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## John Boyne's *The Boy in Stripped Pyjamas*: A Critique of Bare Life

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### Abstract

Nailed to the starve and immolate policy hailed by the Nazi in the concentration camps, John Boyne's novel, *The Boy in Stripped Pyjamas* rethinks the immured detainees' bare lives that have lost socio-political entitlements. The study assesses precarious life of the indentured detainees which ironically implies their inclusion in the holocaust politics. The encamped Jews have lost their biôs, qualified life which means they are consigned to hold zoê, a mere biological life that every living species shares. In addition, it examines their subjectification to killable body. Informed by Giorgio Agamben's extension of Michel Foucault's biopolitics especially the notion of homo sacer who is destined to hold the bare life after stripping down of his biôs, the study probes into Jewish ripped off life in concentration camp surfaced in Boyne's narrative. Agamben's notion of biopolitics contours a critical insight to interrogate the politically hacked lives of the immured Jews in a normalized regime of Hitler in Boyne's narrative. The study critically reads the abject bare life of the holocaust detainees focusing on their outlawed lives. It concludes that Boyne's narrative constitutes a literary discourse to brood over how Nazi regime rips off detainees' human position that helps to advocate the human rights of ordinary people.

**Keywords:** *Biôs, concentration camp, bare life, outlaw, pogrom, and Jews detainee.*

### Introduction

John Boyne, an Irish novelist whose *The Boy in Stripped Pyjamas* sheds light on the indentured life of Jewish people in the concentration camps of Nazi during the regime of Hitler. It surfaces their abjection to dehumanization and their fortitude of the severe punishment before their genocide. Looked into their lives unguarded by legal protection in the camps, John Boyne critiques the historicity of *pogrom*<sup>1</sup> aka life purging Nazi policy that marks the killable lives of Jewish detainees without incurring homicide. The novel opens with a nine-year naïve German protagonist, Bruno, son of Gestapo commander who incidentally observes and witnesses the reduction of Jews to the bare life

<sup>1</sup> The word pogrom derived from Russian language refers to Jews massacre infamously known as anti-Semitism in Germany during WW Second. Boyne appropriates it as the crematorium set by Nazi in the novel that functions as the Nazi's necropolitics.

which is graphically staged through their starved and indentured lives in the concentration camps. The detainees' carceral lives index their relegation to the mere biological body, *zoé* that illustrates the loss of their human dignity in the community. The novel further unbuttons human complicity and their cog-like state of machineries to mitigate the dire violation of human rights upon observing the story from Bruno's father, Nazi commanding officer.

This research engages in Giorgio Agamben's concept of the sovereign ban<sup>2</sup> and elongated state of exception to study the Jewish bare life: life beyond any legal protection inscribed on the innocent Jews in Boyne's novel. Bare life further refers to the loss of human dignity and sheer fact of survival that does not guarantee the quality of life and social entitlements. Above all, because of the ban, the Jews are rampantly detained and indentured and passed through the genocide in the crematorium which the Nazis name as a camp. This study argues that Nazi's exertion of sovereign ban emerged from the declaration of the state of exception that produces the Jews' biopolitical body which means bare life stripped of citizenry rights whom anybody can harm and kill without incurring homicide. Indeed, the regime's in Boyne's imaginary aims at producing the biopolitical body to safeguard the sovereign. The genocidal killing of Jews in which Bruno accidentally turns out to be a victim along with other detainees further brings Agamben's notion of *homo sacer*<sup>3</sup> and *Muselmann*<sup>4</sup>, camp survivor to light. These encamped inmates critique the outlawed life and the normalized and elongated the state of exception. In this context, their bodies also appeal to the reduction to *zoé*, biological life into non-political body from which labour is extracted before their purge in the Nazi *pogrom*. Aiming to investigate the political and social death of the Jews *muselmans* in the Nazi camps as the prime objective, this study figures out Nazi regime's political plan of constructing the camps and producing the biologically and politically denuded bare life of the encamped Jews. Further, this study assesses Nazi's normalized state of exception and its constitution of the Jewish bare life which is the politicized form of *zoé* that also navigates the socio-political death of Jews before their inclusive exclusion and immolation in the camps.

