

Tribhuvan University

The Transformation of Yeong-Hye in *The Vegetarian* by Han Kang

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for the Approval of the Research Committee in the Partial Fulfillment of the
Degree of Master of Arts in English

Submitted by

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Declaration

I, hereby declare that this thesis, entitled, “The Transformation of Yeong-Hye in *The Vegetarian* by Han Kang” is my original work and has not been submitted previously for any degree or academic qualification at any other university or institution.

I affirm that all the sources and references used in this research have been properly acknowledge and cited. Any work and ideas from other authors have been duly credited in accordance with academic integrity and ethical research practices.

Furthermore, I take full responsibility for the content of this research and conform that it reflects my independent analysis and interpretation of the subject matter.

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Jyoti Shrestha

Date: June, 2025

Letter of Recommendation

It's a pleasure and the deep sense of professional fulfillment that Jyoti Shrestha has completed the thesis entitled "The Transformation of Yeong-Hye in *The Vegetarian* by Han Kang", under my academic supervision. Therefore, I wholeheartedly recommend that her thesis be submitted for the viva voce examination.

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Letter of Approval

This thesis entitled The Transformation of Yeong-Hye in *The Vegetarian* by Han Kang submitted to the Department of English, Saraswati Multiple Campus, Tribhuvan University, by Jyoti Shrestha has been approved by the undersigned of the research committee.

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Abstract

This thesis explores the profound transformation of the character, Yeong-Hye within Han Kang's groundbreaking novel *The Vegetarian*. It is indeed a hypothetical framework by employing Deleuze and Guattari's revolutionary concept of becoming-animal. The study illustrates how the protagonist, Yeong-Hye comes with an evolutionary transformation from a submissive housewife toward a rebellious incarnation that tries to break free from all synthetic social boundaries. However, this radical metamorphosis constitutes a metaphor, a deep philosophical resistance against the social norms, the mechanisms of masculine dominion, institutional surveillance, and physical suppression. It reviews the existing literary criticism and theoretical texts that addresses the crucial themes of identity development. It further analyses the acts of resistance, and post-human transformation that will support the subsequent philosophy of Gilles Deleuze. The crucial textual analysis of *The Vegetarian* focuses on Yeong-Hye's enlightened separation from the binding social world and human restrictions. The chapter reveals and tries to demonstrate how her refusal of eating meat and her desire to live like plant isn't insanity. Drawing upon Deleuze and Guattari's concept of *Becoming*, the thesis argues her transformation as a deliberate philosophical act an escape from restrictive social norms and hierarchy imposed by society. Finally, the thesis concludes that Yeong-Hye's journey can be understood as an agonizing yet liberating illustrations of becoming-animal *The Vegetarian* emerges not merely as a narrative of individual rebellion, but it serves as a philosophical work that questions human-centered thinking and creates new ways to understand the complex nature of existence.

Keywords: Anthropoid, boundaries, deterritorialisation, metamorphosis and societal norms

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Introduction

This dissertation tries to explore the problem of a troubled, frustrated and isolated woman, Yeong Hye in the novel *The Vegetarian* the reader finds a troubled and unsettling woman, Yeong Hye. She suddenly chooses to become a vegetarian and stops eating meat when she was annoyed by the series of distressing dreams. The decision of excluding meat in her food items became an ordinary act in the initial phase gradually takes her to the world of transformation and isolation from the entire human society. She maintains distance from the human circle and the communal norms. Influenced by the French Philosophers, Gilles Deleuze and Felix Guattari. She meets metamorphosis of plants. It shows how Kang's narrative break the definition of human identity and the challenges of the society.

Yeong Hye becomes very close with the plant life and wants to reenergize herself through photosynthesis. Her journey proves what Deleuze and Guattari describe as "becoming-animal," a process that "is not imitating, or identifying with something... [But] composing a body whose only concern is to live" (Deleuze and Guattari 255). YeongHye's transformation can be assumed not as insanity but deliberately detaching her from social constrain within anthropocentric world. Becoming-animal framework is used to review the modern social structures of the individual identity in the contemporary society.

The first part of the novel presents the perspective of Mr. Cheong, Yeong Hye's husband. A conservative man who believes that the women have to be abide by the societal norms and wants his wife to live her life as per his guidelines. Yeong-Hye suddenly becoming vegetarian with the series of disturbing nightmares, brings bewilderment and anger creating the tension in the family. Yeong-Hye's father makes

an attempt to feed her meat forcefully, with this action she tries to harm herself slashing her wrist. The first section exposes her initial step of how she revolts against the human violence and conventional laws of the society by refusing consuming meat. Her husband is shown as the powerful figure in the patriarchy society. Yeong-Hye's choosing for a vegetarian diet brings disorder in the marriage life ultimately leads to divorce.

When Yeong Hye's brother in law knows a Mongolian birthmark on Yeong Hye's body he becomes obsessed to have a relation with her. He undertakes an art project, canvas painting flowers on Yeong Hye's naked body and conceives sexual desire when she becomes plant-like figure. From the perspective of Yeong Hye's brother in law we get to observe advancing stage of Yeong-Hye's transformation how she begins to embody plant-like features as she spends for hours in sun in upside down position similar to the photosynthesis process for her requirement. Yeong-Hye reflects, "Sometimes I thought about closing my mouth and opening my skin... and sucking in the sun and rain. Then I'd be one of them, like the leaves I so envied—I'd photosynthesize" (Han 92).

She not only stops using animal products but also minimize her food consumption. The connection between art, desire, and the human body as a canvas is presented in this section. The brother in law pretending to understand her metamorphosis takes the advantage to satisfy his desire.

After Yeong-Hye's suicidal attempt, In Hye, Yeong Hye's sister looks after her and becomes her care taker. She was compelled to spend extended time with her sister leaving behind her five years old son with the neighbors for enormous length of time. In-Hye drifting back to the childhood trauma and realizing the complexity of

her own life, asks questions to herself. When she compares her life with Yeong Hye she finds that her sister is way more luckier because she refuses to follow the societal norms where else her unconditional motherly love outshines her desire of embracing death, being fed up of the exhausting life. Yeong Hye believing that she can survive through photosynthesis alone her transformation reaches its climax. Her refusal to all food items and attempting to stand on her hands to become tree-like indicates that she surrender herself to the nature. In-Hye's perspective clearly delivers idea that becoming plant-like figure is to get rid of integral violence and cruelty of human beings. In the conclusion, In-Hye questions to her own conventionality to societal expectations gives suggestion that Yeong-Hye's drastic revolution sows seeds of change in those around her.

In the novel becoming plants signifies Yeong-Hye's denial of human violence and her longing for her true existence. Her transformation encounters vital expectations of human nature, character, and the restrictions between species. It presents that escape from human brutality can be achieved through rising above humanity itself.

