

Resistance to Ideology in Han Kang's *The Vegetarian*

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Abstract

This article examines the 2024 Nobel Prize winner Han Kang's novel *The Vegetarian* with a view to exploring it as a text that poses an ethical resistance to the long-standing convention of meat consumption in the Korean society. The rebellion that takes off from the familial, social and cultural location is spearheaded by the female protagonist Yeong-hye. This paper claims that the novel makes a staunch advocacy in favor of a morally-upright consumption behavior. Anchored to this statement, it argues that Yeong-hye's all-out opposition to the entrenched norm of consuming meat in the non-vegetarian Korean society is driven by a reformist zeal and compassion for the welfare of social and animal worlds. By employing an eco-feminist perspective, the study discusses ideological resistance, femininity, and humanistic compassion, emphasizing empathy for all living beings, including animals. The paper situates *The Vegetarian* as a compelling critique of patriarchal and anthropocentric values. Yeong-hye's resistance provokes opposition from her family, highlighting the tension between individual agency and oppressive cultural structures. Ultimately, it examines the interpersonal conflicts Yeong-hye faces within herself, between her husband and family members, and among the members of the society. This study implies the significance of personal awakening for the well-

being of all the animals and choosing the independent path of life through autonomous decision.

Keywords: ecology, femininity, resistance, vegetarianism

Introduction

Han Kang's novel *The Vegetarian* revolves around protagonist Yeong-hye's decision to stop eating meat, which starkly contrasts the cultural norms of Korean society and leads the protagonist to be a rebel. The society treated meat as both a dietary staple and a symbol of communal identity. However, her resistance generated voices of dissent from within and outside the society to make her an outsider. Willingness to be a vegetarian represents not just the protagonist's dietary preference but also a symbol of ideological resistance against patriarchy-guided and deeply ingrained cultural norms.

Yeong-hye's decision to quitting meat challenges societal expectations and disrupts her role within a traditional, meat-centric Korean society. The novel highlights how food practices are entwined with cultural identity and conformity. Yeong-hye's defiance triggers familial discord, illustrating the power dynamics between individual agency and societal expectations. Kim (2019) observes, "A victim of a meat-based sexist culture and a social system that requires harmony and conformity for its integrity, the protagonist Yeong-hye threatens not only her safety but also the very integrity of the society." (p.3). Her refusal to consume meat symbolizes resistance to patriarchal norms, where women's autonomy is often suppressed, and in this domain, the novel extends beyond a narrative about diet or lifestyle. It reflects on universal themes of resistance and autonomy, making Yeong-hye's rebellion an emblem of eco-feminism and human compassion.

Women and nature do have the same nature as ecofeminism reasons. In patriarchal societies, women's voices are often suppressed, and those who assert their autonomy face violence and marginalization. In the same way, animals and nature face violence from males. Plumwood (1993) discusses the relationship between females and the natural world, "The story of a land where women live at peace with themselves and with the natural world is a recurrent theme of feminist utopias" (p.7). Taylor (2024) asserts the way females and animals are linked to animals based on their behavior, "Gender and animals should be studied together because human gender construct strongly impacts how people perceive and treat animals with femininity being associated with caring for animals and masculinity being linked harming to animals" (1). Similarly, Gaard (2024) critically remarks that "Feminist animal studies scholarship of the 2020s have deep roots in over two centuries of women's animal defense, women's peace and environmental movements women's spiritualities feminist literature, and anti-war activism." Critical views value the interconnection between women and animals in ecofeminist critics.

Yeong-hye's family and social journey in *The Vegetarian* reflects this reality of females position and their inclination to animals. . Her refusal to eat meat sparks hostility from her family, symbolizing the societal backlash against women who dare to deviate from norms.

Yeong-hye's story underscores how the freedom of choice for women is often met with resistance, resulting in exploitation and alienation. Ultimately, like in the novel, the individual battle leads to the dismantling phase of life.

The title *The Vegetarian* signifies more than a mere dietary choice; it underscores the cultural dissonance between individual preferences and collective norms. Savitri (2018) gives importance to border issues and women violence "The title of *The Vegetarian* is not just about a vegetarian lifestyle; it reflects broader issues of violence against women" (p. 2). In Korean society, meat consumption is both a dietary staple and a cultural symbol. For Yeong-hye, rejecting meat is not just a personal decision, but a profound act of defiance against patriarchal structures that dictate women's roles and choices. Yeong-hye's simple yet radical act disrupts the cultural expectations of her role as a dutiful wife and daughter, exposing the restrictive norms imposed on women.

