways others can regulate or understand. Her husband repeatedly experiences this withdrawal as something uncanny. At one point, he reflects: “I really didn’t have a clue when it came to this woman” (Han, 2015, p. 14). The statement appears simple, yet it reveals the collapse of interpretive authority. Yeong-Hye ceases to function as a transparent human subject. She no longer translates herself into recognisable emotional or social language.

This becomes especially violent during the family confrontation scene. Everyone around her demands speech, an apology, a justification. However, her refusal remains terrifyingly minimal. Even while her father forces meat toward her mouth, she says only, “Father, I don’t eat meat” (Han, 2015, p. 32). The line carries extraordinary force precisely



International Journal of Trends in English Language and Literature (IJTELL)

An International Peer-Reviewed English Journal; ISSN:2582-8487

Impact Factor:8.486(SJIF);www.ijtell.com Volume-7, Issue-2;April,May,June(2026)

because it refuses elaboration. There is no emotional appeal, no ideological manifesto, no attempt to persuade. Her silence destabilizes the family more than open rebellion would have done because it withdraws from the very system of communicative reciprocity upon which patriarchal authority depends. Michel Foucault's theory of disciplinary power becomes important here because institutions demand confession, explanation, and self-disclosure. Power functions by compelling subjects to narrate themselves into intelligibility. Yeong-Hye interrupts this structure. Her silence cannot easily be classified, diagnosed, or normalized. Yet Han Kang refuses to romanticize muteness as pure liberation. The less Yeong-Hye speaks, the more she slips beyond social recognition altogether.

The novel repeatedly links this silence with vegetal existence. Michael Marder argues that plant life challenges anthropocentric ideas of subjectivity because plants lack centralised speech or articulated consciousness. Yeong-Hye increasingly moves toward this silent vegetal ontology. "I don't need to eat, not now. I can live without it. All I need is sunlight" (Han, 2015, p. 115). The line sounds almost peaceful, yet it carries something deeply frightening. Speech itself begins dissolving alongside bodily appetite. Han Kang intensifies this tension by showing how silence gradually becomes inseparable from disappearance. Yeong-Hye's withdrawal from language is accompanied by physical deterioration, insomnia, and social erasure. At one moment, the narration observes that she lay "ramrod straight, her eyes gazing upwards in the darkness" (Han, 2015, p. 25). an image that feels less human than vegetal — rooted, still, almost tree-like. Silence here does not resolve into transcendence. Instead, it exposes the terrifying fragility of human identity once language begins to fall away.

6. The Body Against Itself: Violence, Desire, and Nonhuman Becoming

In *The Vegetarian*, the body gradually ceases to function as a stable site of identity, pleasure, or even survival. Instead, embodiment itself becomes unbearable. Flesh appears contaminated by appetite, sexuality, and violence to such an extent that Yeong-Hye no longer experiences the human body as something natural or inhabitable. What unsettles the reader is that her disgust extends beyond patriarchy alone. The horror is deeper, more existential. Violence seems embedded within corporeality itself. This becomes increasingly visible in the way the novel transforms bodily imagery. Meat, skin, blood, saliva, sweat — all the substances associated with physical existence acquire an almost unbearable materiality. Yeong-Hye begins to perceive the body not as life, but as consumption. Even desire appears predatory. Sexual intimacy no longer signifies connection; it resembles invasion and contamination. This is why her rejection of sexuality cannot be understood merely as resistance to male domination, though patriarchy undeniably structures much of



International Journal of Trends in English Language and Literature (IJTELL)

An International Peer-Reviewed English Journal; ISSN:2582-8487

Impact Factor:8.486(SJIF);www.ijtell.com Volume-7, Issue-2;April,May,June(2026)

the violence surrounding her. Rather, the novel pushes toward a far more disturbing possibility: the body itself may be inseparable from systems of harm.

One of the most haunting moments occurs when Yeong-Hye reflects, “I like my breasts because nothing can be killed by them” (Han, 2015, p. 28). The line radically redefines bodily meaning. Breasts no longer function within reproductive or erotic frameworks; they become valuable precisely because they appear nonviolent. In a world where hands throttle, mouths consume, and teeth tear flesh apart, the breasts seem momentarily innocent — incapable of injury, untouched by predation. The statement carries extraordinary philosophical weight because it reveals Yeong-Hye searching desperately for some fragment of embodiment that has not yet been corrupted by violence. However, even this fragile possibility collapses. Immediately afterwards, she notices with terror: “Why do they keep on shrinking? Why am I changing like this?” (Han, 2015, p. 28). The body she hoped might escape violence begins disappearing altogether. Innocence cannot survive within material existence because the body itself remains subject to decay, hunger, and dissolution. Han Kang refuses any fantasy of bodily purity. The closer Yeong-Hye moves toward nonhuman becoming, the less viable embodied life becomes.

