



Article History

Michael K's Zoological Life in Coetzee's *Life and Times of Michael K*: An Agambenian Insight

-Pradip Sharma

Associate Professor

Abstract

This paper explores Michael K's zoomorphic life in *The Life and Times of Michael K*. Zeroing in on J.M. Coetzee's novel, I argue that K's relegation to creaturely life permeated by the colonial regime substantiates Giorgio Agamben's 'bare life,' life subjected to suffering and injustice. K, a socially excluded man suffers in riot run Cape Town. His preference to cave life verifies his zoological life which sharply ridicules Foucauldian claim of life proliferating biopolitical governmentality. Rather the socio-political injustice K witnesses problematizes Agamben's analytics of homo sacer, a liminal human figure pushed away from the socio-political security. Thus, linking the liminal life of K with homo sacer, this article examines his animalized life (zoé) when he witnesses the ripping off his political life (biós) during the civil war. The declaration of emergency, intimidation, and forced labor camp exercised by the state offers him docile and bestialized life undistinguished from biós and zoé. This article discusses on how overarching biosovereign power subjects K to embody precarity and outlawry that begets him a bare life. Finally, it creates an academic avenue in *Life and Times of Michael K* to make a biopolitical discourse in humanities.

Keywords: *apartheid, homo sacer, zoomorphic life, sovereign ban, bios, and zoé*

Introduction

Compelled to live in an unventilated accommodation, dropsy ridden Anna K, housemaid of a white family feels herself a "toad" (6) in J.M Coetzee's *Life and Times of Michael K*, henceforth *LTMK*. She is not attended by the doctors and finally dies in the hospital. The army during coercion calls Michael K a monkey who lives on locusts, flies and ants (121). He also admits

consuming a lizard to drive his hunger (117), and his embodiments of the insects (182) overtly zoom in his zoomorphic life endowed by colonial regime. His freedom snatched life produced by the state of exception succinctly triggers his creaturely life. More precisely, his life entails the annals of how state power reduces one to bare life by exercising the processes of ostracism i.e., marginalization and deprivation from legal protection in South Africa.

This article debates on how overarching biosovereign power subjects Michael K to embody precarity and outlawry that begets him a bare life. It also investigates K's embodiment of Agamben's *homo sacer* that Coetzee problematizes through the description of his forced labor camps, incarceration, and outlawed biological existence in the cave. To Jana Králová "a *homo sacer*," has "life unprotected by law and exposed to death" (238), who is the socio-politically excluded figure. K's vulnerable natural life in the cave and skeleton body feature his exposure to death. It illumines his ever subjected life to the power since he has been made an object of politics of rebel and the regime. K's confinement in working, eating, and sleeping also smears with sovereign ban in the guise of emergency declaration feature his *oikos*. From his Huis Norenius, boarding for unfortunate children to malnourished life of K in Prince Albert heightens his domesticated biological existence (*oikos*) that is consigned to animal. It illustrates his life beyond law's protection consigned to the *homo sacer* in apartheid regime.

Building idea on *oikos* imposed characters in Coetzee, Catherine Mills looks into the saturated life of Africans in the camp, and however, she gropes the beacon of hope when K returns Cape Town amid the curfew forgetting the racial historicity. Her focus nevertheless lies in the breach of the law to retain its subjects in biopolitical paradigm of apartheid regime (178). K, one of the colonized representatives, bears the lethal effect of social exclusion in colonial regime that lets his zoomorphic life. Coetzee posits K "above and beneath classification" (151) who is kept aside beyond the administrative and humanitarian categories generally it occurs to the prisoners (Buelens and Hoens157). The medics in *LTMK* comments on K's skeleton body, living like a parasite, the obscurest of the obscure... (143), as if he is from Dachu, Nazi Camp (146). It proves how the state is marginalizing him as if he is the modern *homo sacer* in the classical Roman sense.