Women are often the custodians of cultural values, expected to uphold traditions and sustain societal norms. In *The Vegetarian*, Yeong-hye's resistance challenges these expectations. Her disobedience symbolized through her dietary choices serves as a critique of the patriarchal structures that dictate women's lives. Beauvoir (1953) views that "Wives encourage patriarchy to lose some of its taste for exploitation" (p. 3). By rejecting meat, Yeong-hye subverts her assigned role in a patriarchal society and demonstrates the power of individual agency against systemic exploitation. Her rebellion becomes a symbolic stand against male dominance and cultural oppression.

The Vegetarian is a quintessential postmodern novel, characterized by its fragmented narrative structure, pluralistic perspectives, and rejection of traditional linear storytelling. Han Kang's novel exemplifies this by questioning societal norms and presenting Yeong-hye's rebellion as a metaphor for the chaos and uncertainty of postmodern life. The fragmented narrative mirrors the protagonist's psychological disintegration, offering multiple voices and perspectives.

The novel discusses the themes of psychological illness, using Yeong-hye's mental state as a lens to explore broader societal issues. Her story is primarily narrated by her husband and family members, whose perspectives dominate the narrative. This external viewpoint creates a gap in understanding her true motivations and experiences. The lack of Yeong-hye's voice reflects the societal tendency to silence women, further emphasizing the novel's themes of marginalization and resistance. However, the paper argues Han Kang's *The Vegetarian* is a profound exploration of anthropocentric male-controlled ideological resistance, using the protagonist's seemingly simple act of refusing meat to challenge deeply entrenched cultural and

patriarchal norms. Through its eco-feminist lens, the novel critiques societal structures that subjugate women's autonomy and exploit animals, advocating for autonomy and compassion.

Research Questions

Han Kang's novel *The Vegetarian* draws reviewers' attention with its assorted themes and narrative techniques. Due to its underlying themes and narrative techniques, it deserves multiple interpretations. However, this study centers around the protagonist's decision to be vegetarian as a nature-conserving and health-promoting independent and autonomous decision in a male-dominated society in which males make the sole dietary choice.

1 Why do the husband, father, and mostly male members intervene in the autonomous decision of avoiding the meat of the protagonist Yeong-hye?

2 Why do family and society mock her for being a vegetarian?

3 How are females' biological aspects connected to ecological awareness?

These are the pertinent questions to be answered through valid and logical analysis.

This research answers all these questions, deriving information from philosophical thoughts and textual evidence.

Review of Related Literature

Kang's *The Vegetarian* deals with female awareness, autonomous decision, and females' connection to nature and the natural world. Due to its multilayered themes, it has become an attention-drawing literary piece. Zhang (2020) argues about the psychological illness of the protagonist, "In the narrative of psychological illness, the subject of narrative shifts from the patient to their family members. The absence of the narrative subject brings huge obstruction to the diagnosis and treatment of psychological illness" (p. 4). Postmodern literature often challenges established norms, embracing ambiguity and uncertainty.

However, Savitri (2018) highlights female madness as the dominating theme of the novel, "A Novel *The Vegetarian* shows the discourse of a woman's body through the madness of behavior of the female main character." The dominating concept of the critic is a negative perception of the protagonist, Kim (2019) observes the novel as the projection of violence against females "relentless investigation of the violence and the nature of suffering in our world" (p.2). For Kim the novel centers around physical and psychological violence. According to Lai (2022) the marginalized position of females is the crux of the novel, "In *The Vegetarian*, the woman is given little space to voice for herself" (p.1). The relegation for females prioritizes the rational and feelings of the males. Bica (2023) analyzes the novel as an allegorical novel, "*The Vegetarian* by Han Kang is a post-modern allegory" (p.50). Post-modern allegory is the dominating theme of the novel.

Critics have assumed importance to the psychological illness of the protagonist, violence against women, questions taken for granted, little space for women, and postmodern allegory. However, resistance to male-centered ideology in relation to gender and the treatment

of animals is the dominating aspect of the novel. Therefore, this study triggers resistance by the protagonist to male-centered animal unfriendly ideology.

