OPEN ACCESS

Scholars International Journal of Linguistics and Literature

Abbreviated Key Title: Sch Int J Linguist Lit
ISSN 2616-8677 (Print) |ISSN 2617-3468 (Online)
Scholars Middle East Publishers, Dubai, United Arab Emirates
Journal homepage: https://saudijournals.com

Original Research Article

The Female Body, Nature, and Patriarchal Oppression: An Ecofeminist Reading of Han Kang's *The Vegetarian*

Kim Dong Hoon[1]*

[1]Departement Malay-Indonesia, Hankuk University of Foreign Studies, Korea

DOI: https://doi.org/10.36348/sijll.2026.v09i11.002 | **Received:** 19.09.2026 | **Accepted:** 11.11.2026 | **Published:** 14.11.2026

***Corresponding author:** Kim Dong Hoon
Departement Malay-Indonesia, Hankuk University of Foreign Studies, Korea

Abstract

This study examines the relationship between women, the female body, and nature in Han Kang's *The Vegetarian* through an ecofeminist perspective. It focuses on the protagonist Yeong-hye's rejection of meat consumption, her resistance to patriarchal expectations, and her gradual identification with plant life. The study employs a qualitative descriptive method and ecofeminist literary criticism, drawing on the theoretical perspectives of Maria Mies and Vandana Shiva, Val Plumwood, and Carol J. Adams. The primary data are selected passages, dialogues, descriptions, and narrative events from the three sections of the novel: "The Vegetarian," "Mongolian Mark," and "Flaming Trees." The findings reveal three interconnected dimensions. First, Yeong-hye's body becomes a site of patriarchal control, as her husband and family attempt to regulate her choices and bodily autonomy. Second, her rejection of meat challenges the normalization of violence against animals and exposes the relationship between the consumption of animal bodies and the objectification of women. Third, her identification with plants represents an attempt to imagine an alternative relationship with the natural world beyond domination and exploitation. However, this transformation is deeply ambivalent because her rejection of human practices also leads to physical deterioration and increasing isolation. The study argues that *The Vegetarian* presents ecofeminist resistance as a complex process that questions patriarchal and anthropocentric domination while revealing the limitations and dangers of escaping oppressive social structures through bodily self-denial.

Keywords: Ecofeminism, female body, nature, patriarchy, animal exploitation, Han Kang, *The Vegetarian*, bodily autonomy.

Copyright © 2026 The Author(s): This is an open-access article distributed under the terms of the Creative Commons Attribution **4.0 International License (CC BY-NC 4.0)** which permits unrestricted use, distribution, and reproduction in any medium for non-commercial use provided the original author and source are credited.

1. INTRODUCTION

The relationship between women and nature has been an important concern in feminist literary criticism and ecological thought. Throughout history, women and nature have frequently been associated with irrationality, reproduction, emotion, and physicality, while men and culture have been positioned as representatives of rationality, authority, and control. Such hierarchical distinctions have contributed to systems in which both women and the natural environment are treated as objects that can be controlled, exploited, and utilized. (Ortner, 1972; Merchant, 1980; King, 1989).

Ecofeminism provides a critical perspective for understanding the relationship between gender oppression and environmental domination. Rather than considering the exploitation of women and the destruction of nature as unrelated problems, ecofeminist thought examines the cultural, economic, and ideological structures that connect these forms of domination. Mies and Shiva (1993) argue that the exploitation of nature and the subordination of women are connected to broader systems of patriarchal and capitalist development. Similarly, Plumwood (1993) examines the hierarchical divisions through which dominant groups construct themselves as superior to women, animals, and nature. (Warren, 1996, 2000; Ruether, 1995; Gaard, 2011).

Literature offers an important space for exploring these relationships because literary narratives can reveal how social power operates through bodies, identities, and relationships with the natural world. Han Kang's *The Vegetarian*, translated from Korean into English by Deborah Smith, is particularly relevant to this discussion. Originally published in Korean in 2007, the novel consists of three interconnected sections: "The Vegetarian," "Mongolian Mark," and "Flaming Trees." These sections narrate the transformation of Yeong-hye, a woman whose decision to stop eating meat develops into a profound conflict with her family and social

environment (Kang, 2015). (Donovan, 1996; Clark, 2011).

