

Embodied *Homo Sacer* in Mahasweta Devi's "Draupadi"

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Abstract

Foucauldian biopolitics ultimately turns into necropolitics when the regime incorporates state racism. This article analyzes the process of dehumanization of the homo sacer in Mahasweta Devi's story, "Draupadi" which entails the Naxalites Movement of India at the background and the state's hard power deployment to deter it. It excavates how the all caring biopolitical regime wields terror, exile, and imposes rampant killing over the penury-laden subalterns in Birbhum India. While resisting the death in life Dulna is killed and Dopdi is sieged, incarcerated, disrobed, mangled, and finally raped with impunity which replicates the ordeal of the Muselmann in Nazi Camp. The story flays the paradox of welfarism for the elite not for the poor in azad India. This article aims at the suspension of law and imposition of legal terror over the dalits. While probing into the unequal social praxis, and state sponsored bioviolence, Mahasweta's Draupadi dramatizes the stark outlawry and violence over subaltern homo sacer.

Keywords: bioviolence, exile, homo sacer, necropolitics, outlawry

Introduction

Since then, at an uncertain hour,

That agony returns.

And till my ghastly tale is told

This heart within me burns.

S.T.Coleridge "Ancient Mariner"

This article explores the issue of exiled life of Dopadi, a dehumanized *persona non grata*, or the modern *homo sacer* in *azad* India as portrayed in Mahasweta Devi's "Draupadi". Agamben explains the concept of homo sacer as the social outcast figure, or a product of juridico-politics whose legal protection has been revoked. Admittedly any harm can be done upon him with legal immunity. Mahasweta's story hinges at Dopdi and other villagers how their penury-ridden humble life has been politicized and they are subject to bear injustice, bare life when newly independent India was

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explicitly claiming social justice in recently promulgated constitution. In sum, the feudal social matrix muffles subalterns' voice retaining them in a perennial deadly milieu amid destitute status. In this setting, Shahani and Ghosh (2000) delve into Mahasweta's themes of writing, "Her grass roots activism as well as her creative writing need to be read in the context of the agrarian and peasant movements of the late sixties. The finest of her writings explore with resonance the articulation of issues relating to gender, class and caste" (Shahani and Ghosh, 2000, p. 3813). Their reading shows Mahasweta's subaltern issues in her writings especially of the deprived and outlawed community which gets homo sacer name in Giorgio Agamben's *Homo Sacer* while extending Mitchel Foucault's biopolitics.

Similarly Niksat Hoque (2019) reads the whole range of historicity of Indian nationhood uprising especially in late 1960s and early 1970s through Draupadi story. He scans the political motif both of the rebels and the regime through the Naxalite Movement (1967-71) and the uprising of Bengali identity (1971) to end the caste and class based domination which was deterred by military operation named Operation Bakuli (Hoque, 2019, n. pag)

Eerily, in response to their suffering under the state sponsored atrocity, either they are killed or forced to run away from home to jungle for livelihood like the Agambenian 'medieval werewolf', an outlawed bandit stripped of socio-political right and exiled from society. Upon demanding drinking water during draught/famine, the authority irrationally exercises the ancient power of seizing the life of the subalterns which underscores the blatant sovereign seizure of life, 'taking life and letting live' (Foucault, 1998, p.138). The constitutionally inscribed right of equality does not conform to the social praxis in the story which is the crux of this paper to explore the bare life of Birbhumi's underdogs. Rather, there is sovereign ban which inclusively excludes Droupadi and her group. The backdrop of the story encapsulates an overarching sovereign biopower in highly acclaimed democratic India during 1970s which surpasses even the horrendous dehumanizing 'camps' launched by the Third Reich in Germany. The tactics and the technologies of power deployed by the authority e.g. declaring the head-price of the subalterns in rural India and finally, they are pushed either to death or to social exclusion that draws upon Agamben's 'bare life,' and Achille Mbembe's 'necropolitics' into aesthetic discussion which is an utter objective of this paper. The compelling story of the poverty ruled and violence struck subalterns whose utmost attempts to avoid the social exclusion turns out surprisingly to impose bare life upon them which this article attempts to interrogate.

Embedded in biopolitics, this article zeroes in on modern India's amalgamation of sovereign and biopower which still retains people on the verge of terror and death despite its overt claim of welfarism. The sovereign power exercise over Dulna and Dopdi to mention a few, dramatizes lethal and banal effect of politics over life. The coercive trajectory taken by the authority to sabotage the bonded peasants in India has been critically scrutinized in this article.