Research Methodology

This is a qualitative inquiry into the 2024 Nobel prize-winning writer Kang's novel *The Vegetarian* from an ecofeminist perspective. The primary focus is the literary text and the interpretation of the text from logical inquiry using ecofeminist lenses. This study employs an eco-feminist perspective to deal with the double harassment: annoyance to animals and females. The researcher employed the novel as the base for the textual analysis and used eco-feminist lenses for the rational justification of the interpretative approach.

Results and Discussion

Dietary Choice as an Ecological Concern and Resistance to Conformity

Han Kang's *The Vegetarian* intertwines ecological concerns with patriarchal domination, exploring how women and nature are subjected to suppression in analogous ways. The novel, through its protagonist Yeong-hye, examines resistance against these entangled systems of oppression, positioning her dietary choice as a profound act of defiance against cultural, societal, and gendered expectations. Viewed through an eco-feminist lens, the text underscores themes of gender, violence, and humanity's estrangement from the natural world, while advocating for a reimagined relationship with both. Yeong-hye's refusal to consume meat is not merely a personal dietary choice; it is a conscious decision of ecological awareness and ideological rebellion against an anthropocentric system that normalizes the domination of nature and, by extension, women. In a Korean society where meat consumption is a dietary staple and a cultural symbol, her rejection of meat destabilizes the deeply ingrained norms of conformity. The discord from her husband and family members pushes her to the margin. However, she is firm in her choice.

The subtle yet powerful act of rejecting meat and male communities' forceful activities to accept the non-vegetarian convention signals the ideological gulf between Yeong-hye and her husband and even her father, foreshadowing the familial discord that her choices would ignite. The novel's narration in the first part begins with Yeong-hye's husband's outrageous and perplexing views due to his wife's decision to stop eating meat and meat products: "Before my wife turned vegetarian, I had thought of her as unremarkable in every way" (Kang, p.1) and he expresses distraction to her, "I was not even attracted to her" (Kang, p.1). The husband is offensive to her autonomous choice of discarding meat products: "She kept on putting parcel of meat into rubbish bags" (Kang, p.5) to throw them away. But the husband indicates that the ridiculous dream should not be the reason for discarding the meat, "So all because of ridiculous dream you have gone and choked out all the meat" (Kang, p.7). His forewarning to change her mind does not diminish her resolve one bit; rather she remains resolute and shows determination to quit eating meat. The husband repeatedly attacks her verbally, "This is

unbelievable. You are telling me not to eat meat?” (Kang, p.8): The protagonist asserts the reason that she envisions a strange dream on which she is physically and psychologically ready to abandon meat forever, “I suppose... forever” (Kang, p.8): Her decision to be vegetarian continues despite her husband’s psychological torture to stop this habit, “I never saw single piece of meat pass her lips” (Kang, p.10): Then she began avoiding physical relation with her husband, asserting that his body smelled meat, “The meat smell. Your body smells of meat” (Kang, p.11). Her physical as well as psychological revolt generates a sense of distancing. Her husband repeatedly threatens her but fails. She presupposes that her decision may spark personal, familial, and social antagonism with her husband, family members, and society. However, she remains firm. The personal conflict with her husband moves one step further to social discourse in a social gathering.

Her refusal to take meat in a social gathering invited by a company’s boss leads to further debate about anthropocentric male-centric views. Although the courageous decline to eat meat is aimed at the well-being of all livestock and a blatant revolt against an obdurate male-dominated socio-cultural pattern, it becomes the subject of mockery in a public gathering. Her announcement of turning down the offer of eating meat at the party was retorted with jeering. Observing the scene, the narrator reports, “The group broke out into laughter” (Kang, p.17). She becomes an object of laughter there. People poke fun at her as she eats “[s]alad, kimchi, and a little bit of squash porridge” (Kang, p.17). Her husband injects autonomous choice into public mockery to retain control over her. “The woman I was living with was a little odd... I thought I could get by perfectly well just thinking of her as a stranger” (Kang, p.32). Her rejection of the meat-eating culture is her revolt against the pre-determined cultural and social pattern due to which there was an immediate physical reaction from her husband, “I grabbed hold of my wife and pushed her to the floor” (Kang, p.32). The mockery entered at a family gathering when her father insisted on her eating meat, “You must eat Yeong hye” (Kang, p.32). Her father followed in the footsteps of her husband because both of them belonged to the same community to suppress the autonomous choice of a woman. The resentment of Yeong hye’s husband runs deep. He is extremely annoyed at his sociopath wife, and in an outburst of wrath, he even tells his father-in-law to, “thrust the pork at my wife’s face” (Kang, p.34). Being a component of the male-centered society, he cannot grant autonomy to women.