At the beginning of the novel, Yeong-hye's decision to become vegetarian is associated with disturbing dreams involving blood, meat, and violence. Her husband interprets the decision as an unreasonable disruption of domestic life. Her family subsequently attempts to force her to return to conventional eating habits. In the second section, her brother-in-law becomes fascinated with her body and uses it as an object of artistic and sexual imagination. In the final section, Yeong-hye increasingly identifies herself with plants and expresses the belief that she no longer needs ordinary human nourishment.

These developments establish a complex relationship between the female body, violence, and nature. Yeong-hye's rejection of meat can be interpreted as a challenge to the consumption of animal bodies and to the social expectations imposed on women. Her transformation into a plant-like figure further complicates the distinction between human and nonhuman life. However, her transformation does not represent an uncomplicated form of liberation. Her body becomes increasingly fragile, and her identification with nature is accompanied by physical suffering and social isolation. (Alaimo, 2010; Bordo, 1993).

Previous studies have examined the ecofeminist and ecological dimensions of *The Vegetarian*. Beeston (2020) discusses the relationship between the natural woman, feminist theory, and ecological thought in the novel. Bright (2021) offers an explicitly ecofeminist reading, while Lai (2023) examines vegetarianism, silence, starvation, and vegetal subjectivity. Sands (2024) further explores animal and vegetal empathy in the novel. These studies demonstrate the importance of ecological and feminist perspectives in interpreting Kang's work.

Building on this scholarship, the present study focuses on the ambivalence of Yeong-hye's transformation. It examines how her bodily refusal challenges patriarchal and anthropocentric domination while also revealing the limitations of resistance expressed through the rejection of nourishment and human existence. The article therefore does not treat Yeong-hye's transformation as an uncomplicated achievement of liberation. Instead, it investigates the tension between resistance, vulnerability, and self-destruction. (Beeston, 2020; Sands, 2024; Nie & Kaur, 2025).

This study argues that *The Vegetarian* presents the relationship between women and nature as a critical means of questioning patriarchal and anthropocentric power. Nevertheless, the novel also challenges the romanticization of nature as an uncomplicated refuge from oppression by showing the physical and social consequences of Yeong-hye's transformation.

2. LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Ecofeminism and the Connection between Women and Nature

Ecofeminism is a critical movement that examines the connections between the domination of women and the exploitation of nature. It challenges systems of thought that establish hierarchical distinctions between men and women, culture and nature, reason and emotion, and humans and nonhuman beings.

Mies and Shiva (1993) argue that the domination of women and the exploitation of nature are connected to patriarchal and capitalist structures that prioritize control, production, and accumulation. From this perspective, nature is frequently treated as an instrument for human benefit, while women's bodies and labor are subjected to similar forms of appropriation. (Shiva, 1988; Warren, 2000).

Plumwood (1993) provides another important foundation for ecofeminist analysis through her critique of hierarchical dualisms. She explains how dominant systems of thought establish an inferior category against which the dominant subject defines itself. The divisions between male and female, human and nature, and reason and body are not neutral distinctions; they can function as structures that justify domination. (Hawkins, 1998; Gaard, 1993).

In literary analysis, these concepts can be used to examine how female characters are positioned in relation to their bodies, animals, plants, and social environments. The representation of women as passive, irrational, or naturally subordinate may reinforce the same hierarchical logic through which nature is treated as an object of control. In *The Vegetarian*, Yeong-hye's transformation challenges the boundaries between the human and natural worlds. Her refusal to consume meat and her eventual identification with plant life question the assumption that human beings possess an unquestionable right to dominate other forms of life. Her transformation therefore provides an important basis for examining the relationship between gender, bodily autonomy, and ecological consciousness. (Donovan, 1996; Clark, 2011).

2.2 The Female Body and Patriarchal Domination

The female body is an important concern in feminist and ecofeminist literary criticism because it is frequently positioned within social systems that regulate women's appearance, sexuality, reproduction, and behavior. In *The Vegetarian*, Yeong-hye's body becomes an object of control for several characters. Her husband expects her to fulfill conventional domestic responsibilities. Her father attempts to impose family

authority through physical force. Her brother-in-law views her body through an artistic and sexual perspective. These different forms of control reveal how the protagonist's body is repeatedly interpreted and appropriated by others. (Bordo, 1993; Butler, 1993; Alaimo, 2010).