Further, it assesses the ways in which biopolitical coercion of Dulna, Dopdi and their subaltern allies to confer zoomorphic life (*zoé*) by curbing their politically equipped life (*biós*) while subjugating them. The ubiquitous biopower is threaded like Ariadne's hair through the fabrics, here state *dispositifs*, of the entire social order (Anders, 2013, p. 14). They are oppressed along with it, they have channeled the pervasiveness of biopower.

Delved into the story, this paper aims to interrogate Dopdi's resistance despite the authority's repressive power exercise to make her docile. Her attempts not only questions mainly over life proliferating claim of Foucauldian biopolitics which here tilts to eschew, abject, and outlaw life but also strengthens his maxim; power from the below unlike in sovereign structure of regime and where there is power use there is resistance (Foucault, 1998, p. 93), which Newton's third law of motion also asserts.

Method

Oscillation from Bio/ Sovereign Power to Necropolitics

The close analytical reading belongs to the salient parts of qualitative research. Draupadi unpacks the political events which do not conform with Michel Foucault's biopolitics that advocates for caring and enhancing life to ensure integrity and social dignity. But rather Draupadi subscribes Foucault's (1997) state racism. His biopolitics analyses life under power and he reiterates that biopolitics enacts for the care of life enhancing projects through 'power's hold over life' (p. 239). Through this argument he claims the political paradigm shift in the "acquisition of power over man insofar as man is living being, that the biological processes came under State control" (Foucault, 1997, pp. 239-40). His genealogical probe of western politics elaborates the power shift to 'make live and let die', or, life administering power that replaces the sovereign's right to take life or let live or the 'right of seizure' (Foucault, 1998, p. 138). While administering power over life, he further, decries the anatomo-politics of body that disciplines and optimizes the capacity to conform and integrate into existing system. Not only this, power also regulates the species body and its biological processes, which he calls the biopolitics of men-as- species. This biological intervention and regulation, to him, is a biopolitics of population (Foucault 1978, p. 139). This new power paradigm

targets the subjugation of bodies and control of population for producing a *homo oeconomicus*, economic man whose goal of living is to gain landslide return for better life by means of adequate investment. In sum, the sovereign's right of the sword to seize subjects' life at his will shifts into biopower to multiply life through controlling modern mechanisms.

As noted earlier, biopolitics controls individual and populations at large, Foucault acknowledges that extreme abuse of biopolitics, "what must live and what must die" (Foucault, 1997, p. 254) when he talks of racism. While dealing with The Third Reich that exercised exclusion, coercion, incarceration, and killing, Foucault links, for retaining purity of blood (race), "—the Fascism in us all, in our heads, in our everyday behavior" (*Anti-Oedipus*, p. XIII), to narcissistic notion of capitalism. Further he reiterates it, "We all have some elements of Fascism in our head" (Foucault, 2003, p. 30) to point out the hierarchization and rampant coercion in western society (Kristensen, 2013, p. 34). Talking to the racial division and extermination of lives of people Foucault further asserts, "it is racism that permits the screening of every individual within a given society" (Foucault, 2003a, p. 317). Obviously, it reminds the resurrection of ancient right of the sovereign to take or end life, in question. The Third Reich in Germany subdivided the species as a part of racism and exercised genocide over the Jews and minority. Foucault points out the hidden but occasionally visible nature of the modern states that can scarcely function without becoming involved with racism at some point. (Foucault, 1997, p. 254).

Additionally, Foucault is conscious enough of the upshots of liberal regimes especially the European colonialism features "if you want to live the other must die" or "The more inferior species die out, the more abnormal individuals are eliminated, the fewer degenerates there will be in the species as a whole... " (Foucault, 1997, p. 295) to show the state sponsored bioviolence and ostracizing its subjects. Nazi Germany stands as a paragon of the outlawry and excess control or subjugation over life which Giorgio Agamben elaborates in *Homo Sacer*. Therein, he projects biopolitics to outlawry and necropolitics that eventually it leads people to thanatopolitics. Roberto Esposito (2008) extends Foucauldian biopolitics on racism, "Once racism has been inscribed in the practices of biopolitics, it performs a double function: that of producing a separation within the biological continuum between those that need to remain alive and those, conversely, who are to be killed" (Esposito 2008, p. 110). His race based reading also leads biopolitics suppresses and engenders social injustice and intends to annihilate the other for the safety of the authority and its associates.