Coetzee's *LTMK* dissects the deliberate bestialization of K, from "colored community" (41). His young age in orphanage, forced labor, and his mother, Anna K breeds four children from unnamed father, depict how their bodies have been a means of violence. Her domestic chores at White men's home and her uncured dropsy buttress her laboring life like an animal. Precisely, the Ks' outlawry and vulnerable life exposed to death and extra-

judicial torture undeniably alludes Agamben's *homo sacer*, a Roman human perennially stranded between human and non-human existence. The Ks' exemption from political security and lacking of agency invites sexual, medical, political, and physical violence over them which underpins their precarious life prone to be 'harmed with impunity' (*Homo Sacer* 72). Surprisingly, it is not deemed homicide either, an extra-judicial affair.

The civil war brings unexpected adversity in the Ks' life. While escaping from Cape Town en route to Prince Albert on the way she dies. Bereaved K researches there traversing state laid bars to lead a primitive cave life. Meantime, he is threatened and finally, gets arrested. In this way, Coetzee projects K's life beset by catch-22 ambience and insurgency to problematize the racial disparity and state paternalism. The Ks' un/protected life calls upon Michael Foucault's racial biopolitics based on segregation extended by Agamben in *Homo Sacer*. Hitting the nail on the head of democracy that implicitly launches the necropolitics (awe inducing ambience), Coetzee shows how the urge of K for happy life has been ripped off.

This article probes into K's zoomorphic life produced and permeated by the ostracizing policy of the colonizer. In doing so, it aims to explore the underbelly of the regime that why and how it ostracizes certain group of population. It examines the political violence over the natural life of K. Because he has been treated as a vagrant, *homo sacer*, socio-politically excluded figure whom anybody may harm with impunity. After observing his injustice led life unprotected by law that lets him pursue merely a biological life, this article borrows post Foucauldian biopolitics of Giorgio Agamben for the textual analysis because the outlawry borne by K resembles the *homo sacer*, the hero of Agamben who gets inclusively excluded from the society to lead a zoological life. In sum, K's precarious life beyond legal protection complies with Agamben's biopolitical analysis shall be the aim of this article to explore.

Delving into the Past Studies

Michel Foucault explicitly claims the life proliferating activity of biopolitics and state racism in his lectures at Collège de France. Brooding over his positive to destructive biopolitical swings which Maria Muble sums up "insurmountable oscillation between productive relation of politics and life and another tragic one" (78). His exegesis of biopolitical domain of overarching control over life in *Society Must Be Defended* and *History of Sexuality* have been taken as references of state racism by Ann Laura Stoler. Therefore, she takes pain in bringing racial exegesis in him. She alludes *History of Sexuality* volume one and claims that "it is not a book about racism," its succinct elaboration of biopolitics shows "how a discourse of

sexuality articulates and eventually incorporates a racist logic in European eugenics and blood of the nobles” (22). Similarly, Veronica A. Blackburn explores Foucault’s reading of Nazism and Stalinism as: “an apartheid rhetoric of degeneracy mobilized state racism to silence dissent and to consolidate control (5). Blackburn points out the destructive biopolitics that Foucault alludes through the two murderous states in Europe that used racism to defend them from biotic danger.

Similarly, Muble sums up Agambenian concept biopolitics giving it the thanatopolitical twist envisioned by Foucault when he talks of state racism. She confirms “Agamben links the notion of life defined through death to the biopolitical paradigm, i.e., to bare life (*zoē*), a life always already subjected to power... biopolitical techniques” (82). Muble aims at the destructive exegesis of biopolitics in Agamben which he justifies via a Roman figure, *homo sacer* exiled from the city by virtue. Escorting to Muble, Johana Semler also focuses on Agamben’s projection of dire state of modern people because, the state of exception has become a general state of being when Agamben remaps the western politics (6).

Gert Buelens and Dominiek Hoens reflect on the meek and exposed to death life of K who is “...susceptible to the accident of a chance encounter” (158). They brood on the risk of K which is ever viable as he is not protected by law. With different tonality, Jihad Jaafar Waham, and Wan Mazlini Othman (2020) clutch the resistance of apartheid through the fortitude of the characters in “The Idea of Resistance by South Africans through the Fictional Characters in *The Heart of The Country* (1977), and *LTMK* (1983). They contend that the apartheid as a policy exercised by the colonialist to deny local people’s right and authorize segregation over them. More importantly, they add, the colonizer did it for their safeguard and retaining their superiority over the locals (168). They appreciate Buddha minded cool K who protests apartheid by enduring it.