The different narrators' Yeong-Hye's husband, her brother-in-law and her sister analysis demonstrate the different aspects of Yeong-Hye's transformation simultaneously reveals the narrators' own longing to escape the social conventions they cannot dare to transcend as Yeong Hye does. The ferocious responses of her father to the protagonist's Yeong-Hye's metamorphosis was a physical abuse to her institutionalization exposes the society's outlay in upholding the boundary between human and non-human. Through the close textual analysis of the novel's essential features it demonstrates how the novel *The Vegetarian* employs becoming-animals both the literary device and the philosophical position challenges readers' expectations

about personification, organization, and the crafted nature of human identity within existing social norms.

The South Korean writer, Han Kang was born in Gwangju, South Korea, on November 27, 1970 being the daughter of novelist Han Seung-won, she got influenced in the literature since her early childhood days. She has achieved international recognition for her literary work considered to be very influential and thought-provoking.

Han spent her early childhood days in Gwangju before moving to Seoul this geographical shifting later proved significant in her writing, as she included the Gwangju Uprising that occurred in 1980 in her hometown just before her relocation. It was a crucial and catastrophic event in the history of South Korea. Her several works carry the theme of rebellion and its unhuman overpowering by government forces would later become a central theme in several of her works. In 1993 Han's literary career began with the publication the collection of poetry in the Literature and Society journal. She emerged herself as the novelist with the official debut in 1994 with *The Scarlet Anchor*. She started her career as a teacher in the school and later became professor.

The Vegetarian the worldwide breakthrough novel published in 2007 in South Korea and it was translated in English by Deborah Smith in 2015. The novel explores themes of forcefulness, aspiration, and transformation narrates the story of a woman who decides to become vegetarian, this novel makes Han the first Korean author, who receives the first prestigious award, Man Booker International Prize in 2016. After publication of *The Vegetarian*, Han's next novel, *Human Acts* published in 2014. It deals with the very serious historical event, Gwangju Uprising and its consequences.

The novel describes how political violence impacts on the individual lives and the collective memory, that gives birth to trauma in a society. Similarly in 2017 her another novel "The White Book " beautifully presents a meditative story on grief, loss, and the color, white devastated by the death of her older sister who lived only for a short period of time right after her birth.

Becoming-Animal in Deleuze and Guattari's Philosophy: It is evident that in their book 'A Thousand Plateaus' (1980), philosophers Deleuze and Guattari have already reviewed the concept of 'Becoming Animal'. In their philosophy, they have argued that identity is not fixed, rather it is a continuous process of transformation. They do not view life through rigid category and rejecting these traditional categories argues that life is shaped by fluid connections between different forms of being. According to Deleuze and Guattari philosophy, 'Becoming', is not about imitation or identification but a freedom from fixed limitation. They further elaborate that it is a process of in which a subject escapes the limitation of fixed identification and enters into a transformative existence. The process of 'Becoming Animal', involves a subject moving beyond the limitation of ordinary human perception and connecting with nonhuman ways of being. Becoming-animal is not a question of resemblance, or even imitation. It is a matter of alliance, symbiosis, a multiplicity..." (Deleuze and Guattari 274).

Key Aspects of Becoming-Animal becoming as a Process, Not an Imitation
 Philosophers Deleuze and Guattari enlightens the fact that 'Becoming Animal' doesn't mean acting like animals or a wrathful non-human being. However, the process involves a transformation and a carefree freedom that aligns with animal rhythms and energies. But neither is it a resemblance, an imitation, or an identification'. In the process of Becoming, one don't physically transform into an animal but they form a

connection that breaks free from fixed human identity limitations. This basically means that *Becoming Animal* is about developing a connection and breaking free from human-centric identity controls.

Deterritorialization means to get rid of fixed structures or identity boundaries, which makes legacy in the society. The process of not having fixed place in social, linguistic, or conceptual systems to categorize into new modes of being. Assemblages describe the ways in which different commodities like human being, animal, machine, environment interconnected to form a unique features of existence. It is shaped by an ever-changing web of relations but not static. One of the most captivating illustrations of *becoming-animal* in Haruki Murakami's *Kafka on the Shore* is found in the character of Nakata.

Nakata's conversion in *Kafka on the Shore* is a typical case of Deleuze and Guattari's theory of becoming-animal. The loss of sensible cognition and his successive capacity to connect with cats exemplify a deterritorialization of immovable human identity. Nakata does not regress but transcends human subjectivity by going in an affective and instinctive means of being that aligns with animal rhythms by occupying a non-anthropocentric zone of existence.

Nakata's linking with animals proves Deleuze and Guattari's idea of becoming-animal when he excels human wisdom and operates on an emotional and primitive level.

I understand cats' feelings pretty well. I don't know why, but I can. I just sort of feel what they're feeling. I'm not too bright, but I can understand what cats are trying to say. Sometimes they get mad or sad, and I can tell. Not with all of them, though—just some cats. (Murakami 38)

Nataka suffering brain injury a child during a supernatural event, he loses his conservative human faculties like reading, writing and also rational reasoning power. But this “loss” becomes the doorway to a new path of affective and intuitive existence, which brings closer to the world of animals. He starts communicating with the cats not using human language but through the nonverbal understanding and disposition avoiding symbolic language. This communication process marks his entry into a “becoming-animal” in which Nakata neither imitates animals nor he believes that he is one. Rather he activates within a new place of existence in which identity is fluid and meaning becomes non-linguistic. Nataka no longer controlled by the humanistic principles of productivity, awareness, and distinctiveness but he functions ethologically concerning only with the core aspects of becoming animals such as sensory contact, affect and instinct.

Yann Martel’s novel *Life of Pi* offers a rich site for exploring Deleuze and Guattari’s theory of becoming-animal through the developing relationship between the central character, Pi Patel, and Richard Parker, The Bengal Tiger. Both of them stuck together on a lifeboat in the middle of the Pacific Ocean, Pi and Richard Parker becomes a co-dependent bond not on human-animal hierarchy but on communal adaptation for their survival. Deleuze and Guattari argue in *A Thousand Plateaus*, *becoming-animal* is not a matter of imitation or symbolic substitution but it is a zone of proximity in which the individual deterritorializes their identity entering a fluid relationship with the nonhuman (Deleuze and Guattari 273).

Protagonist’s experience aboard the lifeboat reflects this process of becoming and his existence compel him to give up the purely human characteristics of reasoning power, communication and ethic order. He starts to notice and respond to Richard Parker the tiger’s requirement and behaviors similar in a way that reflects animal

instincts like marking his territory with urine, analysis of body language and regulating to nonverbal communication. “I had to tame him. It was not a question of him or me, but of him and me. We were, literally and figuratively, in the same boat” (Martel 206).