After reading, Foucault's thesis of biopower as productive and sovereign power as deductive or seizing life, Agamben finds it redundant since he presumes that biopolitics

as the intersection of biopower and sovereign power when he elaborates his homo sacer thesis in which 'bare life' of the homo sacer is the concealed aim to obtain by the authority. Unlike Foucault, he assumes that management of biological life via political strategy was since antiquity, "Biopolitics is at least as old as sovereign exception" (Agamben, 1998, p. 6), and yet he claims that politicization of life is the decisive mark of modernity and politics has always been founded on power over natural life (Oksala 2010, p. 29). Agamben strongly observes the biopolitical violence when he examines the testimonies of Nazi Camp. Arguably, he sheds light on *biós* (politically equipped life) which is apt for city life and *zoé* (natural life confined in domestic and biological process) in order for showing the inclusive exclusion of homo sacer since Greek time. The homo sacer is an outcast person, in Agamben's biopolitical thesis, who falls in the 'state of exception' when the suspension of law turns out to be normal. Then he bears the 'bare life;' an exclusion from *polis*, a city life that ensures the civil rights. Moreover, the *homo sacer* figure can be killed by anybody with impunity and this killing is not regarded to be homicide either because of the outlawed position of this man (Agamben, 1998, p. 71). In Greek time, this figure would always remain on the outskirts of the city life but conversely in modern time, he lies perennially in the network of irreducible indistinction of *zoé/biós*, inclusion/exclusion, and inside/outside.

Likewise, Agamben finds 'bare life' situated at "a threshold of indistinction and of passage between animal and man, *physis* and *nomos*, exclusion and inclusion" (Agamben, 1998, p. 105). His deduction is the indistinction between the human and the inhuman life of *homo sacer*. Precisely, it is impossible to separate one from the other. Put differently, the bare life is always the victim of sovereign exception that suspends the law, however, it rationally turns it into the normal situation by dint of rhetorical sleight of hand. The Schmittian (the sovereign who decides the state of exception) notion of state of exception admittedly excludes bare life from political community, but by the same token also retains it inside the exception (Oksala 2010, p. 31). In this way, bare life (*nuda vita*) of *homo sacer* lies outside the political order which to Catherine Mills (2008) is neither natural (*zoé*) linked with *oikos*, life fit for only subsistence and reproduction nor political life (*biós*) but rather it is a politicized form of life (p. 64) that equates the *Muselmann*, camp detainee/survivor who is on the verge of *thanatos*.

As noted earlier, Agambenian *homo sacer* who bears precarious life which Mbembe elaborates it in his notion of necropolitics. Largely, it is the extension of Foucault's 'what must live and what must die' to the dictation of authority who must live and who must die (*Necropolitics* 71) or keeping people in the death-world and conferring them the living dead status. Mbembe's *Necropolitics* (2019) describes

the grand calculus of "the capacity to define who matters and who does not, who is *disposable* and who is not" (p. 80) in the differential value assigned by the government. Tuning with Mbembe, Jasbir Puar reflects over the intertwined relation between biopolitics and necropolitics, "the latter makes its presence known at the limits and through the excess of the former; the former masks the multiplicity of its relationships to death and killing in order to enable the proliferation of the latter." (Puar 2007, p. 35). In short, it is sovereign biopower that holds right not only to kill people but also expose them to the precarious or improper life.

Discussion

Modern homo sacer, Dulna and Dopadi

Turning back to Mahasweta's Draupadi, which conforms Foucault's racialized biopolitics in the form of caste hierarchy. In addition, Agamben's *homo sacer* also replicates her story as the subalterns are excluded from drinking water and food and Mbembe's necropolitics, as they are retained under terror of burning down their home, search warrant and tearing and crushing their bone before they are encountered with the army. Senanayak must destroy the enemy, menacing other (Translator's Foreword) propels the tension emerged in rural India at the backdrop of Naxalites Movement. Truly, the attempts to destroy the enemy relates with Foucauldian (2003) racism, which is the blindspots of biopolitics, "if you want to live you must take life, you must be able to kill and his death guarantees my safety" (p. 255) that Senanayak like authority favors to ensure the life of the elite vampires (grain brokers, landlords, anonymous brothel keeper, and moneylenders) of society and is keen interested in bloodlust and bloodletting which is institutionalized, normalized and finally condoned. Ironically, it is the flay on welfarism which biopolitics claims.