Ecofeminist criticism makes it possible to connect this bodily domination with the wider logic of exploitation. The female body and the natural world are both represented as entities that dominant subjects believe they have the right to regulate and utilize. Yeong-hye's refusal to follow these expectations challenges the assumption that her body should remain available for the needs and desires of others. (Foucault, 1977; Federici, 2004).

However, bodily resistance in the novel remains complicated. Yeong-hye's rejection of social expectations is accompanied by increasing physical vulnerability. The body becomes both a medium of resistance and a site of suffering. This tension is central to the present analysis.

2.3 Animal Exploitation and the Politics of Meat

Carol J. Adams (1990) examines the relationship between meat consumption, gender, and patriarchal ideology in *The Sexual Politics of Meat*. Her work explores how cultural practices surrounding meat can reproduce hierarchical relationships between men, women, and animals. (Gruen, 2015; Haraway, 2008).

From this perspective, the consumption of animal bodies is not merely a dietary practice but can also be examined within broader systems of power and objectification. Adams's approach is particularly relevant to *The Vegetarian*, where Yeong-hye's rejection of meat challenges the normalization of animal killing.

The novel connects the protagonist's disturbing dreams with images of blood, butchered bodies, and the violence associated with eating meat. Her decision to stop consuming animal products can therefore be interpreted as an ethical refusal of practices that she increasingly experiences as violent.

The connection between animal exploitation and the treatment of women becomes especially significant when Yeong-hye's own body is subjected to coercion and objectification. The novel invites readers to consider how the logic of domination can operate across human and nonhuman relationships.

Nevertheless, this interpretation should not assume that Yeong-hye's vegetarianism is presented as a clearly articulated political movement. Her decision emerges from disturbing dreams and personal experiences. Its ecofeminist significance is therefore established through literary interpretation rather than through an explicit theoretical statement by the protagonist.

2.4 Vegetal Identity and the Relationship between Humans and Nature

The relationship between humans and plants becomes increasingly important in the final section of *The Vegetarian*. Yeong-hye's desire to become a tree represents a radical transformation of her identity and her relationship with the world. Within an ecofeminist framework, this transformation can be interpreted as a rejection of anthropocentric assumptions that position human beings above other forms of life. The protagonist imagines a mode of existence that does not depend on consuming animals or participating in the ordinary structures of human society. (Marder, 2013; Hall, 2011; Gagliano *et al.,* 2017).

However, the novel does not present vegetal identity as a simple solution to human violence. Yeong-hye's identification with plants is accompanied by the rejection of food, physical deterioration, and hospitalization. Her imagined escape from domination therefore creates a contradiction between symbolic liberation and bodily destruction. This ambiguity is important because it prevents an overly romantic interpretation of nature. The natural world may represent an alternative to patriarchal social structures, but the novel also demonstrates that identification with nature cannot automatically resolve the consequences of violence and alienation.

3. RESEARCH METHOD

This study employs a qualitative descriptive method using ecofeminist literary criticism. The primary source is Han Kang's *The Vegetarian*, translated into English by Deborah Smith and published by Portobello Books in 2015. The research focuses on the novel's three sections: “The Vegetarian,” “Mongolian Mark,” and “Flaming Trees.” These sections are examined to identify representations of the female body, patriarchal domination, animal exploitation, and the protagonist's relationship with plant life. (Donovan, 1996; Clark, 2011).

The research data consist of selected narrative passages, dialogues, character descriptions, and significant events related to the research questions. Data were selected purposively according to their relevance to the ecofeminist framework.

The analysis was conducted through four stages. First, the novel was read repeatedly to identify passages concerning Yeong-hye's bodily autonomy, rejection of meat, experiences of coercion, and identification with nature. Second, the selected passages were classified into three major categories: the female body as a site of patriarchal control; vegetarianism as a challenge to animal exploitation; and vegetal identification as a form of ecological resistance. Third,

the passages were interpreted using the theoretical perspectives of Mies and Shiva (1993), Plumwood (1993), and Adams (1990). Finally, the findings were compared across the three sections to identify the development and contradictions of Yeong-hye's resistance.

The study is limited to textual interpretation. It does not claim that Yeong-hye represents all women's experiences or that her actions constitute an explicit environmental movement. Instead, ecofeminism is employed as an analytical framework for examining the literary connections between gender, bodily power, animal life, and nature.