Fed up by the suffocating military environment of the family and driven by his ardent curiosity Bruno explores the fence of the camp. Thereby he encounters with a captive Jewish boy, Shmuel. When he finds gloomy Shmuel of his age inside the camp in muddy and stripped pajamas, it astonishes Bruno because his serviceman (one time professional doctor from Hungary, who nursed his wound) has the same stripped clothes. Upon their meeting Bruno knows the state-led disappearance of Shmuel's father which signifies his *muselmann* state of life that also refers to his bare life that features Agamben's notion of the state of exception that the regime holds the authority to launch. Unaware of Nazi's political complicity to exercise the *pogrom*, he enters the

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<sup>2</sup> Agamben's biopolitics sovereign ban means the state of ripping off the civil right of the people under the state of exception (martial law or emergency declaration) which the regime extends and attempts to normalize.

<sup>3</sup> By *homo sacer* Agamben refers to an archaic Roman figure excluded from society whom anybody may harm beyond law. In him Agamben traces the juxtaposition of bare life and sovereignty. The study deems the Jews detainees akin to this figure because of their indentured life and victimization in Nazi's *pogrom*.

<sup>4</sup> Borrowing Primo Levi's *Muselmann* concept, Agamben refers to the survivors of Nazi camp who witness the non-human treatment there. The Jews of Boyne's text also replicate this notion. The *muselmann* is the indistinct figure between living and non-living because of his insensitiveness to the environment after his repealing of human qualifications.

camp (crematorium) where he along with other captive Jews, is possibly exterminated. This episode justifies the normalization of the sovereign ban that harms the Jewish captives.

This study probes into the bare life of Shmuel and Pavel who are the passive recipient encamped Jews. Drawn by the coercive measures; encampment, starving and crematorium as the normal strategies in Third Reich that not only subjugates the non-Aryans but also sabotages them in Boyne's opus, it deciphers the state led violation in *The Boy in Stripped Pyjamas*. The Nazi camp, moreover, indexes the liquidation of Jews which Michel Foucault's notion of biopolitical racism outlined in *Society Must Be Defended* attributes as expulsion, ostracism, sabotage, and hierarchization. I argue that the captive Jews, passivized Pavel and Shmuel among others conform Agamben's concept of *homo sacer* whose socio-political status has been revoked. And yet, the deployment of these indentured and starved Jews for menial job before genocide shows their relegation to bestial life, *zoè*. This study focuses on the power of Nazi that subjects the Jews to torture and immolation. Taking recourse to Foucault's insights of biopolitics extended by Agamben in *Homo Sacer* series, this article postulates that Nazi's power subjugates the Jews to the state of bestial life. This Nazi governmentality ultimately offers them the bare life. To put it differently, the Jews adopts the creaturely life (life without *biòs*, or a socio-political life) that can be killed with impunity. It also informs about the politics over the life of indentured Jews while invoking their genocide during the Holocaust.

## Literature Review

Foucault in *History of Sexuality* entails that biopolitics as a symbiosis of politics with life in order to propagate the capacity of the latter. To escalate life's productivity, it wieldstwo different measures; 'anatomy-politics and biopolitics.' The first regards human body as machine and can be controlled and smartened by means of exercises and disciplinary measures whereas the second assumes human as species and his/her life processes from natality to death can be regulated. He also observes the mutation of biopolitics (politics that nurtures life) into thanatopolitics (life depriving politics) in Nazi racism when he analyses the intertwined relation between life and politics. Contrary to his notion of life escalating biopolitics, he argues that life seizing thanatopolitics is to safeguard the regime from the biotic foe that "allows someone to be killed and destroy the enemy" (*Society* 256). Yet he explains that this killing is on the ground of saving life which Agamben, Esposito, and Mbembe regards as the spillover effect of biopolitics. His racial killing also justifies the death function in the economy of biopower/biopolitics (258). He further enumerates racism as "political death, expulsion, rejection, and hierarchization of superior and inferior category of people" (256) that race incorporates to efface the enemy by means of hierarchization of life that values the worth of life, i.e., what life matters and what does not (256), who is to live and who is to die.

Critiquing Foucault's state racism that replicates *pogrom* as the tools of safeguarding the Nazi which Roberto Esposito explains as their rationality exposed through the logic of immunity whereby the regime deploys it upon itself to protect life against its own constituent negativity that places it in danger (Prozorov 803). Building idea on Esposito's notion of immunization, Prozorov remaps Foucauldian racism as the inversion of immunizing power or thanatopolitics which Agamben appropriates in his *homo sacer* thesis, whereby the state purposefully rips off all the citizenry rights and turns the denizens into disposable bodies. To Magnus Fiskesjö, Agamben's revisits *homo sacer*, an

ancient Roman outlawed figure with bare life (*vita nuda*) embodiment, chiefly for assessing the civic outlawry, social exclusion, and the scam of rule of law in the Western democracy (1).