Additionally interrogating upon the silence of K as an ethico-political aporia, Duncan McColl Chesney delves into the structural lacuna of apartheid politics and Michael K to mention a few. While peeking into K’s harelip, inability to cure and drive his mother safely to home, frequent humiliation and intimidation he endures, Chesney not only marks his marginal position but also likens him to a voiceless animal which he affiliates with a mole in the end of the novel. Moreover she regards silence and endurance as the tool to resist tyranny (310).

Well, Ismail Avcu in his postcolonial reading of the Coetzee’s novel notes the structurally silenced K and Anna K with their physical hamartia, harelip and sickness respectively. He highlights their lack of agency and the

stereotyping South African governmentality that deliberately pushes them to the world of uncertainty, thanatopolitics so that they would appear similar to Agamben's *homo sacer* who is ever ostracized with the dissolved identity (110).

From The same plane, Nadine Gordimer comments the docile characters piled up in Coetzee's *oeuvre* who have enormous fortitude but not the energy to defy the wrongs imposed upon them. Meantime she adores the gardening of K who preserves the fertility of the earth for human salvation during crisis (let it be political) (Mills77). From Foucauldian lens their inactivity may infer their docile life ever subjected to power. Despite rejecting his inactivity in protesting social injustice, Gordimer marks his gardening as a symbolic tool to defy the ongoing war in South Africa, however. In her own words, "Beyond all creeds and moralities, this work of art asserts, there is only one: to keep the earth alive, and only one salvation, the survival that comes from her. Gordimer rejects K's rejection of politics in favor of his vocation as a gardener. She sees in K's dedication to gardening a rejection of political action or active participation in the ongoing war" (qtd. in Neimneh and Muhaidat 13). What Gordimer loves of K is his bond with earth and his activity in growing seeds for survival despite his disinterest in ongoing politics.

In the discussion above the critiques mainly center on the postcolonial othering, ecocritical reading, silenced, and docile characters, voicelessness, ethical aporia, and racial segregation as a part of apartheid policy. So, my issue of bestialized life of K, who till the end of the novel remains outlawed, voiceless, and a street man living on the charity as if he replicates a pet in South African biopolitics problematizes the exertion of power over K and the violence he bears in his bare life. Therefore, it deserves a room for Agambenian biopolitical insight as a tool to make academic discourse in Coetzee.

Methodology and Theoretical Framework

To substantiate the creaturely life manufactured by South African apartheid politics in Coetzee's *LTMK* Agamben's biopolitical argument in *Homo Sacer* gives an adequate space. Therefore, to critically analyze the textual evidences, I designate Agamben's bare life for the fact that he argues how the regime animalizes people by ripping off the fundamental rights through his protagonist, *homo sacer* irrespective to its modern democratic avatar in *Homo Sacer: Sovereign Power and Bare Life*. Precisely, he examines the state politics which Foucault claims as biopolitics "taking control of life and the biological processes... to ensure that they are not disciplined but regularized" (*Society Must Be Defended* 246-247). Foucault never overtly

valorizes biopolitics as a “seamless system” that cares life but escapes from it letting it go to the thanatopolitics” (Haines, 179), death orientation. Here, Foucault points to the sovereign’s right of death over people (241) that has slightly been penetrated by biopower which does not hold power to stop people from turning out to be the *homo sacer*, (*Homo Sacer*111), an outcast whose active rights (socio-political) are ripped off.

Having observed the disguised form of biopower, Agamben’s postulates biopolitics as death-driven (*thanatopolitics*) that massively intervenes the life processes to foster the bare life; life torn between mere biological existence (*zoé*) and politically qualified life (*biós*). He draws it from Foucault who states: “the modern state can scarcely function without becoming involved with racism at some point...defined by biopolitics” (*Society Must Be Defended* 254). Indeed, he elucidates the crisis of modern politics that purposefully designs and bars life. This aspect of modern nation /state Agamben also analyses in relation to the regime and the bare life, accused to be the *homo sacer*.