This very moment discloses an essential shift where Pi no longer sees Richard Parker a threat to be captured or a beast to be conquered, He considers him to be a companion in mutual becoming, the phrase “him and me” indicates an oppositional identities man versus beast. Pi's subjectivity does not aligns with a purely human-centric world instead it reflects the tiger's instinctive measures and animalistic strength.

Later, Pi further defines his deepening bond with the tiger, stating

Yes, I love this tiger. I don't want to say it too loudly. I don't want Mr.

Okamoto and Mr. Chiba to hear me. They wouldn't understand. They would think I was mad. But it's true. I've never told anyone that before. It's not the kind of thing that one normally admits. But love can take many forms, and I have come to believe that survival itself is an expression of love.

(Martel 261–62)

This confession of affection for the tiger is not anthropomorphic sentiments but a acknowledgment of their shared conversion. It represents Deleuze and Guattari definition as a "line of flight" a move away from the rigid social coding of human emotion and identity toward a posthuman, relational existence. This means that Pi endures a process of becoming-tiger, a transformation molded by immediacy, existence, and affect. At the end of the novel, the sensitive separation Pi feels when the tiger leaves the lifeboat without looking back signifies the conclusion of this

temporary assemblage. Pi's tears do not signify the loss of a companion but spots the completion of a shared zone of becoming a space where the border becomes blurry with a new form of subjectivity emerged.

Hence, *Life of Pi* presents not only a literal coexistence between man and animal but also a philosophical exploration of becoming-animal, in which identity, survival, and affect reveal beyond the boundaries of the human subject.

Virginia Woolf's *Flush: A Biography* written in 1933 narrates the story of the cocker spaniel belongs to the poet Elizabeth Barrett Browning. It is more than a dog's biography through Woolf's stream-of-consciousness style the novel opens a philosophical analysis into the nature of animal perception, affect, and identity. It makes the novel a valuable place to discover Deleuze and Guattari's concept of becoming-animal.

Flush's experiences are not portrayed from a distance anthropomorphic lens but from within his embodied the sensory world, where smell, instinct, and affect contour meaning. Woolf writes:

Smell was almost a language to him. As he nosed his way down Wimpole Street, each lamppost, doorstep, and shoe told a different story, recited a different line of poetry. Humans, it seemed, were almost blind to it all. (Woolf 22)

This extract centers Flush's sensorial world and contrasts it with human ignorance signifying that the world is coated with meaning unapproachable to morally human consciousness. Woolf does not describe animality but she takes the reader to enter a zone of proximity with it. In Deleuzian terms, this is an enactment of what they call "A block of becoming"—where "becoming is to extract particles between

which one establishes the relations of movement and rest, speed and slowness” (Deleuze and Guattari 255).

As the narrative develops Woolf shadows the order between human and nonhuman world. Flush begins to reflect expressively and intelligently on captivity, class, and love this thought is not purely human rather these are affective, bodily, and intuitive. In one scene, when Elizabeth falls ill, Woolf writes: “Flush lay beside her, motionless, as if by breathing he might disturb the rhythm of her blood. He did not understand illness in the way humans did, but he knew the pulse of pain” (Woolf 47).

This emotional attunement is exactly what Deleuze and Guattari describe as becoming-animal as a shared line of flight, where bodies connect outside of language and fixed identities. Flush doesn’t replicate Elizabeth or symbolize her suffering but he enters it with her. Their bonding is non-representational, yet factual which is tangled by flesh, breath, and pain.

In the end, *Flush* becomes more than a dog becoming a subject in transformation, redesigned by experience and immediacy. In Woolf’s words he is not “othered” but becomes a co-participant in the lived world, melting the lines between human and animal through perception, loyalty, and bodily connection.

The theory of becoming-animal, introduced by Gilles Deleuze and Félix Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia*, presents a fundamental role in rethinking human identity, embodiment and relationality outside anthropocentric and binary structures. The concept does not mention to a literal transformation into an animal but to a nonlinear, emotional method of transformation that deterritorializes the anthropoid subject.

Deleuze and Guattari highlights that becoming-animal is not about similarity or representation but it is a movement of intensity a way of aligning with the animal having shared affects, gestures, and forces. They assert:

Becoming is not to imitate or identify with something or someone. It is to extract particles between which one establishes the relations of movement and rest, speed and slowness... Becoming produces nothing other than itself.

(Deleuze and Guattari 272–73).

This procedure brings the subject into what they call a “zone of proximity” it’s a space where the borders between human and nonhuman life becomes blurry and the self-undertakes a deconstruction of stable identity. As they explain, “Becoming-animal does not consist in playing animal or capturing animal codes; it is entering the zone of proximity where something escapes the organism, the subject, the person” (Deleuze and Guattari, 273).

This means becoming-animal provides an escape, or “line of flight,” from socially and linguistically imposed subjectivity.

Furthermore, in literary contexts, the theory of becoming-animal is mostly powerful in exploring characters who undergo bodily, psychological, or behavioral changes that isolate them from normative human structures. The transformations often marks by silence, affect, or instinct shows what Deleuze and Guattari define as “a rhizome, not a classification” where the subject moves in into nonhuman modes of existence.

Ultimately, becoming-animal is a verb, not a state which continuous becomes the reorient life through nonhuman forces proposing a way to rethink power, identity, and resistance beyond prevailing philosophical constructions.

The theory of *becoming-animal*, introduced by the philosophers Gilles Deleuze and Félix Guattari in *A Thousand Plateaus*, explores how humans can explore beyond fixed identities and embrace themselves to new ways of existence. This process challenges outdated concepts of identity encouraging more fluid and interconnected ways of existing. Deleuze and Guattari describe becoming-animal as an effort away from firm categories into a state of transformation which is always is always shifting and never stable. The key features of the theory include non-identity. The self does not take on a new permanent form multiplicity but it emphasizes varied and changing connections. It is an affective transformation, change comes through feeling and sensation ignoring the rational thought.

Contemporary scholars have prolonged and critiqued this idea across fields such as post humanism, critical animal studies and feminism. Post humanist use becoming-animal to challenge human-centered world and imagine new forms of subjectivity that move outside the idea of superiority of human beings. Nevertheless critics discuss that the theory still centralize the human experience overlooking the real material lives of animals.

Becoming-animal contains important ethical and political implications, which encourages us to rethink human-animal relationships, not differentiating rights or moral rules, but through encounters empathy as well as shared experiences. This concept has been applied in various field including ecological politics, indigenous knowledge systems, artistic practices, and therapy. The researchers, working with becoming-animal theory provides interdisciplinary approaches, considering real-world conditions, being critically aware of their own condition within human-centered systems. In Elizabeth Grosz's book *Becomings: Explorations in Time, Memory, and Futures*, she extends the Deleuzo-Guattarian concept of becoming-animal to explain

that subjectivity and identity are not fixed but always in motion, continuously becoming something else. She defines that becoming-animal, it is a process of transformation that resists normative structures, mostly those related to gender and power.