7. Counterargument: The Danger of Romanticizing Vegetal Becoming

Any attempt to interpret Yeong-Hye’s transformation as posthuman refusal immediately encounters a serious ethical problem: the danger of aestheticizing suffering. This objection cannot simply be dismissed because *The Vegetarian* itself appears deeply suspicious of interpretations that convert bodily collapse into philosophical transcendence. The closer Yeong-Hye moves toward vegetal existence, the more the novel forces readers to confront an uncomfortable possibility — perhaps what appears as posthuman becoming is, in fact, psychiatric disintegration and self-destruction. The text repeatedly foregrounds the brutal materiality of her deterioration. Her body becomes increasingly skeletal, weak, and medically endangered. Hospitalisation, force-feeding, and institutional surveillance interrupt any attempt to romanticise her transformation into a purely spiritual or ecological awakening. At one point, the narration observes that “her cheekbones were so sharp they looked as though they might cut through the skin” (Han, 2015, p. 14). The image is difficult precisely because it resists metaphorical comfort. The body is not transcending violence; it is visibly collapsing beneath it.

Similarly, Yeong-Hye’s own language increasingly destabilizes the distinction between liberation and disappearance. “I’m not an animal anymore,” (Han, 2015, p. 115) she insists. On one level, the statement appears profoundly posthuman — a rejection of predatory species-being and violent embodiment. Yet the line is equally terrifying because it



International Journal of Trends in English Language and Literature (IJTELL)

An International Peer-Reviewed English Journal; ISSN:2582-8487

Impact Factor:8.486(SJIF);www.ijtell.com Volume-7, Issue-2;April,May,June(2026)

suggests the erosion of recognizable humanity itself. If subjectivity dissolves entirely into muteness, starvation, and bodily deterioration, can such dissolution genuinely be understood as resistance? Or does the novel absolutely expose the fatal consequences of attempting to escape violence? This objection becomes especially important because certain strands of posthumanism risk celebrating the decentering of the human without sufficiently confronting vulnerability, illness, and material suffering. Han Kang seems acutely aware of this danger. Vegetal becoming in the novel does not produce flourishing or ecological harmony. Instead, it leads toward social disappearance and physical extinction. Yeong-Hye's desire to survive only through sunlight increasingly resembles not liberation, but a refusal of survival itself.

Feminist criticism raises another important challenge. To focus excessively on vegetal ontology risks obscuring the specifically gendered violence shaping Yeong-Hye's experience. Patriarchal domination remains central to the novel: her husband objectifies her, her father brutalises her body, and institutional systems discipline her nonconformity. A purely philosophical reading of becoming-plant could unintentionally depoliticise these material realities of violence against women. Yet what makes *The Vegetarian* so philosophically difficult is that the novel sustains all these interpretations simultaneously without fully settling into any of them. Han Kang never clarifies whether Yeong-Hye's transformation should ultimately be read psychologically, politically, symbolically, or ontologically. The ambiguity itself becomes central to the novel's force. For this reason, this paper does not argue that vegetal becoming offers transcendence or ethical salvation. Rather, it contends that Han Kang deliberately collapses the distinction between resistance and destruction. Yeong-Hye's transformation emerges simultaneously as refusal and annihilation, liberation and disappearance. The novel's power lies precisely in its refusal to reassure readers that these categories can still be cleanly separated.

8. Conclusion

This paper has attempted to reconsider Yeong-Hye's transformation through the intertwined frameworks of vegetal ontology, posthuman refusal, and arboreal subjectivity. Yet the deeper this reading moves into *The Vegetarian*, the more unstable the interpretation itself becomes. The novel persistently resists any attempt to stabilise Yeong-Hye as either liberated or broken, transcendent or pathological. Indeed, the philosophical power of Han Kang's narrative may lie precisely in this refusal of interpretive certainty. Han Kang, therefore, transforms plant life into something much darker than ecological symbolism. Vegetal existence emerges not as purity or harmony, but as a philosophical crisis that destabilises the foundations of human subjectivity itself. The closer Yeong-Hye moves toward arboreal becoming, the less intelligible she becomes within systems organized



International Journal of Trends in English Language and Literature (IJTELL)

An International Peer-Reviewed English Journal; ISSN:2582-8487

Impact Factor:8.486(SJIF);www.ijtell.com Volume-7, Issue-2;April,May,June(2026)

around speech, productivity, appetite, and coherent identity. Her transformation exposes the fragility of the categories through which humanity defines life, sanity, and relational existence.