Boyne's novel has been analyzed by Ned Curthoys as the historical lies and the projection of Bruno as the victim of genocide. He signals it as an attempt of "dismissing the victimization of the Jews to advance the victimization of others" (262). Curthoys assumes that deeming Bruno, son of the Nazi commander who is a perpetrator, a victim of camp is to disregard the victims WWII; Jews, Gypsies, and Romani people coercively kept in the concentration camp. Thus, he dismantles the distortion of historical fact. Similarly, Anita Gnanamuttu and Bathru Nisa also link Boyne's novel with the historicity of WWII:

According to the historical context, Germany annexed Auschwitz, a concentration camp in Poland. During World War II, Jews were detained and killed there. Between 1942 and 1945, the German Nazi Party, which was based on anti-Semitic ideology, utilized these concentration camps to kill six million Jews as well as about five million non-Jewish persons, such as homosexuals, Romani people, and the mentally sick. (127)

Gnanamuttu and Bathru highlight the historicity of genocide and the ideology of anti-Semitism, sabotaging the non-Aryans, that invokes Achille Mbembe's thesis on necropolitics wherein he focuses on the anti-Semitism of Nazi that provokes them to build concentration camps and for killing more than eleven million people during WWII. The dehumanizing policy of the Third Reich had imprisoned millions of non-Aryans and killed them arbitrarily which is the backdrop of Boyne's narrative which critiques the bare life of the Jews.

Exploring Boyne's novel, Susan Scheps also juxtaposes the novel with the historical allegory that informs real events of controlling the biological. She opines it to be a "sort of historical allegory because of the juxtaposition of the tale, which makes it allegorical rather than realistic. Many incidents in the story, although fictional, exhibit historical accuracy... the book, read as historical allegory or fable, clearly presents the atmosphere in Nazi Germany, hinting at violence, blind hatred, deplorable conditions, bullying, and fearfulness" (qtd. in Tyagi and Kalloli 195). Scheps's excavation of Nazi led holocaust, harvesting the racial vengeance, driving Jews hungry and their bestialization in the camps distills the real historical events which seems akin to thanatopolitics, the shortcoming of life caring biopolitics. Though the novel remaps the historicity of Holocaust, its narrative looks like an allegory of engineering the life of the Jews which is the biopolitics that not only promotes life but also controls in Foucauldian euphemism for extermination.

To mention to the WWII and holocaust Saul Friedlander observes, "the extermination of the Jews of Europe is as accessible to both representation and interpretation as any other historical event" (qtd. in Michael Gray 110). What Friedlander points out is the necropolitical practices in Europe during WWII and prior to it along with the advent of European colonialism that aims at sabotaging the populace to safeguard the sovereign. Holocaust primarily turns out to be an anchoring event to read the atrocity over humanity. In "Excessive Ambition in John Boyne's 'The Boy in Striped Pajamas'" Nelda Hayati and Muhd. Al-Hafizh unpack how Ralf's unbridled ambition for the post-Nazi Commandant provokes him to be the faithful army to launch genocide program which neither Bruno nor his mother loves at all. Their dislike is on ground of bare life of the innocent Jews and other.

The critiques above show the extermination and incarceration of Jews or broadly speaking about the repercussion of anti-Semitism over their life to control the biological aspects of Jews to promote

the Germans' eugenics. However, while informing the readers about holocaust and its dehumanizing policy, my contention remains to explore the bare life of the Jews produced by Nazi policy and the justification of their rituals of truth, veridiction (truth of the ruler inculcated among the denizens) over them let alone the women in Boyne's narrative.

## Methodology

Foucauldian biopolitics along with its extended version by Agamben in *Homo Sacer* functions as the tool of descriptive and critical analysis of the textual evidences in Boyne's novel. In respect with the Jews' starved and indentured life deprived of human rights in hisopus that complies with the sovereign ban witnessed by Shmuel, a Jew *homo sacer*: a legally abandoned figure. Therefore, this article draws on the biopolitical theoretical model to look into the outlawry and sovereign ban of the Jews in the novel. Because the Jews' victimhood before their genocide in Nazi camps suggests and invokes Foucault's biopolitical racism and Agamben's bare life inbuilt with *homo sacer*; writ large. Because their biopolitical theories significantly focus on the embeddedness of state politics with human life and also inform about its repercussion over human life.