Grosz explains: “Becoming-animal is not about identifying with the animal but about releasing the body from the organization that defines it as human. It is a process that opens the body to other intensities and forces” (Grosz 180).

Becoming-animal is a form of resistance, it is a movement away from the constant, well-organized, and socially coded body into one that occupies with affect, instinct, and the wild. Grosz usages this theory to recommend new ways of understanding of freedom, agency, and sexual difference in which the self is not unified but multiplicities and becoming.

This research provides answers to these questions:

1. Within a revolution Patriarchal society how does Yeong-Hye’s transformation replicate Deleuz and Guattari’s concept of becoming-animal?
2. How does the novel *The Vegetarian* use Yeong-Hye’s refusal of human norms to challenge human restrictions through the idea becoming-animal?
3. What does Yeong-Hye’s becoming-animal disclose about confrontation to societal control and standard identity?

Review of the related Literature

Han Kang's novel *The Vegetarian* describes transformation, struggle and corporeality through the main character, Yeong-Hye's radical refusal of eating meat and going against the societal outlooks. Various scholars have tried to approach the novel from different theoretical frameworks such as existentialism, trauma, nihilism, feminism, psychoanalysis, ecocriticism and so on. Han Limin's article, *The Medical Narrative of The Vegetarian from the Perspective of Ethical Literarym*, gives a distinctive approach by tracing the novel through the medical and ethical proportions, especially in connection to the protagonist, Yeong-Hye's psychosomatic condition and ethical intervention. Likewise, the Deleuzian context, predominantly the perception of becoming-animal from *A Thousand Plateaus* serves as a captivating substitute understanding, which helps for literature reviews examining *The Vegetarian* and ethica criticism.

The first principle of the medical ethics for the mentally ill is the isolation from all the ethical traditions, including legislation and social evaluation. In this case, Yeong-Hye as a housewife is more liable to be labelled as a mad one and then isolated from society than the brother-in-law, a male with a decent job and social status.

The novel *The Vegetarian* has generated an embroidery of the critical interpretations to explore Yeong Hye's fundamental transformation. Han Limin has analyzed the novel through the medical ethics. It presents Yeong-Hye's vegetarianism as a stage observed as madness, a societal issue and medical condemnation the narrative encounters in traditional storytelling. It exposes the ethical domination implanted in societal reactions to unusual choices made by Yeong Hye. The given

interpretation jointly reframes the journey of Yeong Hye from a medical anomaly to a complex act of transformation.

Discussions on the novel, *'The Vegetarian'*, usually highlight various themes of identity, control, and conflict. The article titled "Eating and Suffering in Han Kang's *Then*", by Won Chung Kim, published in the journal *CLCWeb Comparative Literature and Culture* argues that Yeong-Hye denying to eat meat displays the feminist rebelliousness against the male-controlled culture. Her physical body becomes an object of revolution against domestic violence and societal structures leading female identity. Won-Chung Kim examines this article on Han Kang's exploration of the notion of misery because of the foodstuff and traditional typical life of women in her novel. He believes that *The Vegetarian* explores the various means of suffering and the role that carnophallogocentrism, a word that combines the concepts of meat consumption, patriarchal domination, society and logocentrism, brings to one's life. According to Kim, the novel represents anguish as the physical, psychological and transcendental significance of dietary conflict in a male-dominated Korean society. Yeong-Hye's adherence to the dominant norms of meat consumption and the male-controlled society leads her to the fragmentation of her womanhood and vegetarianism. Through the transformation that brings suffering and pain to the victim, Yeong-hye trials the readers to reevaluate the intense constructions inherent in societal eating practices.

In this sense, what and how one eats determines how and how much a person such as Yeong Hye suffers. The social and cultural norms and systematic violence against those who make eating choices against such norms are under deep scrutiny in this novel. *Comparative Literature and Culture*

In Kim Chung's article *Eating and Suffering in Han Kang's The Vegetarian*, Kim studies the connections of foodstuff which brings suffering and societal domination in Yeong Hye's journey of her transformation. He applies a framework of carno-phallogocentric thought, arguing that Yeong-Hye's refusal of meat eating is a process of confrontation against the stern patriarchal control and the violent behavior of human consumption. Kim opposes that eating process as a political resistance, as Yeong-Hye's rejection of eating meat challenges the carno-phallogocentric theme by rejecting masculine norms that prescribe female suppression. The protest of Yeong Hye's hunger strike is not simply self-destructive but an emblematic agitation against the male-dominated society. Kim interprets Yeong-Hye's suffering as a vital part of her metamorphosis. In order to understand *The Vegetarian* beyond its ethical and psychological background, Deleuze and Guattari's "becoming-animal" provides a perfect framework for the novel. Han Limin's ethical literary criticism presents Yeong Hye's transformation in terms of medical and ethical patterns. Kim focuses on the role of suffering and dietary confrontation, and Deleuzian perception reframes it as a fundamental change away from anthropocentric rules. Instead of being a decent woman, she comes with the act of moral insolence. Yeong Hye's conversion brings deterritorialisation; it's an escape from unbending human constructions into an existence that resists organization.

The novel tells the powerful story of a woman who stops eating meat and gradually becomes unfit for the society, seriously disturbing others around her. This simple act of becoming a vegetarian raises various important questions of her body, identity, resistance, and self-determination. At the workshop in March 2023 at Paderborn University, Ingrid Mae H. De Jesus presented a fascinating analysis in which she used Drucilla Cornell's feminist philosophy to comprehend the novel.

Cornell's idea has been presented in the book *Feminist Contentions: A Philosophical Exchange* As *Feminist Contentions* argues,

becoming animal is fantasized as a means of decivilization as well as denaturalization. The goal is not so much an essentialist return to nature, but an exposure and dismantling of 'naturalized' patriarchal cultures in order to reconstruct identities of women and femininity in their complex hybridity as both natural and cultural. (*Feminist Contentions* 139)

Cornell's idea of the "imaginary domain", the protected psychological space required for emerging one's identity, helps to understand the main character's journey. Yeong-Hye's refusal of eating meat isn't just about foods or eating habits, but it deals with the redefining of herself against society's expectations regarding women. Jesus helps to understand how Cornell's ideas support us to see Yeong-Hye's transformation as resistance but not as madness. Her extraction from society can be seen as an effort to regain control over her own life, her body and self-identity. The female body that is depicted in the novel becomes a place and symbol of disapproval and opportunity. The paper reflects how Korean cultural norms, traditions and family outlook shape Yeong-Hye's experience. It shows how Cornell's Western feminist philosophies can be profoundly applied to this particular Korean novel, *The Vegetarian*, it shows the concerns about bodily autonomy and identity across cultural boundaries. This interpretation contributes to feminist literary criticism by showing how philosophical concepts can help us understand literature. It also demonstrates how Cornell's ideas remain relevant beyond Western contexts.