Modern Indian ruling political system exercises biopolitical technologies; surveillance, incarceration and killings. The search warrant under punitive law proves, "Dopdi Majheen, age twenty seven husband Dulna Majhi (deceased) domicile Cherakhan, Bankraharj, information whether dead or alive and /or assistance in arrest, one hundred rupees" (Spivak, p. 19), the class and caste oriented atrocity propagated by the State. It is also taken- for- granted for bloodletting motif of the bloodlust regime. This punitive declaration leads Dopadi and other to live life on the verge of uncertainty and terror which equates with Mbembe's necropolitics. "Shorma, Somai, Budhna are on the run" (Spivak, 1997, p. 29), to save life like the bandit of medieval age, indicates the terrorized living or living dead situation of Mbembe's thesis. Moreover, "one hundred rupees," putting the head price like of an object by the authority is the proof of state

violence over denizens which Agamben explains in his *Homo sacer* thesis exactly replicates in "Draupadi"; "By the Indian Constitution, all human beings, regardless of caste or creed are sacred. Still accidents like this do happen. (Spivak, 1997, p. 20). Disenfranchised subalterns (homo sacer) were regarded as sacred in Greek praxis who can be killed under punitive law which is not regarded as homicide either. Ironically, it is for enhancing and propagating the unruly activities of the elites.

When Dulna's group falls under cordon of army known as "Operation Jharkhani Forest, a carbuncle of the Government's backside"(Spivak,1997, p. 25), he is shot at sight and his corpse is kept as a bait to kill other subalterns. The narrator foregrounds the process of bestialization by the state as; "But no one comes to claim Dulna's corpse" (Spivak, p. 24). Like the wild beast hunting he is killed and left in the jungle to be chewed by worms and beasts. The unacknowledged poor even does not have the right to a funeral ritual. This unruly intervention on the poor's life is mirrored in Mahasweta's outstanding pathetic description,

The fugitive ignorant of forest's topology are caught easily and by the law of confrontation they are shot at the tax payer's expense. By the law of confrontation their eyeball, intestines, stomachs, hearts, genitals and so on become the food of fox, vulture, hyena, wildcat, and worm and the untouchable go off happily to sell their bare skeleton (Spivak, 1997, p. 25).

Dulna suffers doubly, physically when he is alive and culturally after his encounter, proves his werewolf like social inclusive exclusion as argued by Agamben. As "homo sacer is virtually confused with the citizen" (Agamben, 1998, p. 171), Dulna is also under this predicament. The "bare skeleton" of Dulna and his allies refers to the zoefication of life which is confined within biological processes and their political rights are stripped from them.

Set on the background of the Naxalites, a movement influenced by Mao's ideology in West Bengal to support and speak for the disadvantaged groups that goes under the horrendous suppression, unreels the whole ambit of the story by the retrospective narration of socio-economically disenfranchised Dopdi alias Upi Majhen from Santal tribe. "The most interesting part of the story is that Dopdi Mejhen is portrayed as an illiterate, uneducated tribal woman. Yet she leads her unyielding politicized life amongst all because she is engaged in an armed struggle for the rights and freedom of the tribal people" (Gill, 2019, p. 2)

Her spouses and other rebels kill Surja Sahu, the landlord and grain broker because he has irrationally looted and banned the poverty ruled untouchable people to fetch water from his wells during draught. Dopdi brings fore the social injustice;

"Surja Sahu arranged with Biddhibabu to dig out two tube wells and three wells within the compound of his two houses. No water anywhere, drought in Birbhum. Unlimited water in Surja Sahu's house as clear as a crow's eye. Others needed to take water from canal tax. The untouchable do not get water" (Spivak, 1997, p. 28). The capillary power instead of ensuring the constitutionally inscribed rights and distributing the natural resources equally helps to push the hunger driven populations to the margin and ultimately to the jungle. The scaring social injustice Dopdi unfolds before she is involved in killing Surja Sahu, "His mouth water when he looked at me, I'll put out his eyes" and she adds, "Dulna's great grandfather took a bit of paddy from him and I still give him free labour to repay that debt" (Spivak, 1997, p. 30). This narrative graphically projects the insecurity of the life of low class populations but as in sovereign time the power is centralized to protect the handful ones.