Foucault in *History of Sexuality* suggests ways to look into the life. Particularly his biopolitical concern of managing the body and administrating life (140) has been inverted in Boyne's novel because this "politicization of life" (120), in Agamben's term, constitutes the *homo sacer* outcast kept away from the protection of law. To Foucault biopolitics targets on human body to smarten via education and training to contribute in economy which is 'anatomy-politics'. Additionally, it also regulates the vital aspects of life like birth, hygiene, longevity and death aka biopolitics. He also analyses the thanopolitical swings of biopolitics when he talks of biopolitical racism in Nazi rule but claims that racism is at the cost of saving life. However, he never explains in his state racism to answer whose life matters more. Racism, in biopolitical terms, is the division of groups to determine higher and lower "races;" the higher race being the protected and privileged population (10), explicates Kowalski. Racism, indeed, is the inverted transformation of biopolitics into thanatopolitics whereby the state justifies its murder of its populace.

Taking the recourse to Hannah Arendt's totalitarian regime that aims at biological life which occupies political domain in modern time and the Foucault's carceral discussion as well as biopower, Agamben fills in the lacuna of their concepts in *Homo Sacer* series. More precisely, to Michael A. Peters, Agamben evaluates Foucauldian technology of self(subjectification) and political techniques of the state (subjection of body) to produce bare life. Agamben posits himself to look into the age long nexus of biopolitical modes of power and sovereign (juridico-political) power. *Homo Sacer* and *The State of Exception* by Agamben inform the logic of sovereignty for the declaration of ban to distill *homo sacer*; bare life as the nucleus activity of sovereign. He shows the interface between bare life and sovereign power and situates that camp not *polis* (city) as the biopolitical paradigm of modern regime (Peters 330). Agamben further probes into how the sovereign declares the state of exception and prolongs it by developing the discourse of normalization. In sum his biopolitics, "production of *homo sacer*;" an archaic Roman figure whose citizenry rights are ripped off and whom anybody may harm with impunity. Thereby, the state includes populations within the realm of sovereign power to exclude them from the socio-political status which never allows them to claim protection from the violence of the law and gets suspended in the paradigm of inclusive exclusion (Dietrich 4). While

building idea on Foucault's biopolitics, power's hold over life, or, political techniques of the state aka subjection of body to technologies of the self aka subjectification of the denizens, Agamben largely contends that the exertion of power for the sovereign ban that undeniably creates the *homo sacer* whom bare life is inbuilt since antiquity. The distinction of biological existence, *zoé* that Aristotle calls 'the nutritive life,' self-preserving life confined in domestic affair, *oikos* and politically equipped life, *biós* in Greek era was apparent but now, as Agamben postulates, it has been blurred because human life has been affiliated with the political economy: production and labour required for the state. Therefore, ordinary human life also turns out to be a political site in which work, production and family are in a web.

More precisely, the production of biopolitical body i.e. *homo sacer* who embodies *zoé*, is the nucleus activity of modern sovereign. Because this form of life is expected to contribute to re/produce, or, labour so that it is purposefully included in the politics in order to be excluded. This inclusive exclusion of life is manifested, as per Agamben, in *Homo Sacer* as the Roman figure, *homo sacer*, a human being without social security or *biós* whom anybody can harm with impunity. Hence, this unqualified figure is assigned bare life. Perceived by pervasive exclusion, the indistinction between *zoé* and *biós* is visible in *homo sacer* whose social extraction of *biós* forms the bare life, "the bearer of the link between violence and law" (Agamben 65). Seeing the vulnerable life under the violence constituted by law Agamben generalizes the fact that "we all are *homines sacri*" (Agamben 115). His allusion of bare life assigned to the *homo sacer* whose killing also does not fall under the commission of perpetrator's homicide.

The declaration of state of emergency or exertion of martial law by the sovereign, one who holds power, forms the original political element, i.e. bare life. The suspension of law by the sovereign per se no more safeguards the life: bare life which neither belongs to human nor inhuman. To discuss this form of life Agamben cites "werewolf" (Agamben 107), a bandit bearing social exclusion and legal violence marks the zone of indistinction between *biós* and *zoé*. This bare life is reiterated in *Remnants of Auschwitz* as a *Muselmann*, Jews inmates of concentration camp whose rights have been totally ripped off. To Jean Améry a *Muselmann* is s/he who is "a staggering corpse bundle of physical functions in its last convulsions" (*Remnants* 41) similar to "a neomort, overcomatose person suspended between life and death" (*Homo Sacer* 164). From the examples above bare life seems to be a form of life striped of social security, a disposable object: neither human nor animal, neither *zoé* nor *biós* which can be liquidated at any time like the disposable Jews retained by The Third Reich in camps as described in Boyne's novel.