Savitri's article "Subjectivity of Women's Body as a Resistance to the Domination of Patriarchy" using feminist ideas, she shows how Yeong-Hye makes her

body the medium to fight against male control in Korean society. When YeongHye stops eating meat and became a vegetarian her family thinks she's crazy. But Savitri takes this choice as Yeong-Hye's decision to take control of her own life. Savitri borrows ideas from feminist philosophers like Judith Butler and Simone de Beauvoir, who accept as true that society contours how we envision women's bodies. Yeong-Hye's denial of eating meat, avoiding physical relations, and eventually her fulfilling her wish to become plant-like are all means to reject what society presumes of women. Through these modifications, she battles against being controlled and viewed as an object by men.

The article is about how Yeong-Hye's husband and father try to control her body, depending on her choices, threatened by the male authority in the society. Savitri claims that Yeong-Hye is not only rejecting meat but also protesting against violence towards women and the norms and strict rules meant for women regarding how they should behave in Korean culture.

Comparing Savitri's article with other feminist views in *The Vegetarian*, it describes Yeong-Hye's extreme physical weakness and withdrawal from the societal norms, meaning refusing to act feminine. The article explains how women use their bodies to resist control. Yeong-Hye's body is being compared with battlefield fighting for freedom in a male-dominant society which demands women's obedience. However, centering mainly on feminist ideas, Savitri writes on psychological and philosophical views, mentioning that Yeong-Hye is not just a victim who suffers but someone who actively creates a different way to make others realize her existence, using her body to reject the societal rules. Savitri's analysis is particularly influential as it connects Yeong-Hye's personal struggle to the larger social issues. Examining one woman's quiet rebellion through the process of vegetarianism, the article sheds

light on how even a small incident can challenge deep-rooted power structures. This perspective helps readers to understand that resistance doesn't always come in a roaring loud protest; sometimes it's a simple act changing the lifestyle, like what you eat, how you live your life, or how you present yourself against society's expectations. Through the lens of feminism, Han Kang's novel narrates not just an ordinary story of a woman's breakdown but a broader observation on the restrained ways women struggle against domination worldwide.

Han Kang's novel "*The Vegetarian*" has been analyzed by Tahreem Munir and Qurratulaen Liaqat using the power theory of Michel Foucault. They explain how the main character, Yeong-Hye, fights against the others who try to exert control over her. The researcher explains that when Yeong-Hye changes her dietary plan and stops eating meat, she does not only change her diet but also dares to refuse to follow society's rules. She disobeys others and doesn't let anyone control her body. When applying Foucault's ideas about discipline, the authors explain how Yeong-Hye's body becomes a platform in which family power, medical associations, and social expectations clash.

The study shows that the transformation of Yeong Hye goes beyond the societal norms as she attempts to escape power which is controlled by the male figures, specifically her father and husband. The authors claim that her withdrawal from society and her silence aren't signs of madness but powerful acts of resistance and self-determination. It also adds other interpretations of *The Vegetarian*, which explores themes of body autonomy and revolution. The use of Foucault's approach makes this analysis very effective it reveals how the society controls women's bodies and how Yeong-Hye tries to disorder these designs. The article describes how Yeong-Hye breaks the traditional norms and social constrictions.

Foucault's theory is a powerful way to understand *The Vegetarian*. It also provides very useful information to understand literature how it helps us to know the identities which exist outside the patriarchal world. The ideas about supremacy, discipline, and control over the body help to delve into the deeper meaning behind Yeong-Hye's choices. Munir and Liaqat show how power works by using Foucauldian discourse analysis through social organization like the family and the medical institution by showing how the body becomes a medium to resist that power. In *The History of Sexuality*, Foucault shifts the understanding of power from a juridical or centralized model to a network of relations., he argues, "Power is productive rather than merely repressive and circulates through discourses and institutions" (Foucault 93).

Through the Foucauldian lens, Yeong-Hye's every action mainly her stern decision to stop eating meat is not considered a signs of madness, but a mindful way of refusing the structures that try to governor her. The study makes it clear that Foucault's ideas are still useful today, especially when looking at stories about the body, gender roles, and the struggle for personal freedom.

Cornelia Macsiniuc's analysis of Han Kang's novel "The Vegetarian" offers an interpretation through the lenses of gender and power, how the main character's refuses to eat meat and gradually food altogether works as a form of resistance against patriarchal control. These actions do not simply depict personal choices or mental disorder but Macsiniuc views them as disapprovals against how male domination society controls women's bodies.

The review explains how the protagonist's body becomes an arena for political demonstration. Borrowing ideas from Foucault, Macsiniuc explains that Yeong Hye, the central character denying to eat is the great silent protest that rejects a system

which demands women to be obedient and prolific. The protagonist's self-destructive actions. Her anorexia become the means to regain control over herself rather than somebody else. This isn't considered as mental illness but an encounter that challenges the social norms that demands women conform and obedience. The site where violence occurs could be the family, home and health institution .These organization strictly function as systems to control the women in the society. This pressurizes the protagonist to act and display the perfect acceptable female behavior expected by the male domination society. Macsiniuc highpoints how both subtle compression through the social norms and uninterrupted violence forcefully feeding by the family members and her doleful hospitalization work together to calm her rebellion. Her protest connects to feminist ideas about how women's resistance is often predicted and considered as mental illness to discharge its political meaning.

Macsiniuc claims that Yeong Hye's madness is not as a medical condition rather considered as a social and political issue. Macsiniuc agrees with the scholars like Susan Bordo and Elaine Showalter how labeling women as mentally disorder often hides shallower conflicts about power. The protagonist's "insanity" becomes a form of clear-eyed dispute the medium to envision dissimilar ways of existing outside human made rules in the society.

This article picturizes a clear understanding that *The Vegetarian* not just narrates an ordinary story about one woman's breakdown, but depicts a very powerful message about gender-based violence and control which rule male supremacy society showing why we should analysis the protagonist's bodily changes, transformation as rebellion political acts. The complex and catastrophic attempts to assert herself in such a system that leaves little space for being diverse.