To Agamben the bare life elucidates the hidden motifs of modern western regimes irrespective to their political orientation, either left or right. To fortify his argument he gets recourse to German and Swedish jurists; Carl Schmitt and Herbert Tingstern who postulate that the sovereign has "an exceptionally broad regulatory power" (*State of Exception* 7) who can revoke the constitution and normalize the sovereign ban. Pursuing their claim Agamben remarks that the sovereign declares the law's suspension that Schmitt encodes as: "Sovereign is he who decides on the state of exception" (*Homo Sacer* 11). Here, Agamben adds that sovereign is not necessarily to be the heir of the monarch but anyone who holds power. Schmitt presumes that any legal order relies on the suspension of law because "there is no norm that is applicable in chaos" (*Homo Sacer* 130). Implicitly, he underpins sovereign's hidden motive to declare the state of emergency so that he would suspend the law as his prerogative. It ultimately excludes the public from their rights which Agamben calls the state of *zoé* that features bestial life not *biós*. To justify the absolutist regime of modern western politics Agamben illustrates Nazism which is not only an historical anomaly but by virtue the kernel of western politics. He contends that this extra legal practice has been extended beyond the camp. The sovereign's unmediated discretionary power, which retains the public under suspension of law, has been an integral part of modern democracy, Agamben contends.

Building argument on sovereign's discretionary privilege, Agamben argues that we are not only the *homo sacer*, an obscure figure inclusively excluded from social and legal protection but a *de jure* witness of bare life

(*superstes*). “We are all,” claims Agamben, “virtually *homines sacri*” (115) who confronts the discretionary power of the sovereign and gets outlawed. Unfortunately, he perennially lives under the suspension of law which is the corollary of the state of exception. Then his precarious life passes through intimidation, banishment, incarceration, and eventually, the death penalty. Focusing on this fact, Agamben contends that the state of exception has increasingly become the norms of the western regimes which is the reemergence of the life taking sovereign power in the guise of liberalism. That is why, Agamben contends that the Nazi camps are the “paradigm” of contemporary life, “the hidden matrix and nomos of the political space in which we are still living.” (*Homo Sacer* 166). His observation of modern politics in Europe including the North America that exemplifies the rampant violation of public rights which marks the outlawry of the vast majority of people as borne by the *homo sacer* in the Nazi camps. In sum, Agamben contends that camp is the constitution of the sovereign to retain life in the threshold of living and non-living. The fact leads to the full-fledged dreadful exercise of state of exception to strip the legal state of the citizens which eventually converts them into the *homo sacer*.

Discussion and Results: Michael K’s Politics Induced Creaturely Life

Since his birth Michael K, harelip child with his gaping nose lives a deadening life. His mother, Anna K an ignored maid of the Buhrmanns (White family) in Sea Point, Cape Town never gives him the account of his father but leaves him at Huis Norenius, a state run boarding school for ‘unfortunate’ children. The burglars loot his belongings leaving him with broken thumb and ribs with impunity (*LTMK* 2). Mentioned accounts, problematize the fact of instrumentalization of the native’s body which epitomizes Agamben’s tonality of the bare physical existence of K without having any family history, let alone his social position. Amid the growing riot Anna suffers from dropsy which causes her to cut down work hours and falls bedridden. Depicting her misery Coetzee comments: “Then the dropsy had set in. The Buhrmanns kept her on to do the cooking, cut her pay by a third, and hired a younger woman for the housework. The dropsy grew worse. For weeks before entering hospital she had been bedridden, unable to work. She lived in dread of the end of the Buhrmanns’ charity” (*LTMK* 3). Since eight years from nine am to 8 pm as a housemaid Anna K works for the Buhrmanns who represent the white authority in Cape Town. When she falls sick without making her treatment, they hire another work maid. This unjust social structure of instrumentalizing the only the able body and letting it die solidifies Foucauldian biopolitical regime that makes people live and lets die. Ironically it mirrors the statecraft of the uncaring regime similar to the life taking sovereign power, which as per

Foucault, replaced by biopower life promoting one in 18th century (*History of Sexuality* 140).