### **Textual Discussion: Encamped Jews's subjection to *homo sacer***

Upon the inquiry of Bruno regarding the docile and deplorable inmates inside fence wearing striped pajamas, Ralf, a Nazi commander answers to Bruno that "they are not people at all" (55). Ralf significantly refers the social death by belittling the Jews, vulnerable other confined in the camp, *oikos* because their citizenry right has been rescinded and are awaiting untimely death. Their politically engineered predicament invokes Agamben's notion of *homo sacer*, a social outcast whom anybody can inflict harm without committing homicide. The camp detainees, Jews, Gypsies, disabled and children below 16 years are allegedly designated to the *homo sacer* manufactured by the racist Nazi regime because in the camp their socio-political status has been revoked. The camp is, not the Greek *polis*, the

site of modern regime whereby the revocation of the *biós*, politically well off life that renders people fall into *zoé*. Focusing on the deadening ambience and the harvest of corpses in the concentration camps, Boyne's worthy tome, *The Boy in Striped Pyjamas* explores the thanatopolitics in the form of the Jew's extermination as observed by Bruno, son of Nazi commander.

Focused on the *pogrom* of the Jews in "Out-With" (222) Boyne's novel inboxes the Jews' reduction to being the subject to Nazi power. When Bruno sees starving but laboring children and people in the camp through his window, he informs his sister, Gretel, who immediately dismisses the rampant social injustice by asserting that they are inferior filthy beings and do not take regular bath either (39). Her individualization of this racist ideology seems to be indoctrinated by Ralf, her father and the history teacher who impart the Nazi veridiction (state composed truth) German race as superior being. Later Bruno also reiterates "Germans are superior to other" (86) while talking to Shmuel by the camp fence. Thereby Shmuel does not rebut because he has already been engrained, although a junior, with the injustice *pogrom*, aka anti-Semitism. His lack of rebuttal appeals Louis Althusser's interpellation of ideology and its internalization by the subjects. Along with it, his endorsement of Bruno's German racism stands on the ground of inculcating and disseminating the veridiction (truth constructed for anti-Semitism in the camp) because of his *Muselmann* state which as per Agamben enacts as the ugliest form of bare life produced by the Nazi in their concentration camps.

By the same token, the repressive state agencies and the inculcation of veridiction of coercive ideology not only unpersons the Jews, Bruno and his mother but also turns them into the *Muselmann*, the docile witness of the Nazi injustice in the camp whose instinct and rationality or independent conscience has been crushed so that they become as docile as the animal, or, they resemble the neomort, overcomatose body whose organ (here labor in the camp) can be exploited. Hunger stricken Shmuel is beaten and has got a bruised eye (172) so is with Pavel, the doctor whose professional proficiency has been dismissed because of their gene. They represent the afflicted Jews of the Nazi camp whose *zoé*, mere life has been confined in the *oikos* (here, euphemism for concentration camp and the kitchen of Ralf in Auschwitz) are the epitomes of *homo sacer* endowed with bare life, an outlawed life. The Nazi governmental rationality which indeed is not the exception but a well-designed rule exerts power to produce the biopolitical body, bare life of Shmuel whose caring family (mother teaches, father has a watch store, and Josef, Samuel's sibling who with he used to go to school) after breakfast (129). And Pavel, a Hungarian doctor ripped off his profession when turns out to be the camp prisoner with striped pajamas (85). Because their *biós*, social life and identity has been snatched away pressing them to adopt with *zoé*, bare life before their extermination in the gas chamber Out-With (131) young Bruno pronounces for Auschwitz.

On the other hand, the hegemonic masculinity of Ralf, Bruno's father also promotes in producing the bare life of his mother and the Jews inmates of Camp. Because Ralf's ardent faith in anti-Semitism enables him to get promotion as Nazi Commandant in Auschwitz. Fed up his hegemony in the family Bruno's mother unbosoms her pang as, "We do not have luxury of thinking .... Some people make all the decisions for us" (15). Her plight shows that how she is succumbed to power which reduces her to a mere living species, bare life whose life stripped down to its mere biological survival. Her verbal protest invokes the bare life of female who does not have the agency nor any social position. The difference between the captive Jews and her is that she is secluded ~~at~~ home, *oikos* and they are immured in the cell. Incorporating it, Tyagi and Kaloli state "The female figures' ... reflect their dissatisfaction

and want of autonomy in a situation orchestrated, once again, by figures of male dominance" (197). It allegedly illustrates the zoification (creaturely life) of Bruno's mother who also has a bare life because her demands are frequently unheard of. Literally, bare life attributed to *homo sacer* who metaphorically stands for all the victims in Boyne's novel.