Methodology

This research uses a qualitative research design aligned on literary analysis by different scholars based on philosophical and critical theory. The main text taken is Han Kang's novel *The Vegetarian*. The theoretic groundwork for this analysis is drawn from Gilles Deleuze and Félix Guattari's concept of "Becoming-Animal" defined in their famous work *A Thousand Plateaus*. This particular theoretical framework is especially beneficial for exploring the non-linear and non-representational ways of identity transformation, which are the fundamental themes in Yeong-Hye's journey of revolution. As Deleuze and Guattari explain, "To become animal is to participate in movement, to stake out the path of escape in all its positivity [...] to enter a function—a whole zone of neighborhood" (Deleuze and Guattari 284). It also focuses on an interpretive as well as an exploratory approach. It doesn't emphasise proving a precise theory, but it targets to reveal and clarify the intricate procedures of Yeong Hye's transformation portrayed in the novel. The ultimate goal is to remind that Yeong-Hye's performances and experiences are not to be terminated simply as insanity or rebellion against societal rules. It should be understood as philosophical instances of the theory of "becoming-other" as Deleuze and Guattari describe.

The analysis emphasizes detailed passages and narrative expansions in the novel *then*, which exemplify Yeong-Hye's conversion, concerning these literary elements in Deleuze and Guattari's philosophical concept of becoming animals. Applying this particular theoretical lens in the novel, this research reveals profound insights about individuality, societal prospects and also the potentials of fundamental individual transformation and disbanding of the humanoid matter. Apart from the primary text materials from the other sources are carefully selected for the thesis to present a simple, comprehensive analysis of becoming-other processes in Han Kang's

novel *The Vegetarian* through the Deleuzian theoretical lens. It is the perfect example of a contemporary South Korean novel which serves as the central text for analysis. Yeong-Hye's radical transformation, sticking to her decision of becoming a vegetarian after experiencing a disturbing series of nightmares. It includes narrative progression, character development, symbolic imagery, and other thematic elements taken as the primary material for analysis. The detailed analysis will be given to the passages describing Yeong-Hye's evolving relationship with her body, her progressive action withdrawing from human society, her great desirable identification with plants and others' reactions to her dynamic character. Gilles Deleuze and Félix Guattari's *A Thousand Plateaus* was written in 1980, which is considered the foundational text in poststructuralist philosophy. It gives the theoretical guidelines for the analysis and Specific focus will be given to the main chapters, *Becoming-Animal*, *Rhizome*, and related ideas and theories which help to explore non-hierarchical, non-binary modes of existence and transformation. In *A Thousand Plateaus*,

Becoming-animal is a mode of escape from fixed identity. It emphasizes movement, multiplicity, and transformation. Like a rhizome—which spreads underground in unpredictable, non-hierarchical ways becoming-animal involves breaking out of rigid categories and forming new alliances beyond the human. (Deleuze and Guattari 275)

These philosophical concepts that emerged in this research provide vocabulary and conceptual philosophic ideas for understanding the process of deterritorialisation and reterritorialization evident in the journey of the protagonist's transformation.

Textual analysis emphasizes the exploring of specific lines and passages in the novel *The Vegetarian* that portray various changes, like psychological, emotional, and

physical changes, practiced by the leading role, Yeong-Hye. The structure of the narrative is given special attention, like the way characters are represented and the usage of imagery, symbols, direct comparison, and metaphor. This particular approach supports discovering Yeong-Hye's conversion through language and narrative style, and her unstable identity challenges conservative depictions of femininity, psychoanalysis and independence. The theoretical groundwork of the study chosen extracts from the novel *The Vegetarian* are associated with appropriate passages from the book *A Thousand Plateaus*.

This way, it helps to prove how the Deleuzian idea is replicated and embodied in the literary text. It highlights the moments in the novel that might be less important but have gained new significance while reading in light of philosophical theory. This comparative method shows how literature and philosophy strengthen the connection to show how each can illuminate the other.

Studying the text and theory, this research also explains the novel *The Vegetarian* within its broader cultural and social and historical context. It includes observing South Korean society's views on gender basis, family outlooks, psychological health, and traditionalism. In *The Vegetarian*, Han Kang uses the memory of a brutally punished dog to represent the authoritarian and masculine values of traditional Korean society. Yeong-Hye recalls: "He tied the dog to the back of his motorbike and dragged it around the yard. The dog howled, barked, and whined, until it was too exhausted even to whimper. He didn't stop until the animal was dead" (Kang 13).

This violent image reflects the brutality and control exerted by Yeong-Hye's father, symbol of the repressive traditionalism she eventually rejects through her transformation.

Taking this as a whole, these real-world impacts, the exploration avoids detaching the novel from the environment in which it was created and established. This background acceptance enhances the reading of the novel and confirms a more nuanced and well-adjusted explanation. The concept of Becoming-Animal, developed by philosophers Gilles Deleuze and Félix Guattari, is used in this research as the main theoretical tool. This concept is not simply imitating animal characteristics or returning to the animal state, but instead it describes a transformational process which splits fixed individualities and hierarchies. Deleuze and Guattari's Becoming-animal is a part of a greater ethical project that aims to dismantle rigid, significant groups of identity which value small, flexible and mobile transformations. The research will examine how Yeong-Hye, the main character, breaks away from societal, familial and bodily structures, escaping recognized designs of conduct and thought.

Deterritorialisation: this process represents Yeong Hye's movement away from conservative human prospects and rules. The analysis will track exact moments in the novel *The Vegetarian* where the protagonist discards societal rules and regulations, family responsibilities and also the regular functions of her own physical body. It shows how these refusals are part of her larger transformation embracing the plant life. The study will pinpoint and evaluate the relationship Yeong-Hye has with plants, animals, bodies, desire and all the nonhuman elements and how these new influences redefine her presence. In her desire to "bloom," Yeong-hye expresses a profound shift from human subjectivity to a nonhuman, vegetal existence: "I want to bloom. Inside me, a flower is blooming, from deep inside my body" (Kang 145).

This illustrates how her connection with the plant world becomes a medium of resistance and transformation.

Yeong-Hye, instead of considering her as a solitary individual, the research will study how these nonhuman objects emerge through these dealings with her identity. These stuff assemblies will be sketched in the entire novel just to express how they contribute to Yeong-Hye's altering intelligence of self-identity and her dwelling in the world.

Yeong-Hye's gradual movement embracing plant life takes her towards a non-human way of being, as privileged positions are given to human subjects in Western thought by the prominent philosophers Deleuze and Guattari. The analysis will explain how Yeong-Hye's transformation contests essential concepts about the true meanings of being human, blurring the boundaries between anthropoid and non-human existence. The framework will also include other critical concepts from Deleuze and Guattari, such as: The concept developed by Deleuze and Guattari is used in the novel "The Vegetarian" to analyse Yeong-Hye's drastic alterations. Her conversion includes escaping from established structures of the society, which is also called "lines of flight", paths of getting away from male domination distinctive emotional or political clarifications. Understanding the notion of "affect", emotional forces that affect us before we deliberately process, which helps us to understand the protagonist's metamorphosis. Her actions, rather than taking simply as distress, traumatic responses or mindful revolution, we can recognize changes in her behavior. It is delivered from sensitive experiences of avoiding coherent thought.