Yeong hye’s decision challenges the anthropocentric belief that humans have dominion over animals, reflecting broader resistance against hierarchical systems of control, including patriarchy. Han Kang emphasizes Yeong-hye’s autonomy through her act of discarding meat, a staple that traditionally holds cultural significance. Her actions represent her agency and ability to make decisions based on her convictions, rejecting the expectations imposed upon her by her husband and society. The phrase ‘no more aware of my existence’ underscores the diminishing influence of her husband, a figure emblematic of traditional patriarchal authority.

From a feminist perspective, Yeong-hye's defiance reflects the broader struggle for autonomy faced by women in patriarchal societies. Her decision to reject meat associated with power, dominance, and masculinity, which challenges the gendered hierarchies that govern her life. Rejection becomes a feminist act of agency, allowing Yeong-hye to assert her humanity and individuality in a society that often reduces women to subservient roles. She asserts even to her father that, "Father, I do not want to eat meat." (Kang, p.34). The rejection in a loud voice in the second time shows the meaning of the no means literally No. and there is No way that, when a woman says No, it symbolizes confusion or there is still a place to play with it.

Eco-feminism, as a theoretical framework, critiques the symbolic association of women with nature, arguing that this linkage has historically justified their exploitation. Simone de Beauvoir's *The Second Sex* critiques this reductionist view, stating, "Humanity is not an animal species; it is a historical reality. Human society is...against nature" (p. 16). In aligning herself with animals and rejecting the consumption of meat, Yeong-hye paradoxically asserts her humanity and autonomy. Her husband remarks, "She's stopped eating any kind of meat at all, even fish, all she lives on is vegetables. It's been several months now" (p. 29). Thus, this shift signifies her moral and emotional alignment with the natural world, as well as her broader rejection of patriarchal and anthropocentric exploitation. The rejection of dietary practices underlies pre-determined ideological practices to undermine the individual choices of females. Females' tie-up with nature evokes a sense of the well-being of society.

Male Chauvinism and Female Solidarity in *The Vegetarian*

The novel explores solidarity among women as a means of resistance and understanding in collaboration with nature. In-hye, Yeong-hye's sister, plays a critical role in supporting her sister despite societal pressures. When their father turns violent toward Yeong-hye, In-hye stands by her, and later, when Yeong-hye is hospitalized, she provides unwavering care.

Yeong-hye's brother-in-law as a narrator is infatuated with Yeong-hye's decision to be a vegetarian. As a failed video artist, he sees Yeong-hye as a source of encouragement and initiates filming her, and his obsession with her grows, leading to an alarming conflict. He plans to film her with decorated flowers on her body. Then she reacts, "Paint...on my body?" (Kang, p. 65) Convincing her, he "Zoomed in on the details of each flower and made a long collage of the curve of her neck, her disheveled hair...and the buttock with the Mongolian Mark" (Kang, p.70). It symbolizes painting on her body as the pious object to display. He highlights the objective presentation of a woman for male satisfaction and becomes a consumer product oriented towards the display for a male-oriented consumer concept. He manages to film her vegetarian activities. along with a male fellow artist but later on male artist refuses. That results in him getting involved in this so-called artistic video. Then when he returns to the apartment, he films himself getting intimate with Yeong-Hye as a form of art. The novel depicts painting as a means for promoting male orientation to disseminate males' willingness to

promote business. The male-centered society uses female's physicality for the promotion of the art business. The narrator of the second part manipulates Yeong hye's dietary practice as a means of video promotion to increase male interest. He captures her in the video not to promote her dietary resistance and novel practice but to promote the film. So, male orientation subjugates females by hook and crook.