4. RESULTS AND DISCUSSION

4.1 The Female Body as a Site of Patriarchal Control

One of the central findings of this study is that Yeong-hye's body is repeatedly subjected to patriarchal expectations and attempts at control. From the beginning of the novel, her husband describes her through conventional domestic expectations. He considers her an ordinary wife whose quiet personality and predictable behavior suit his lifestyle. Her identity is therefore initially defined through her usefulness and conformity within marriage.

This representation becomes increasingly problematic when Yeong-hye decides to stop eating meat. Her husband does not initially attempt to understand the significance of her decision. Instead, he interprets it as an unreasonable disruption of domestic routines. Her refusal challenges the expectations that have shaped his understanding of marriage and his wife's role.

The conflict becomes more explicit during the family gathering in "The Vegetarian." Yeong-hye's father attempts to force her to eat meat despite her refusal. This scene demonstrates that the family considers her bodily choices subject to parental and social authority. Her body becomes an object upon which family power is exercised.

From an ecofeminist perspective, this episode reveals the connection between gender domination and the control of the body. Plumwood (1993) argues that hierarchical systems establish relationships in which one subject claims authority over another. In the novel, Yeong-hye is positioned as someone whose body and decisions should remain under the control of her family. (Warren, 1996; Hawkins, 1998).

The same pattern appears in "Mongolian Mark," where her brother-in-law becomes fascinated with her body and uses it as an object of artistic and sexual imagination. Although his motivation differs from that of her father and husband, his actions continue to position Yeong-hye's body within the desires and interpretations of others.

The different male characters therefore represent different forms of control. Her husband expects domestic conformity, her father imposes family authority, and her brother-in-law appropriates her body through artistic and sexual desire. These experiences demonstrate that Yeong-hye's body is repeatedly treated as something that can be regulated or used.

Her refusal to conform challenges this system. However, the novel also reveals the limits of individual resistance when social and institutional structures continue to control the female body. Her body becomes a site of both opposition and vulnerability.

4.2 Vegetarianism as a Challenge to Animal Exploitation

The second finding concerns Yeong-hye's rejection of meat consumption. Her decision is closely connected to disturbing dreams in which she encounters images of blood, flesh, and violence. These images transform the meaning of food within the narrative. Meat is no longer represented simply as nourishment but becomes associated with the suffering and destruction of living beings.

Yeong-hye's refusal can be interpreted through Adams's (1990) discussion of the sexual politics of meat. Adams examines the ideological relationships between meat consumption, masculinity, and the objectification of women and animals. Her framework helps explain why the novel's representation of meat is connected to broader questions of domination. (Gruen, 2015; Derrida, 2008).

In "The Vegetarian," Yeong-hye's decision disrupts the assumption that eating meat is an unquestionable social practice. Her family and husband interpret her refusal as abnormal and unreasonable. Their responses reveal how strongly conventional eating practices are connected to expectations of social conformity.

The relationship between animal exploitation and female oppression becomes particularly significant when Yeong-hye herself experiences coercion. The family attempts to force meat into her mouth, transforming the act of eating into an act of domination. The scene establishes a disturbing parallel between the violence associated with animal consumption and the violence directed toward the protagonist's body.

From an ecofeminist perspective, this parallel reveals a shared logic of objectification. Animals are treated as bodies available for human consumption, while Yeong-hye is treated as a body available for family authority and male desire. (Gaard, 1993; Haraway, 2008).

However, the novel does not simply present vegetarianism as a complete solution to these structures.

Yeong-hye's refusal develops into increasingly severe forms of food rejection. Her actions become difficult to separate from the physical consequences of starvation and her growing alienation.

Thus, vegetarianism functions as a form of symbolic resistance, but the novel also exposes the limitations of resistance when it becomes inseparable from bodily destruction. The text invites readers to question animal exploitation without presenting Yeong-hye's physical deterioration as an uncomplicated model of liberation.

4.3 The Relationship between Women and Nature

The third finding concerns the protagonist's increasing identification with plant life. This transformation becomes especially prominent in "Flaming Trees," where Yeong-hye expresses the belief that she no longer needs ordinary food and can survive through sunlight. Her identification with plants challenges conventional distinctions between human beings and nature. Instead of viewing plants as objects that exist for human use, she imagines herself as belonging to the vegetal world. This transformation questions the anthropocentric assumption that human life must always occupy a superior position in relation to other forms of existence.