Using these concepts, we can understand Yeong-Hye's rejection of meat, speech, and eventually her human form not just as a psychological breakdown but as

an unravelling of her very sense of self. Yeong Hye's transformation signifies an exile from firm patriarchal directions, domestic assurances and physical discipline, which is also a radical disassembling of individuality itself. These theoretical methods help us envision her change as a very important process rather than sensing out something abnormal that needs to be treated. This can be taken as a major concern of an entirely different way of survival.

The whole analysis will observe this process in four allied stages to provide a detailed understanding of the novel through the lens of Deleuze and Guattari's theoretic context. The study will pay vigilant attention to the choice of words, narrative perspective, imagery and other literary devices that contribute to Yeong-Hye's complete transformation.

In the process of the close reading, the findings will be concluded through Deleuze and Guattari's concept of 'becoming animals'. The research will closely observe precise attention in the text where Yeong-Hye's actions cannot be effectively described by emotional, ethical, or social representations. It takes us in a direction to a molecular becoming, an outflow from human "molarity" into variation and non-human association. Deleuze and Guattari's concepts will serve as tools for expanding the likely means of understanding the novel. For instance, when considering Yeong-Hye's denial of eating meat, it is a part of a bigger process of becoming other that challenges essential categories of human identity instead of considering this as a part of dietary change. The significant, brief associations with similar literary examples of becoming *The Metamorphosis* by Franz Kafka, which is also discussed by Deleuze and Guattari, may be included. These comparisons will support placing *The Vegetarian* within a wider fictional and philosophical traditional work. It explores the marginal boundaries of transformation between human and non-human existence.

Such comparative references from the primary focus on Han Kang's novel will complement the analysis by showing how certain refrains in *The Vegetarian* connect to other important works in the world of literature.

This study excludes human involvement; moral responsibility toward intellectual stuff is maintained by appropriately mentioning all crucial and subordinate sources. The research will maintain informative understanding by avoiding simplified interpretations of mental health concerns represented in the novel, cultural background precise to South Korean culture Gendered ferocity embodied in Yeong-Hye's practices The researcher will not romanticize Yeong-Hye's suffering but examine her journey as an intricate intervention between reality and conflict. The research confesses that Yeong-Hye's conversion, while notionally significant, involves sincere suffering that should not be narrowed for theoretical purposes.

Delimitation

The theory, Becoming-Animal, gives a rich structure to analyze *The Vegetarian*; other theoretical styles, like feminist, psychoanalytic, and postcolonial, possibly will provide different valuable perceptions. The subjective way of fictional understanding means that the decision drawn is not complete but impermanent, contributing to continuing discussions about the novel rather than concluding them absolutely. The research depends totally on the novel translation in English by Deborah Smith in 2015. While this conversion has been extensively praised, some distinctions of the text of the original Korean might have been possibly missing during the interpretation. Traditional conceptions which are difficult to translate easily into English may be mostly affected. These confines do not nullify the research, but they highlight the fractional nature of any literary analysis. The study signifies one appreciated standpoint amid many possible methods to Han Kang's multilayered novel.

In a nutshell, this methodology collects detailed word-based analysis with philosophical theory to analyse how the novel *The Vegetarian* portrays procedures of becoming something that challenges humanist expectations about self, agency and personification. Qualitative, interpretive, and exploratory research is presented to aim to disclose the thoughtful theoretical connections implanted in Han Kang's story plot and the development of the characters. Applying Deleuze and Guattari's concepts in *The Vegetarian* it demonstrates how literary texts can represent intricate philosophical ideas, and it also explains how philosophical theory enhances our better understanding of literature. This interdisciplinary style allows for new visions into both the novel itself and the expansive questions. It raises questions about human identity, civilization, and our affiliation with the non-human world.

Textual Discussion

This analysis displays that the main character, Yeong Hye slowly goes through a *becoming-animal* process to revolt against the male-dominated existing society. Her journey of transformation challenges collective concepts about identity and other norms that control the society. The main character Yeong Hye slowly and gradually goes away from familial ties, societal affairs and other things that are usually associated with being human. “She was no longer the person she had once been. She said little, and refused to eat meat. She didn’t seem to feel the need to explain herself” (Kang 26).

Her firm and stern decision to stop eating meat is metaphorical, more than a personal choice that includes dietary change. It results in her breaking from human norms and traditions. This action is symbolic, cultural, and physical. She discontinues to have communication, as speech is considered to be the vital feature of human being, and remaining silent is like staying away from the human identity. Her alienation and silence are not indications of any illness but become a way to communicate differently, as silence speaks more than the words. Her body starts featuring and functioning in different ways. She becomes more sensitive to smells, sounds, and visions. These changes show that there are not only physiological but also physical changes as well. She neither bothers with societal affairs nor is family bonding attractive to her. What others perceive as naturally worthy relationships, she finds them as trappings to control in the society. Her emotional interruption becomes a total break from these communal ties.

Her desires transcend the nonhuman world where she no longer fits within outmoded human thinking. Instead of human desires like love, power or success, she feels deeply connected to the plant kingdom, spending time witnessing nature not out of inquisitiveness but out of sensitive affection. She no more chases human aspirations of owning things or getting success in life, but rather she becomes more connected with the non-human beings. She discards strict human-made schedules but tracks nature's time: the dawn, dusk and the changing of the different seasons. Yeong Hye's intimate feelings change; no physical pleasure arouses her. She stops seeking human connection but finds immense joys playing in the lap of nature, touching soil, the sensation of the wind, or the feelings of the raindrops. This isn't creating a world of fantasy but a real modification of how she experiences the world. The development of a new sense of pleasure and pain is seen in her character; she becomes least bothered about the things that hurt others. She detaches herself from the materialistic world of happiness and no longer indulges in the acts that impress society.

I had a dream. A dream... I was walking through a field. The trees were in leaf, and the flowers bloomed riotously. And then I looked down. My feet had sunk into the ground. Rooted. I pulled and pulled, but it was no use... my body was turning into a plant. (Kang 104)

She discovers pleasure in new experiences, which was beyond the understanding of the normal human beings. She doesn't present herself like an actual plant but shows the variations of identities with plants. Her new self is not solely one thing, but it's a blending of numerous things, like her muteness, activities, and way of living distorts the boundary between the human and non-human worlds. She develops

innovations in the means of communication, not conversing but through the gestures and her presence. She creates a multirole at once, being a partial human, and a part of a plant or something else. She no longer fits into one label neither completely embraces the human world nor fully joins the world of plants, lingering in-between these two.