"Dulna and Dopdi went underground for a long time in a *Neanderthal darkness*. The Special Forces, attempting to pierce the dark by an armed search" (Spivak 20), decries the syndicate of elite and authority to outlaw the voiceless people. The 'zoopolitics' of the authority after issuing the search warrant by pushing the hungry Dulna and Dopdi like people into "*Neanderthal darkness*" infers the process of bestialization that Agamben links with the modern 'werewolf,' socially exiled figure, here the subalterns of Birbhum epitomize the werewolf- a form of life in which the body of human beings comes under political subject and object. Dukhiram an spy belonging to Santals community "gets a knife in the neck before he can claim the reward for Dulna's capture" (Spivak, 1997. p. 24), because he is the objectified denizen to reach to the fugitive residing in the jungle after the assassination of Surja Sahu. Dukhiram is one of the representatives to bear 'bare life.' Markedly his killing or the objectification despite his being an espionage against the Naxalites in Birbhum, magnetizes the issue how the State undervalues poor's life. Kennedy also has an acumen over this state's strategy to outlaw the subaltern and their killing in extra judicial inquiry, "The state took tactics to offer financial and social security to the non-loyal members to betray the comrades and help security forces (Kennedy and Purushottam, 2012).

Dixit genealogically makes the surgical analysis of the rise of peasants' movement in India. He presumably regards that the age long oppression of the landless peasants and casual farmworkers is the prime cause of such struggle and yet the Indian Government considers it as a "law and order problem" (Dixit p. 22) instead of addressing the problem. Police were "empowered to combat Naxals" so that there is the issue of warrant and declaration of head price. Dixit observes government steps, "in spite of the government's muscle power and legal teeth the Naxal movement has continued to spread its base because the rural and oppressed identify with its ideology" (Dixit p. 23).

The narrative of Musai Tudu who is terrorized by the Sahib (Indian authority) before and after Dopdi goes underground, "If they catch you (Dopdi), the village, our huts... they will burn again (Spivak p. 28). "Burn again" signals the recurring military operations over the domicile and life of the subalterns to subject them to social injustice and their frequent resistance subscribes Foucault's where there is power, there is resistance and power emits from everywhere. Further, this state led atrocity draws into Mbembe's deathworld or living dead position of the socially ostracized population who are unluckily the superstees of state borne injustice as Agamben found in Auschwitz. The extant class and caste hierarchy and its byproduct racial caste based injustice epitomizes 'internal racism' (Balibar p. 46) and division among people and primarily, "the Indian government under Pt. Nehru represented in many respects a continuation of British attitudes both in form and in substance (Das, 2001, p. 7).

The ambit of the story rotates around Dopdi's narration. After getting warranted she is also in her hideout in *the Jharkhani jungle* which is under the panopticon of state machinery who uses Somai and Budhna to extract the hideout of the rebel dislocated from villages. After leaving her village, "Dopdi was proceeding slowly, with some rice knotted into her belt Mushai Tudu's wife had cooked her some. She does so occasionally. When the rice is cold, Dopdi knots it into her waistcloth and walks slowly. As she walked, she picked out and killed lice in her hair" (Spivak p. 33). This passage dramatizes the poverty inflected precarious life of Dopdi whose head price has been declared there and she is under state panopticon, a biopolitical technology to tame the people. "Footsteps at her back" (p. 33), indicates that she is being followed and finally "apprehended"(p. 33) by the army led by Surja Sahu's brother, Rotani Sahu. Throughout night she faces the gang (armed personnel) rape, state sponsored violence. Put in other words her body turns to be the site of state violence, "She feels her arms and legs still tied to the four posts. Something sticky under her ass and waist.... She senses that her vagina is still bleeding and her breasts are bitten raw, the nipples torn" (Spivak, 1997 pp. 34-35), mirrors the atrocity in Nazi concentration camp. Dopdi witnesses the medieval brutal violence on her body which also epitomizes Robert-François Damien's execution after his regicide attempt in France. Unlike French Damien she is not encountered in order for making her a signpost to explore the hideouts of other rebels.