Yeong-hye's sister In-hye is the narrator in the third part of the novel. This part describes In-hye's solidarity with her sibling's choice for the well-being of the animals. She comes to terms with her sister's transformation. She is worried about Yeong-hye's health and she tries to intervene to her. However, Yeong-hye is the strong-minded person to follow her conviction. Both the sisters accept each other for their conviction: "Sister, all the trees of the world are like brothers and sisters" (Kang, p.116). This symbiotic belief shows that women are closer to nature than their male counterparts. Elder sister continuously visits the hospital and fetches food to her and recollects her childhood experiences with her sister showing a sense of togetherness. She also remembers an incident when her sister, Yeong-Hye was bitten by a dog and her father had killed the animal in a very cruel way. In the eastern Vedic belief animals and birds along with plants and trees do have atman. This presupposes a sense of togetherness and co-existence. In-Hye often finds her sister's condition getting worse each day as she keeps a constant eye on her. On one such visit, she finds that Yeong hye no longer wants to eat rather she wants to survive and be a part of nature letting animals, plants, and trees survive like human beings. that is on air and sunshine only. 'Look, sister, I'm doing a handstand; leaves are growing out of my body, roots are sprouting out of my hands...they delve down into the earth. Endlessly.... Yes, I spread my legs because I wanted flowers to bloom from my crotch; I spread them wide" (Kang, p.127). This is her passionate love for animals and plants that is the longing for ecology. Even after Yeong-hye's divorce, In-hye empathizes with her sister's decisions, stating, "He could have shown a bit more sympathy. To just throw away a marriage" (p.59). In-hye's empathy illustrates the ecofeminist principle of recognizing and giving voice to marginalized experiences. Her struggle to comprehend Yeong-hye's pain mirrors the silencing of nature in misogynist discourse.

Thus, this study indicates the resistance to male domination and the emphasis on female solidarity among their members to raise the collective voice for resistance. Rejection for the pre-determined conventional patriarchal pattern is the underlying motto behind the sister's solidarity for resistance.

The Vegetarianism as a Source of Awakening Consciousness

Freud's theories on dreams describe them as a bridge between the unconscious and conscious mind, a means of confronting repressed thoughts and emotions. Freud (2001) argues, "How, on awakening, our thought thrusts it aside as something bizarre...indicates that dream is the stage of thought awakening that leads us towards the experience of something bizarre" (p. 1). For Yeong-hye, her dreams disrupt her familiar reality and compel her to act by her

awakened moral consciousness. They represent a symbolic break from societal norms and a pathway toward self-determination.

Dreams play a central role in catalyzing Yeong-hye's transformation, serving as a symbolic and psychological tool for resistance. When Yeong-hye declares, "I had a dream" (p. 16), she introduces the catalyst for her rebellion. Her dreams are vivid and haunting, filled with imagery of blood and violence. "My clothes still wet with blood. Hide, hide behind the trees. Crouch down, don't let anybody see. My bloody hands. My bloody mouth. In that barn, what had I done?" (Kang, p. 17). These disturbing visions related to blood smeared on her hands, mouth, and barn reflect her inner turmoil and guilt. Ultimately, they provoke a rupture in her psyche, driving her to reject the violence inherent in meat consumption.

Transformation, a recurring theme in *The Vegetarian*, is portrayed as both liberating and unsettling. Yeong-hye's resistance leads her into unfamiliar territory, where her newfound autonomy isolates her from her family and society. This journey into the unknown echoes Freud's (2003) concept of the "uncanny" (unheimlich), which he describes as "frightening precisely because it is not known and familiar" (p. 1). Yeong-hye articulates this sensation, stating, "Familiar and yet not...that vivid, strange, horribly uncanny feeling" (p. 17). Her rejection of meat and societal norms places her in an ambiguous space, where she is simultaneously liberated and alienated.

Eco-feminism emphasizes women's historical association with nature, not as a limitation but as a strength rooted in nurturing, care, and preservation. This perspective highlights how women have often played roles in cultivating and protecting the environment, aligning with values of empathy and interconnectedness. The novel underscores this connection, portraying Yeong-hye as a figure who embodies care for the earth and its creatures. Her declaration, "I don't eat meat" (p. 26), reflects her commitment to ethical living and compassion, transcending personal health concerns to encompass a broader moral stance. Historically, eco-feminism critiques how patriarchal systems exploit both women and nature, treating them as resources to be dominated and controlled. Yeong-hye's resistance challenges this exploitation, demonstrating that care and empathy are revolutionary acts in a world governed by violence and domination. Her alignment with nature situates her as a symbolic mother figure, embodying the nurturing qualities traditionally associated with women while redefining them as sources of strength and resistance.