Mies and Shiva (1993) emphasize the importance of challenging systems that exploit nature and subordinate women. Their perspective provides a basis for interpreting Yeong-hye's transformation as a symbolic rejection of a world organized through domination. Her desire to become a tree may be understood as an attempt to escape the social relationships that have repeatedly subjected her body to control. The tree becomes an alternative image of existence, one that is imagined outside conventional family roles, sexual expectations, and meat consumption. (Shiva, 1988; Marder, 2013).

Nevertheless, this relationship with nature is not presented as peaceful or uncomplicated. Yeong-hye's identification with plants is accompanied by her refusal to eat and her increasing physical deterioration. Her imagined transformation therefore reveals a contradiction: nature represents an alternative to patriarchal violence, but the protagonist's attempt to enter that alternative is physically dangerous.

This contradiction is essential to the novel's ecofeminist meaning. It challenges the assumption that women are naturally closer to nature or that returning to nature automatically produces freedom. Instead, the novel presents the relationship between women and nature as a complex literary construction involving desire, resistance, vulnerability, and loss. (Merchant, 1980; Irigaray & Marder, 2016).

4.4 The Ambivalence of Ecological Resistance

Although Yeong-hye's transformation can be interpreted as a challenge to patriarchal and anthropocentric domination, the novel also reveals the limitations of her resistance. Her rejection of meat initially challenges conventional expectations. However, her refusal gradually extends to other forms of nourishment. In the final section, her belief that she can live as a plant becomes increasingly disconnected from the physical requirements of human life.

This development creates a tension between symbolic resistance and material vulnerability. On the symbolic level, becoming a tree represents freedom from the violent relationships associated with human society. On the physical level, however, the transformation results in severe bodily deterioration. The novel therefore refuses to present nature as an uncomplicated refuge. Yeong-hye's desire to escape human violence does not lead to a stable or harmonious existence. Instead, it reveals how difficult it is to imagine liberation when the body itself has become a site of conflict.

This reading also requires caution in interpreting the relationship between women and nature. Ecofeminism does not need to claim that women are naturally more peaceful, caring, or environmentally conscious than men. Such assumptions may reproduce the very gender stereotypes that feminist criticism seeks to challenge. Rather, the significance of Yeong-hye's transformation lies in its challenge to hierarchical relationships. Her identification with plants questions the separation between human and nonhuman life and exposes the violence that can emerge when one form of existence claims superiority over another. (Gaard, 2011; Warren, 2000).

The novel's critical force therefore lies in its ambivalence. It exposes domination while also showing that individual bodily refusal cannot automatically dismantle the social structures that produce oppression.

4.5 Narrative Perspective and the Representation of Ecological and Gendered Violence

The novel's narrative structure further strengthens its ecofeminist dimensions. Each of its three sections is primarily presented through the perspective of another character: Yeong-hye's husband, her brother-in-law, and her sister, In-hye. (Donovan, 1996; Braidotti, 2013).

This structure means that Yeong-hye's experiences are frequently mediated through the interpretations of other people. Her own voice appears only in limited passages, particularly when she recalls her dreams and expresses her changing understanding of food, flesh, and nature. The limited access to her voice is significant because the novel repeatedly presents her as an object of observation. Her husband interprets her through domestic expectations, her brother-in-law

through artistic and sexual desire, and her sister through concern and emotional responsibility.

This narrative arrangement parallels the novel's representation of the female body. Just as Yeong-hye's body is repeatedly interpreted and controlled by others, her experiences are also presented through voices that do not fully belong to her. From an ecofeminist perspective, the narrative structure invites readers to consider who has the authority to define another being's experience. The problem of domination is therefore not limited to physical actions; it also concerns representation, interpretation, and the power to speak. (Butler, 1993; Alaimo, 2010).

The final section, narrated through In-hye's perspective, provides a more reflective understanding of the consequences of Yeong-hye's transformation. In-hye recognizes her sister's suffering but cannot fully understand or reverse it. Her position reveals the emotional consequences of witnessing violence and the limitations of care within an oppressive environment.

The narrative thus connects gendered and ecological questions with the politics of voice. Yeong-hye's experience remains partially inaccessible, challenging readers to recognize the limits of their own interpretations.