Additionally, Ralf's deep interest in exercising Nazi ideology does not care his daughter and son. Nelda Hayati and Muhd. Al- Hafizh seize his ambition for promotion that matters higher than their education under the hegemony of Nazism that indoctrinates the parochial German racism: "About the great wrongs that has been done to you" (Boyne 101) which fills revenge in their mind against the Jews. This indoctrination serves as the largely to constitute the desired subjects. To retain the kids away from their right to education signals their looted *biós*, i.e. they are *homo sacer* whom anybody harm can be done and it is beyond any legal matter.

While examining the outlawed life of Pavel and Shmuel it can be deduced that their outlawry is the corollary of the state of emergency declared by Nazi sovereign. On the one hand, their *biós*, public life has been stripped off and the other they are confined for their labour which is the unavoidable part of *zoé* the regime expects to be functional. "The wheelbarrow" (40) of Shmuel though he is a minor and Pavel as the page despite his incompetency in medical field shed light on their inclusive exclusion from public freedom. The state of exception constitutes a "point of imbalance between public law and political fact" (qtd. in Agamben 1) because it follows the ancient maxim "necessity has no law." To put it differently, the declaration of emergency does not follow the normal course of law so it is amorphous, in the sense it covers the legal and illegal state both in order to impart the bare life to them whose social position is politically vulnerable. The Jews, women, children, Armenian, and the Gypsies belong to this category in Boyne's narrative.

Moreover, restriction over Bruno to explore the camp area where he makes a rendezvous with Shmuel, who is possibly killed in the *pogrom* in camp. Pavel's dismissal from doctoral rank and conversion into the page, and Shmuel's forced labor camp after alienating him from his parents solidify the state of emergency and its corollary of begetting their bare life who in reality are turned into *persona non-grata*, person who is relegated to animal state, not acknowledged and safeguarded by the law.

### **Conclusion: Deadly Bare Life of Jewish Detainees**

Digging out the historical fact of the Nazi camps and their inhumane pogroms, Boyne's novel projects the state of exception that begets the state racism which only safeguards Third Reich and boycotts the other. Moreover, the outlawed group suffers from the social injustice and is deprived of human rights (*biós*). Obviously, the inversion of *biós* is *zoé* that is attributed with bare life. Building idea on Foucault's thanatopolitical swing of biopolitics: racism, Agamben forwards the thesis of bare life attributed to a socially outlawed *homo sacer* who the Jews replicate in the novel. Bruno in Boyne's narrative though the son of Nazi commandant is kept away from his educational right and finally pushed into the gas chamber: "In fact it felt completely airtight" (219) that epitomizes his neomort like figure whose capability has been suspended.

Similarly, Bruno's mother cannot freely think of her children due to her hegemonic spouse and the *pogrom* exerted by Nazi. Her angst against Ralf turns void when she is unheard of. Thus, she succumbs to power which equates with the bare life, life with broken voice that Agamben explicates



in *State of Exception*. Likewise, Pavel and Shmuel, detainees of the camp are the victim of genocide who faces the political death before they are killed. Mentioned events and the characters of the novel illustrate that they have outlawed bare life which is the centrality of modern regime despite its different political orientations.

In sum, their encamped life reveals not only the somatic control and its decapitation but also their psychological engineering so that they fail to protest. In this way, Boyne's novel critiques the relegated bare life mostly consigned to Shmuel and Pavel under the Nazi's *spogrom*. The Jews' docile indentured life which they embody in the camp that transcends the *oikos* and *zoé* epitomizing the anti-Semitic politics over their bare life. This is how they are engineered to be the *homo sacer*. Overall, Boyne's novel surfaces the thanatopolitical world of Jews wherein they are traumatized, silenced and subdued before they are exterminated. Indeed, it is the shortcoming of Foucauldian biopolitical racism that prefers sabotaging other. Obviously, the social inequality and hardship of the underdogs have been a global phenomenon that induces bare life of minority, refugee, detainee, children, women and a few which Boyne critiques by entailing the ordeals of anonymous, faceless and non-human Jews. Finally, he suggests that the violation of human right in Boyne's novel epitomizes the state of exception sanctified by the regime that constitutes the vulnerable bare life of the encamped Jews.

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