Yeong-hye's journey in *The Vegetarian* symbolizes a profound rejection of her humanity as she begins to see her body as inseparable from the natural world. Her desire to assimilate into nature, vividly represented through the recurring imagery of trees, reflects an intrinsic yearning for harmony with the environment. Yeong-hye's transformation is encapsulated in her assertion: "Leaves are growing out of my body; roots are sprouting out of my hands...they delve down into the earth. Endlessly, endlessly" (p.108). This visceral depiction reveals her belief that her body is becoming one with plants, with roots growing deep

into the earth and connecting her to its primordial essence. The repetition of the term 'endlessly' emphasizes her longing for immersion in nature, treating it as the root of her identity and existence. Furthermore, Yeong-hye describes herself as blossoming like a flower and spreading her twigs, which not only symbolizes her physical transformation but also her resistance to the societal expectations imposed on her as a woman. Through this metamorphosis, the novel critiques human-centric systems that exploit both women and the environment.

Yeong-hye's experience is marked by double oppression: she lives under the control of male figures such as her father and husband, whose expectations reduce her to a mere object of utility. Her husband describes her as 'unwanted and undesired,' lamenting her lack of appeal, and declares: "To be frank, the first time I met her I wasn't even attracted to her" (p.10). This dismissal highlights the patriarchal notion that a woman's value lies in her physical allure and her ability to conform to the idealized standards of femininity. His further claim that her "passive personality...suited down to the ground" (p.10) exposes his perception of her as subservient and lacking agency. Such statements reveal the systematic physical and emotional exploitation of women, mirroring the ecological domination critiqued by ecofeminists like Plumwood, who argue that "the critique of both human domination and the domination of nature" (p.12) are interlinked.

Thus, this novel equates the objectification of women's bodies with the exploitation of nature, suggesting that the subjugation of both stems from the same patriarchal roots. Yeong-hye's metaphorical death represents not just the destruction of a woman but also the degradation of nature. Her physical transformation and societal ostracization parallel the ecological crisis, as Merchant's (2006) concept of "the death of nature" and "devaluation of women in the production of scientific knowledge" (p.1) highlights the devaluation of women and the environment in male ruling systems. Cheong's portrayal of Yeong-hye's physical deterioration "She grew thinner by the day, so much so that her cheekbones had become indecently prominent. Without makeup, her complexion resembled that of a hospital patient" (p.20) underscores the extent of her suffering. Her declining health, exacerbated by the violence inflicted by her father, the neglect of her husband, and the exploitation by her brother-in-law, symbolizes the simultaneous death of her physical and spiritual self, as well as the silencing of women and nature under systemic oppression.

Conclusion

Han Kang's *The Vegetarian* showcases ideological resistance through the story of Yeong-hye, whose choice to stop eating meat is more than just a personal dietary preference. Rejecting meat becomes an act of rebellion against the male-dominated systems and anthropocentric beliefs that encourage the suppression of women and nature. Yeong-hye's resistance challenges the cultural expectations imposed on her as a woman in traditional Korean society. Her act exposes how the control over women's bodies often mirrors the exploitation of

nature, as viewed through ecofeminist ideas. The change Yeong-hye undergoes is not only physical but also deeply symbolic, reflecting her connection with nature and rejection of societal norms. Her yearning for autonomy and harmony with the environment is shown through her transformation, though it comes at a great cost. Her defiance leads her to become isolated psychologically and socially. The disturbing imagery in her dreams, filled with bloodshed, is a trigger for her decision to reject meat. These visions awaken her conscience and drive her to oppose the violence deeply rooted in systems that dominate both humans and nature. In this way, the novel criticizes patriarchal norms that objectify women, reducing their bodies to resources, much like how nature is exploited. Further, the novel also highlights themes of empathy and solidarity with the natural world and its beings. Yeong-hye's sister, In-hye, serves as a strong contrast to the indifference and violence Yeong-hye faces. In-hye's compassion and continued support for her sister show the transformative power of connection and understanding. This kind of solidarity is a key part of ecofeminism, which sees care and nurturing as forms of resistance against domination. By placing Yeong-hye's struggle within larger frameworks of ecofeminism and postmodern critique, Han Kang invites readers to question the oppressive systems in their cultural, social, and environmental surroundings. Even though resistance often brings challenges, it also holds the potential for meaningful change and transformation.

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