4.6 Synthesis: Women, Bodies, and Nature as Interconnected Sites of Power

The findings demonstrate that the relationship between women, bodies, and nature in *The Vegetarian* is constructed through interconnected forms of domination and resistance. First, Yeong-hye's body is subjected to patriarchal control through domestic expectations, family coercion, and sexual objectification. Second, her rejection of meat challenges the normalization of animal exploitation and creates a symbolic connection between violence against animals and the control of women's bodies. Third, her identification with plants questions anthropocentric assumptions and imagines an alternative relationship between human and nonhuman life. (Warren, 1996; Haraway, 2008; Marder, 2013).

However, these forms of resistance remain ambivalent. Yeong-hye's transformation does not produce an uncomplicated liberation. Her physical deterioration and increasing isolation reveal the dangers of interpreting nature as a perfect alternative to human society. The novel therefore contributes to ecofeminist discussion by presenting the relationship between women and nature as a contested and unstable space. It challenges the systems that justify domination while refusing to romanticize the protagonist's escape from those systems.

5. CONCLUSION

This study has examined the relationship between women, the female body, and nature in Han Kang's *The Vegetarian* through an ecofeminist perspective. The analysis demonstrates that the novel presents the female body as a site of patriarchal control, vegetarianism as a challenge to animal exploitation, and vegetal identification as an attempt to imagine an alternative relationship with the natural world. The first finding shows that Yeong-hye's body is repeatedly subjected to control by her husband, father, and brother-in-law. Their different actions reveal the ways in which patriarchal expectations regulate women's bodies and restrict their autonomy.

The second finding demonstrates that Yeong-hye's rejection of meat challenges the normalization of animal violence. Through the connection between animal consumption and the coercive treatment of the protagonist, the novel exposes a shared logic of objectification and domination. The third finding reveals that Yeong-hye's identification with plants questions anthropocentric hierarchies and represents an imagined escape from violent social relationships. Nevertheless, this transformation is accompanied by physical deterioration and isolation, making her resistance deeply ambivalent.

The study concludes that *The Vegetarian* presents an ecofeminist critique of patriarchal and anthropocentric domination while emphasizing the complexity of bodily resistance. The novel does not offer nature as a simple solution to social oppression. Instead, it reveals the tension between the desire for liberation and the material consequences of attempting to escape a violent world through bodily transformation. This research is limited to a qualitative interpretation of one literary work and its English translation. Further studies may compare the Korean original with its English translation, investigate the relationship between ecofeminism and animal studies in contemporary Korean literature, or examine the representation of women and nature in other works by Han Kang. (Ruether, 1995; Gaard, 2011; Clark, 2011).

REFERENCES

- Alaimo, S. (2010). Bodily natures: Science, environment, and the material self. Indiana University Press.Adams, C. J. (1990). *The sexual politics of meat: A feminist-vegetarian critical theory*. Continuum.
- Beeston, A. (2020). The watch-bitch now: Reassessing the natural woman in Han Kang's *The Vegetarian* and Charlotte Wood's *The Natural Way of Things*. *Signs: Journal of Women in Culture and Society, 45*(3), 679–702. https://doi.org/10.1086/706472
- Bordo, S. (1993). Unbearable weight: Feminism, Western culture, and the body. University of California Press.
- Braidotti, R. (2013). The posthuman. Polity Press.
- Bright, S. (2021). An ecofeminist reading of Han Kang's The Vegetarian. International Journal of English Language, Literature and Humanities, 9(5). https://doi.org/10.24113/ijellh.v9i5.11070