Anna K remains unattended by the nurse at the Somerset hospital too. Her misery there Coetzee depicts: “She had spent five days lying in a corridor among scores of victims... neglected by nurses when there were young men dying spectacular deaths all about” (*LTMK* 2). Mentioned extract shows the abject body of the patients lying and dying in the hospital uncared by the medics. Therefore, Anna calls the hospital a “purgatory” (*LTMK* 2) with a religious tone of inescapability of torture. Indeed, South Africa stands itself for purgatory for the colonized denizens which denotes their ever transitional position. Exactly, Agamben’s *homo sacer* passes through this transitional phase when he encounters the inclusion in the state functioning in order to be excluded. K recalls Anna’s social death¹ who was uncared when she grows old and sick (136) to buttress her bare life, alienated from social security. Further, to substantiate it, Anna’s enrollment in the hospital and her death because of the recklessness of the medics stands as a signpost of her bare life attributed by the apartheid regime. More significantly, her cremation without letting her son, K know, nor the medics are indicted of homicide. This refers to the fact of the excluded and marginalized bodies exposed to death whom anybody may harm as in Agambenian *Homo Sacer*. Rather it subscribes Foucault’s state racism that entails expulsion, othering, intimidation and killing for safeguarding the fittest group of populations that is in power.

Eventually, fed up with the slum life she leaves Cape Town without route permit² but dies in a hospital *en route* to Prince Albert. Neimneh also traces this South African historical banal apartheid policy pointing to the state sanctioned life of K as he fails to receive the travel permit but witnesses the sovereign ban via unlimited curfews, checkpoints and his arrests (222). K does not deserve road permit because of his being secondary position there so that the police pick him up and assign the railway track job detaining him in the labor camp which replicates the force labour camps built by English colonizer at the time of Boar War (1899-1902) to receive help from the homeless

¹ Sociologist Orlando Patterson points to a condition when a person is treated as if he/she is less than human. The social exclusion, disgracing, marginalization, stereotyping, and stigmatization contribute to the social death which blur one’s identity and make him/her non-person which is Agambenian *homo sacer* also (see in Králová).

² Mahdi Teimouri mentions that state permits during apartheid in South Africa. To impede arbitrary outing of the blacks curfews and camps are enforced. For the government feels it easy to enforce the state of emergency and camp as a solution of dispersal of people. Further imposition of spatial restrictions (check points, dilatory issuance of travel permits, and camps) which equate with Agamben’s sovereign ban and birth of camp (31).

vagrant against the mutiny forces (224).

Traversing many administrative and geographical ordeals including the labour camps that leaves skeleton and bone(101) on his body, K reaches Prince Albert. As he feels confinement imposed by Visagie's grandson, he starts living in a burrow. He finds affinity with soil when he grows pumpkin. His domestic life, *oikos* falls apart when the army vandalize his farming and arrest him, they indict him as the arsonist, an escapee from labour camp who supplies food to the rebel (*LTMK*131). In Foucauldian biopolitical state racism features stereotyping and othering let alone the sabotage. "CM-40-NFA" (41) in the indictment register of the army illumines K's social death as a nomad with no fixed accommodation or asset who belongs to colored community. K's indictment and reentry in the labor camp ironically epitomize racism as well as Agamben's camp for the Jews and other. The camp is not to foster the life of the homeless nomads as claimed by the regime but to extract their cheap labor. It promotes docile life which Foucault terms as *homo oeconomicus* an economic man (*Birth of Biopolitics* 225) who induces productivity. The training and exercise in the camps aim at producing the docile body which is efficacious and productive which Foucault counts as: "the object of a collective and useful appropriation" (*Discipline and Punishment* 109), the asset of society not personal.