At the same time, the novel refuses to romanticise this movement toward the nonhuman. Yeong-Hye's body weakens, deteriorates, and approaches erasure. To interpret her transformation purely as liberation risks aestheticising suffering; yet to dismiss her entirely as insane risks reinstating the anthropocentric assumptions the novel so relentlessly destabilises. Han Kang offers no stable ethical position from which readers can safely judge her. Instead, the narrative leaves us suspended within contradiction. This tension ultimately complicates not only ecological interpretation but posthumanism itself. Much post-humanist theory imagines the decentering of the human as liberatory, yet *The Vegetarian* forces readers to confront the terrifying implications of such decentering when carried to its existential limit. What if escaping violence requires abandoning the structures through which humanity recognises life? What if the desire to become nonhuman emerges not from delusion, but from seeing too clearly the violence embedded within human existence itself? This paper does not claim to resolve these questions definitively. Rather, it seeks to contribute to ongoing conversations within posthumanism, environmental humanities, and literary studies concerning the possibilities — and dangers — of imagining existence beyond the human. If *The Vegetarian* remains so haunting, it is because the novel never tells us whether Yeong-Hye is escaping violence or being consumed by it. Han Kang leaves readers within that unbearable uncertainty. Moreover, it is precisely there, within that unresolved tension between refusal and annihilation, that the novel acquires its most unsettling philosophical force.

References

- Alaimo, S. (2010). *Bodily natures: Science, environment, and the material self*. Indiana University Press.
- Braidotti, R. (2013). *The posthuman*. Polity Press.
- Choi, J. (2020). Female bodies and resistance in Han Kang's *The Vegetarian*. *Korean Literary Studies*, 12(3), 44–61.
- Coccia, E. (2018). *The life of plants: A metaphysics of mixture*. Polity Press.
- Derrida, J. (2008). *The animal that therefore I am* (D. Wills, Trans.). Fordham University Press.



International Journal of Trends in English Language and Literature (IJTELL)

An International Peer-Reviewed English Journal; ISSN:2582-8487

Impact Factor:8.486(SJIF);www.ijtell.com Volume-7, Issue-2;April,May,June(2026)

- Foucault, M. (1977). *Discipline and punish: The birth of the prison* (A. Sheridan, Trans.)—vintage Books.
- Gaard, G. (2011). Ecofeminism revisited: Rejecting essentialism and re-placing species in a material feminist environmentalism. *Feminist Formations*, 23(2), 26–53.
- Han, K. (2015). *The vegetarian* (D. Smith, Trans.). Hogarth Press.
- Haraway, D. J. (2016). *Staying with the trouble: Making kin in the Chthulucene*. Duke University Press.
- Kim, H. (2018). Violence and bodily autonomy in Han Kang’s *The Vegetarian*. *Asian Women*, 34(2), 85–104.
- Lee, S. (2017). Trauma and silence in Han Kang’s fiction. *Journal of Korean Literature*, 9(1), 112–130.
- Marder, M. (2013). *Plant-thinking: A philosophy of vegetal life*. Columbia University Press.
- Park, Y. (2019). Madness and Embodiment in *The Vegetarian*. *Comparative Literature Review*, 21(4), 56–73.
- Plumwood, V. (1993). *Feminism and the mastery of nature*. Routledge.
- Wolfe, C. (2010). *What is posthumanism?* University of Minnesota Press.
- Alaimo, S., & Hekman, S. (Eds.). (2008). *Material feminisms*. Indiana University Press.
- Bennett, J. (2010). *Vibrant matter: A political ecology of things*. Duke University Press.
- Butler, J. (2004). *Undoing gender*. Routledge.
- Deleuze, G., & Guattari, F. (1987). *A thousand plateaus: Capitalism and schizophrenia* (B. Massumi, Trans.). University of Minnesota Press.
- Garrard, G. (2012). *Ecocriticism* (2nd ed.). Routledge.
- Heise, U. K. (2016). *Imagining extinction: The cultural meanings of endangered species*. University of Chicago Press.
- Huggan, G., & Tiffin, H. (2010). *Postcolonial ecocriticism: Literature, animals, environment*. Routledge.
- Morton, T. (2013). *Hyperobjects: Philosophy and ecology after the end of the world*. University of Minnesota Press.
- Nayar, P. K. (2014). *Posthumanism*. Polity Press.
- Oppermann, S. (2016). From ecocriticism to the ecologies of matter. In S. Iovino & S. Oppermann (Eds.), *Material ecocriticism* (pp. 17–36). Indiana University Press.
- Plumwood, V. (2002). *Environmental culture: The ecological crisis of reason*. Routledge.
- Ryan, J. C. (2015). Passive flora? Reconsidering vegetal agency in critical plant studies. *Environmental Humanities*, 6(1), 35–52.
- Weil, K. (2012). *Thinking animals: Why animal studies now?* Columbia University Press.



Blue Ava Ford Publications

**International Journal of Trends in English Language and
Literature (IJTELL)**

An International Peer-Reviewed English Journal; ISSN:2582-8487

Impact Factor:8.486(SJIF);www.ijtell.com Volume-7, Issue-2;April,May,June(2026)

Wolfe, C. (2003). *Animal rites: American culture, the discourse of species, and posthumanist theory*. University of Chicago Press.

Yoo, J. (2021). Silence and Embodiment in Han Kang's *The Vegetarian*. *Journal of Modern Literature Studies*, 15(2), 88–104.