- Butler, J. (1993). Bodies that matter: On the discursive limits of "sex." Routledge.
- Clark, T. (2011). The Cambridge introduction to literature and the environment. Cambridge University
- Chandran, R., & Pai, G. R. (2017). The flowering of human consciousness: An ecofeminist
- reading of Han Kang's The vegetarian and The fruit of my woman. International Journal of English and Literature, 7(4), 21-28. Press. https://doi.org/10.1017/CBO9780511976261
- Derrida, J. (2008). The animal that therefore I am (D. Wills, Trans.). Fordham University Press.
- Donovan, J. (1996). Ecofeminist literary criticism: Reading "The Orange." Hypatia, 11(2), 161–184. https://doi.org/10.1111/j.1527-2001.1996.tb00669.x
- Federici, S. (2004). Caliban and the witch: Women, the body and primitive accumulation. Autonomedia.
- Foucault, M. (1977). Discipline and punish: The birth of the prison (A. Sheridan, Trans.). Pantheon Books.
- Gaard, G. (Ed.). (1993). Ecofeminism: Women, animals, nature. Temple University Press.
- Gaard, G. (2011). Ecofeminism revisited: Rejecting essentialism and re-placing species in a material feminist environmentalism. Feminist Formations, 23(2), 26–53. https://doi.org/10.1353/ff.2011.001
- Gagliano, M., Ryan, J. C., & Vakoch, D. A. (Eds.). (2017). The language of plants: Science, philosophy, literature. University of Minnesota Press.
- Hall, M. (2011). Plants as persons: A philosophical botany. State University of New York Press.
- Haraway, D. J. (2008). When species meet. University of Minnesota Press.
- Hawkins, R. Z. (1998). Ecofeminism and nonhumans: Continuity, difference, dualism, and domination. Hypatia, 13(1), 158–197. https://doi.org/10.1111/j.1527-2001.1998.tb01356.x
- Irigaray, L., & Marder, M. (2016). Through vegetal being: Two philosophical perspectives. Columbia University Press.
- Kang, H. (2015). *The Vegetarian* (D. Smith, Trans.). Portobello Books. (Original work published 2007)
- Kim, W.-C. (2019). Eating and suffering in Han Kang's The Vegetarian. CLCWeb: Comparative Literature and Culture, 21(5). https://doi.org/10.7771/1481-4374.3390
- King, Y. (1989). The ecology of feminism and the feminism of ecology. In J. Plant (Ed.), Healing the wounds: The promise of ecofeminism (pp. 18–28). New Society Publishers.
- Lai, Y.-P. (2023). Blooming against meat: Silence, starvation, and arboreal subjectivity in Han
- Kang's *The Vegetarian*. *Critique: Studies in Contemporary Fiction, 64*(5), 831–842. https://doi.org/10.1080/00111619.2022.2106819
- Marder, M. (2013). Plant-thinking: A philosophy of vegetal life. Columbia University Press.
- Merchant, C. (1980). The death of nature: Women, ecology, and the scientific revolution. Harper & Row.
- Mies, M., & Shiva, V. (1993). *Ecofeminism*. Zed Books.
- Myers, N. (Ed.). (2015). The empire of plants: Conversations on plant sensing. University of Minnesota Press.
- Nie, Z., & Kaur, H. (2025). Transcending constraints: Female bodily discipline and resistance in Han Kang's The Vegetarian. Asiatic: IIUM Journal of English Language and Literature, 19(1), 48–63. https://doi.org/10.31436/asiatic.v19i1.3641
- Ortner, S. B. (1972). Is female to male as nature is to culture? Feminist Studies, 1(2), 5–31. https://doi.org/10.2307/3177638
- Plumwood, V. (1993). *Feminism and the mastery of nature*. Routledge.
- Ruether, R. R. (1995). Ecofeminism: Symbolic and social connections of the oppression of women and the domination of nature. Feminist Theology, 3(9),
- Sands, D. (2024). Interrogating "feeling politics": Animal and vegetal empathy in Han Kang's
- *The Vegetarian*. *Critique: Studies in Contemporary Fiction, 65*(2), 324–334. https://doi.org/10.1080/00111619.2023.2187690
- Shiva, V. (1988). Staying alive: Women, ecology and development. Zed Books.
- Sulaeman, Agus, and Koh Young Hun. "Value Social and Moral Message Novel Bumi Manusia by Pramoedya Ananta Toer." Sch Int J Linguist Lit 6, no. 3 (2023): 182-190.
- Stobie, C. E. (2017). The good wife? Sibling species in Han Kang's The Vegetarian. ISLE: Interdisciplinary Studies in Literature and Environment, 24(4), 787–802. https://doi.org/10.1093/isle/isx073
- Warren, K. J. (1996). Ecological feminist philosophies: An overview of the issues. In K. J. Warren (Ed.), Ecological feminist philosophies (pp. 1–20). Indiana University Press.
- Warren, K. J. (2000). Ecofeminist philosophy: A western perspective on what it is and why it matters. Rowman & Littlefield.