The social hierarchization cultivates racial superiority which arrives at the point of social exclusion. K's first and second arrests function as the signposts of Agamben's *homo sacer* in terms of the inclusion of his *zoé* simple natural life in *polis* (statecrafts of city life) that ensures *biós*, life with citizenry rights, aka active rights. *Zoé* ascribes *oikos*, private life or the undisturbed space where the *homo sacer* receives unhindered passive rights, viz. sleeping eating, resting and re/producing. Notably, the case of K conforms Agamben's correction of Foucault that modern politics does not necessarily proliferate life activities, however, it pervasively affects the life of people by blurring the demarcation between *zoé* and *biós*. The vandalization of agro-based cave life i.e. *oikos* of K underpins the rupture of political inclusion of *zoé* in the *polis* ensuring the *biós*: welfarism. Rather it minutes the sovereign ban which Agamben states:

exception everywhere becomes the rule, the realm of bare life-which is originally situated at the margins of the political order-gradually begins to coincide with the political realm, and exclusion and inclusion, outside and inside, *bios* and *zoé* , right and fact, enter into a zone of irreducible indistinction. ... When its borders begin to be blurred, the bare life that dwelt there frees itself in the city and becomes both subject and object of the conflicts of the political

order...(*Homo Sacer* 9)

Mentioned extract manifests the indistinction between *zoé* and *biós* for the fact of state's interference of the *oikos* which Foucault also endorses through his claim of the regulation of demographic features of human beings in biopolitics. More precisely, the normalization of the exception as the norms of the regime just like in apartheid regime of South Africa further exemplifies the pervasive control of the regime and the control over *oikos* of K.

Conclusion

The natural life of Anna K and Michael K in an unventilated accommodation prompts their animal life. The carelessness of the medics in the hospital and irresponsible personnel's at the railways symbolize that the Ks are subject to violence. Thus, they bear bare life who endure perennial socio-political violence. Notably, K's mere physical life in the cave of Prince Albert confined in *oikos* gets blurred by the apartheid politics of the colonial regime. Unfortunately, his unwarranted arrest valorizes his becoming of subject to war law to be nudged to bestialization during African civil war. Moreover, K's uncared bony body exploited in the labor camp marks his animalized position.

In sum, Anna K and Michael K seem subject to the power and they liken to Agamben's *homo sacer*: condemned to be shunned, ignored, and lead a life of violence. Their docile life precisely brings similarity to Agamben's *Muselmann*, an inmate who witnesses the atrocity in Nazi camps bearing the precarious life. The medics comments on K's obscurest skeleton body as if he is from Nazi Camps accentuates his uncared and unprotected life that is akin to animal. Put differently, appropriating *Muselmann* notion in Coetzee's novel the mother and the son are the South African *Muselmans* who witness the socio-political injustice, along with ripped off citizenry brewed by apartheid. So, they are the biopolitical bodies produced by apartheid governmentality, an enmeshed form of state apparatuses. Their marginalized position and their bodies highlight the testimonies of the juridico-political injustice of the apartheid. Further, K's obligation to live in the cave after being ripped off the civic rights signals zoomorphic life manufactured by the socio-politics of South Africa. Finally, his relegation to creaturely life and massive endurance of the violence also signify that he is as speechless as the animal unguarded by law.

Acknowledgements

I highly acknowledge University Grant Commission, Nepal for granting me PhD fellowship. I owe to Professor Ananda Sharma whose scholarly acumen has been a panacea for me in writing this article. I am also grateful to the unknown reviewers whose suggestions helped to shape this

article.