There is alteration in the perspective of time and space; the physical structures, like buildings and cities, feel strange to Yeong Hye, while she feels ease and relaxes in the lap of nature. But she finds that the contour between 'natural' and 'man-made' is not as distinct as people think; it's vague to understand. She creates a different sense of time, not depending on clocks or schedules but on the pattern of the nature of day and night, seasons, and body cycles. Becoming a plant is Yeong Hye's way of rebelling against controlled society, especially based on gender. She stops displaying expectations of being a typical woman, such as bearing children, engaging in household activities, or beautifying in a certain way.

In the initial phase, people take it as a normal part of human life or something wrong with her mental health. But in the course of time, she demonstrates that her change is meaningful and has depth, which is difficult to understand. She rejects going back to being in the normal form. She discontinues beautifying herself and stops bothering about others' expectations towards her presentation and activities. She gives up the idea of reproduction and thinks of having offspring as just one option, not an obligation. She doesn't desire to earn or possess anything as she focuses on her body's needs instead of fulfilling the society's goals challenging the social structures intertwining in her life.

Deleuze and Guattari's theory of becoming-animal shows how literature questions common beliefs about human beings. The change of the character in the protagonist isn't insanity but a real alteration that questions the awareness of anthropocentrism, that humans are the epicenter of the whole thing. The story uses plants as symbols, showing an actual transformation where the character lies between human and non-human domains. She doesn't become a plant but acts like a plant, so her transformation is like something in-between. "She was no longer able to tell where her body ended and the garden began" (Kang 139).

This philosophy challenges long-held concepts in Western literature. People always believe that humans are special superior beings because of language, reason, and culture. But here in the novel Yeong Hye gives up those human traits and still becomes a full subject. Deleuze and Guattari claim that becoming is a process, not an end. She doesn't transform into a full plant. But instead, she remains in a space where the borders between human and animal are indistinct. This shows up in her attachment to plant life, her quietness, and her denial of human norms and values. She does not settle into a final and fixed identity but is always in motion. This shows against the notion that identity must be stable. Instead of being well-defined by traditional qualities, she illustrates what it means to live in continuous transformation.

The mixture of human and plant characteristics develops very strong moments in the story plot line. Her senses become sharper, developing ways to communicate without uttering words. Her movement associates thought and nature, and all this breaks the impression that humans and plants are completely different. Her silence gives the idea that she wanders outside the human systems. Language shows how

people communicate to understand the world. She gives it up to escape the common way of being intellectual, taking her silence becomes significant in different ways. The process is quite political; discarding language and family gives her freedom from systems of control. Structures like gender, nation, and family fix identity in the correct position in society, so her *becoming* grants independence in her life. As per Deleuze and Guattari, the two categories of systems are molar, which are big and well-organized like governments and families, and molecular, which are basically minor, flowing, in-between ones. Her change is neither loud nor violent, but she makes it authoritative by avoiding the systems rather than fighting them directly. She first starts revolting against her family's system that passes to the society. By withdrawing from her familial ties, she refuses to come under control of the rigid society. Stepping out of the society is like escaping from the bitter experience of norms and values. These tiny efforts are very powerful, as she doesn't battle with the system but just becomes something which cannot be controlled or even fully comprehended.

This process gives readers challenges; as per Deleuze and Guattari, becoming-*animal* isn't about copying or imitating animals; rather, it's about escaping fixed ideas of who we're supposed to be. The story compels readers to rethink what counts as a human being, what counts as sanity and what counts as natural. The story gives us the feelings of what it's like to live in-between the threshold of human and animal, sane and mad, culture and nature. These are not considered complicated oppositions. Deleuze and Guattari explain that becoming-animal is not about imitation or resemblance, but rather about a process of transformation that escapes fixed identities:

A becoming is never a subject or an object, never a form or a substance. A becoming-animal is not the imitation or identification with an animal, it is a way of liberating oneself from the fixed idea of what one is supposed to be. (Deleuze and Guattari 238)

In many stories, turning into an animal symbolizes something, but here, it's something different. It is a different way of existing neither its madness nor freedom. The idea of a "line of flight" is used by escaping from inflexible systems, not running away but by changing within. Yong Hye's *becoming-animal* is this kind of escape – living in the society without abiding by its rules. Her transformation creates new ways of living. These don't show the drastic change, as it shows that even minor changes in living our life and the way of our thinking can be powerful.

Conclusion and Findings: Becoming-Plant in *The Vegetarian*

The thesis has analyzed Han Kang's novel *The Vegetarian* through the theoretical framework of Deleuze and Guattari's theoretical concept of becoming, with a particular focus on extending this idea to incorporate *becoming-plant*. Yeong-Hye's progressive extraction from the human normal behavior is expressed through her denial to consume meat, discontinuation of verbal communication, or being socialized. These features can be taken not as psychological fragmentation but considered as an existential metamorphosis. A thoughtful disconnection from the brutal and anthropocentric structures that normalize the existence of human beings.

Yeong-Hye's desire towards photosynthesis and her insightful identification with arboreal life symbolizes a major modification towards plant-being which is characterized by immobility, quietness, and non-violence. This desire of becoming-plant, while not openly expressed within Deleuze and Guattari's books, profoundly resonates with their commencement of *deterritorialisation*. The process in which an individual deserts a fixed identity and moves into a self-motivated phase of becoming-other. By using this interpretive lens, the character's journey represents not a decent life ruined by madness but rather the questioning of emancipation from patriarchal domination and the destructive instincts characteristic of human desire. Yeong Hye's transformation establishes an act of personified conflict, which is a physical protest against social systems of authority, fierceness, and consumption. The novel, *The Vegetarian* finally proves how becoming a plant can function as a fundamental mode of liberty. Yeong-Hye's metamorphosis contests readers to review the boundaries of human subjectivity. It envisions another mode of existence that holds accessibility, nature connections, and non-human forms of life. Her journey questions the superiority of human perception, which produces space for moral replication of the

existence beyond anthropocentric frameworks. The novel aligns with Deleuzian philosophy and offers a haunting yet insightful idea of freedom through embracing plant life. Han Kang's novel *The Vegetarian* is explored through the theoretical concept of becoming animal which was developed by the philosophers Deleuze and Guattari. A process in which an individual deterritorializes from the stern barrier of human subjectivity to incline them to the non-human world. In the novel, the protagonist, Yeong Hye rejects anthropocentric ideas established by the society, denial of eating meat, avoiding the human activities develop a revolutionary change that affiliates her more with the nature and the plant life. Her physical features reflect a deeper fulfillment to differentiate the human and non-human world. This thesis delves into Deleuze and Guattari's concept of becoming animals from *A Thousand Plateaus*. The transformation of Yeong Hye in which she shifts from human consciousness to a plant like state which does not show the literal metamorphosis but the procedures of entering into the territory of non-anthropoid world.

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