The custodial camp where Dopdi is sieged, mangled and raped physically equals her to modern *homo sacer* or the *muselmann*. To Agamben 'camp' is the site where the captives are placed outside the judiciary. Insofar as, state of exception is normalized under punitive law which justifies that "there is no escape from power into freedom" (Taylor 1986, p. 70). Thereby the captives go without any right to normal judicial

access. They are just manipulated and incarcerated there. *The Jharkhani Jungle* is the absolute paragon of Nazi camp where the army operation stands for Nazi's brutal inhumanity. So, the camp is "the most absolute biopolitical space ever to have been realized in which power confronts nothing but pure life, without any mediation. This is why the camp is very paradigm of political space at the point of which politics became biopolitics and homosacer is virtually confused with the citizen" (Agamben 1998, p.171). While "prison law only constitutes a particular sphere of penal law and is not outside the normal order, the judicial constellation that guides the camp is ... martial law and the state of siege". (p. 20). The state of siege refers to total coercion over the prisoners. Obviously, the "mangled breasts, bitten nipples and bleeding vagina unconsciously lead Dopadi to challenge Senanayak to put her to death beyond the traumatized life of necropolitics, thanatos. In this context, Agamben's '*muselmann*' derogatory word for the Jews inmates of camp, used by Nazi exemplifies the state of siege where by the judicial prosecution is beyond imagination. The emaciated and starving captives of Nazi concentration camps resigned to their death due to inhuman torture turns them unresponsive to their milieu.

The events of the disrobing and rape of Dopdi along with rampant murder of Dulna whose cremation was denied illustrates the living death life in Mahasweta's story. It equates to the disrobing of mythical Draupadi in the *Mahabharata*. In both of the cases the female and the poor, devoid of agency, are stripped of their dignity and rights (*biós*) which is the iconic epithet of state borne bioviolence to turn them into bare life of *homo sacer*. At the end, Dopadi, undergoes the inclusive exclusion, with her staggering body out of pain and maimed lips spits the bloody gob to Senanayak and challenges him to *kounter* (encounter killing) her. Literally, though unarmed and bare she is, she resists the state authority which counters atrocity and shows the power of the poor. And yet, she seems bold enough not surprisingly to embody with *thanatos*, death which the discriminatory state imposes on the subalterns if failed to hegemonize them. The ultimate expression of sovereignty resides to a large degree, in the power and the capacity to dictate who may live and who must die (Mbembe, 2019) that has been challenged by Dopdi even at her final hour.

Conclusion

Dopdi's Bare Life

Known that jungle is the enclosure where the beasts rule which is destined to Dopadi's team. The inference is that they are assigned a bestial life there, i.e. the ripping off of speaking life (*biós*). Addition to it the eagle eye surveillance to exert sovereign power over them replicates the Nazi's camp in Mahasweta's story where

Dopdi witnesses traumatic torture, gang rape and Dulna's extermination which directly reminds Agambenian *homo sacer* whom anybody may harm with impunity. Hence, the *dalits* in Draupadi turn to be the *homo sacer* whose legal security is withdrawn. and yet "Dopdi pushes Senanayak with her mangled breasts" (Spivak, 1997, pp. 36-37), which exposes power's emission from below (Lynch, 2011, p. 22) to mark the existence of humanity. Even though there is suspension of law to promote the elite life and her intrinsic resistance galvanizes her fearless attempts to face death at the cost of dignified life. Indeed, it is the aboriginal iconic resistance which demands for the speaking life (*biós*). Senanayak, repressive agent of sovereign power attempts to clad Dopdi's nude body after his induced gang rape ironically mocks on the attributes of welfarism. Anyway, his attempt to clothe her uncovers an *alibi* or a red herring to hide the constituted *necropolitical* vicinity imposed on Dopdi. Notably the bad weather biopolitics in Birbhum India turns into *thanatopolitics* by pushing the *dalits* away to the outskirts of the city to oblige them go with bestial life.

To sum up, the killing of Surja Sahu by Dopdi's comrade team invites their exile from their bios and their werewolf life in jungle. Mainly, her physical nude body metaphorically signals the political nude body without social security. And more the cordon and encounter in *Jharkhani Jungle* and the declaration of the head price of Dopdi strikingly resonates the regime's biopolitical racism, here caste disparity and exclusion before lynching the subalterns which is the '*homo sacer*' embodiment in Draupadi. Lastly, this paper succeeds in highlighting the repressive sabotage of the dalits in Jharkhani jungle which is a symbolic death zone where Dulna and dopdi seek life. The captured life and exertion of necropolitical technology of power over them also illumines dehumanization, injustice and absolute bare life of subaltern *homo sacer*.

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