Works Cited

- Agamben, Giorgio. *Homo Sacer: Sovereign Power and Bare Life*. Translated by David Heller-Roazen, Stanford University press, 1998.
- . *State of Exception*. Translated by Kevin Attell, University of Chicago Press, 2005.
- Avcu, İsmail. "Dissolved State and Identity in John Maxwell Coetzee's *Life and Times of Michael K* within the Scope of the Postcolonial Other." *IDEAS: Journal of English Literary Studies*, vol. 2, no. 2, 2022, pp. 106–124.
- Blackbourn, Veronica A. *The Beloved and the Other Monsters: Biopolitics and the Rhetoric Of Reconciliation in Post-1994 South African Literature*. 2010. Queen's University, PhD dissertation.
- Borbor, Taraneh. *Towards a New Geographical Consciousness: A Study of Place in the Novels of V. S. Naipaul and J. M Coetzee*. 2010. University of Sussex, DPhil thesis.
- Buelens, Gert and Dominiek Hoens. "Above and Beneath Classification: *Bartleby*, *Life and Times of Michael K*, and Syntagmatic Participation." *Diacritics*, Vol. 37, no. 2/3, 2007, pp. 157-170. *JSTOR*, <https://www.jstor.org/stable/20204170>
- Chesney, Duncan McColl. "Towards an Ethics of Silence." *Criticism*, vol.49, no. 3 2007, pp. 307-325, *JSTOR*, <https://www.jstor.org/stable/23130899>.
- Coetzee, J.M. *Life and Times of Michael K*. Vintage Book, 2004. Foucault, Michel. *Society Must Be Defended*. Translated by David Macey and edited by A.I. Davidson, Picador, 1997.
- . *The Will to Knowledge: History of Sexuality*. Translated by Robert Hurley, Penguin Books, 1998.
- Gržinic, Marina. "From Biopolitics to Necropolitics." *YouTube*, uploaded by Moderna Musset, 16 Nov. 2018, www.YouTube.com/watch?v=cE0aq_UE7JQ.
- Haines, Christina P., "The Impersonal is Political: Adrienne Rich's *The Dream of a Common Language*, Feminism, and the Art of Biopolitics." *Cultural Critique*, vol. 96, 2017, pp. 178-215. *JSTOR*, <https://www.jstor.org/stable/10.5749/culturalcritique.96.2017.0178>
- Králová, Jana. "What is Social Death?" *Contemporary Social Science*, vol.10, no.3, pp. 235- 248. <http://dx.doi.org/10.1080/21582041.2015.1114407>
- Mills, Catherine. "Life Beyond Law: Biopolitics, Law and Futurity in

- Coetzee's *Life and Times of Michael K.*" *Griffith's Law Review*, 15 (1), 2006, pp. 177-195. <https://doi.org/10.1080/10383441.2006.10854570>
- Muble, Maria. "A Genealogy of Biopolitics: The Notion of Life in Canguilhem and Foucault." *The Government of Life: Foucault, Biopolitics and Liberalism*, edited by Vanessa Lemm and Miguel Vatter, Fordham UP, 2014, pp. 77-124.
- Neimneh, Shadi. *J. M. Coetzee's Postmodern Corpus: Bodies/Texts, History, and Politics in The Apartheid Novels, 1974- 1990*. 2011. University of Oklahoma, PhD dissertation.
- Neimneh, Shadi and Fatima Muhaidat. "The Ecological Thought of J. M. Coetzee: The Case of *Life and Times of Michael K.*" *Studies in Literature and Language*, vol. 4, no. 1, 2012, pp. 12-19. <https://doi.org/10.3968/j.sll.1923156320120401.1700>
- Semler Johana. *Bare Life and Metamorphic Being: Nazi Propaganda, Agamben, Coetzee, and Kafka*. 2012. University of Chicago, PhD dissertation.
- Stoler, Ann Laura. *Race and the Education of Desire: Foucault's History of Sexuality and the Colonial Order of Things*. Duke UP, 1995.
- Teimouri, Mahdi. "Place and the Politics of Space in J.M.Coetzee's *Life and Times of Michael K.*" *The Southeast Asian Journal of English Language Studies*, vol. 22, no.1, 2021, pp.29- 38.
- Waham, Jihad Jaafar and Wan Mazlini Othman. "The Idea of Resistance by South Africans through the Fictional Characters in *The Heart of The Country* (1977), and *Life and Times of Michael K* (1983) *International Journal of Research and Innovation in Social Science*, vol.3, no. 8, 2019, pp. 1 68-173.