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Hegemony and Resistance: A Foucauldian Discourse Analysis of Daniyal Mueenuddin's Selected Short Stories *In Other Rooms, Other Wonders*

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Abstract

This study examines the dynamics of power, hegemony, and resistance in the context of a few short stories from Daniyal Mueenuddin's collection *In Other Rooms, Other Wonders* by using the framework of discourse analysis developed by Michel Foucault. Characters like K.K. Harouni and his family, who stand for the institutional and symbolic facets of power and hegemony, are used to illustrate how the upper-class manifests power and regulates authority. The stories of disadvantaged individuals, on the other hand, such as male servants like Rezak and Nawabdin Electrician and lower-class women like Saleema and Husna, are examined in terms of how they respond to the authority that is placed upon them, whether via acceptance or resistance. The study explores the desire for dominance in humans, showing how people and organizations attempt to establish authority not to benefit humanity but rather to repress and control using a variety of strategies such as discourse, power, knowledge, and even the seductive attraction of love. Understanding the complicated interactions between people in positions of power and those who aim to subjugate requires an appreciation of Foucault's worldview, which holds that power is ubiquitous and normalizing within society. Mueenuddin's narratives reflect conventional power dynamics by emphasizing the experiences and responses of lower-class characters. This approach also highlights the complex nature of subjugation, encompassing the influence of male patriarchy and the complicity of affluent women in the continuation of oppression. The study contends that Mueenuddin subtly critiques power dynamics by emphasizing the complex ways in which people negotiate environments of resistance and power via the passive presence of K.K. Harouni. Hence, this research adds to the larger conversation on power dynamics in literature. Key Words: Power, Hegemony, Resistance, Discourse, Discursive Practices.

INTRODUCTION

This study aims to explore the selected short stories from the collection of Mueenuddin's *In Other Rooms, Other Wonders* under Foucault's discourse analysis of power and hegemony regulation through the influential class of society. It also aims to analyze main characters' response (resistance or acceptance) in the form of these discursive practices in selected stories i.e. Nawabdin Electrician, Saleema, *In Other Rooms* *Other Wonders*, and *A Spoiled Man*. Characters like K.K. Harouni, his wife, daughters, son and daughter in law of

K.K. Harouni and policemen are the representations of institution of power as well as the symbols of power and hegemony. On the other hand, the marginalized lower-class women like Saleema, Husna, and some male servants like Rezak and Nawabdin Electrician are the representations of resistance or acceptance of power in the context of Foucault's discourse analysis of power (Mueenuddin, 2010).

The wish to rule is inbred in human beings. In every society, there are some individuals who want to achieve ruling authority on others through discursive or political actions. The real intention of every institution, individual or association behind getting power is not to serve humanity but to suppress them through act of authority and overpower them through punishment. They use low-ranking mechanisms like knowledge, power, discourse and even magical web of love. By regulating power these institutions of power try to subordinate their inferiors. Michel Foucault, a famous philosopher, talks a lot about power in society. Foucault (1975) states in his book *Discipline and Punish: The Birth of the Prison* that power is now controlling people by normalizing it in society. Opposition/resistance to power has to be done from inside the power structure because power is all-inclusive unit, and nobody can act out of it. He says power is not just about big leaders or institutions having control. It is everywhere, even in everyday interactions. Foucault sees power working through discipline and surveillance, like rules and watching people to make sure they follow them. He calls this idea of controlling people through rules disciplinary mechanism. Foucault also talks about governmentality, which means how societies manage and control their populations, not just through formal laws but also through shaping people's behaviors and thoughts (Foucault, 1975).

Through all the above selected stories and characters, this study is going to analyze Foucault's idea of power and discursive practices and main characters response resistance or acceptance of prevailing power structures.

Research Objectives

The objectives of this research are:

1. To discuss Foucault's concepts of power and discursive practices in the selected short stories

In Other Rooms, Other Wonders by Daniyal Mueenuddin

2. To analyze the main character's response (resistance or acceptance) as articulated in Mueenuddin's *In Other Rooms, Other Wonders*

Research Questions

The research questions of this study are as follows.

1. How is Foucault's concepts of power and discursive practices expressed in the selected short stories *In Other Rooms, Other Wonders* by Daniyal Mueenuddin?
2. What are the responses (resistance or acceptance) of the main characters as articulated in Mueenuddin's *In Other Rooms, Other Wonders*?

Review of the literature

Griffin (2013) in the book *Research Methods for English Studies*, discusses the importance of research methods in social sciences. English Studies says that Discourse Analysis is the discipline that deals with the study of language, which includes both written and oral (Griffin, 2013). It is a system and structure of language and different from textual analysis as per Van Dijk (2001) in an article *Principles of critical discourse analysis* demonstrated that the language is not neutral but is overloaded with meanings. In their opinion, all acts of communication, from reading novels, talking, or even reading a notice on a billboard, are, in a way, means of talking about and understanding the world. This strategy recognizes that the producer (writer/speaker) and the consumer (reader/audience) together determine the meaning that is formed in communication (Dijk, 2001). Phillips and Jørgensen (2002) in an article *Discourse Analysis as Theory and Method* illuminating the ways in which language both shapes and is affected by the social context in which it functions (Jørgensen & Phillips, 2002).

Mills (1997) in her book *Discourse* said that discourse is a term that encompasses different definitions. Discourse is a broad term that designates all forms of communication, including oral and written language. Furthermore, it can be tailored to the specific domains or fields. Foucault and Discursive Practices. In the Rabinow's (1997) book *Michel Foucault Ethics: Subjectivity and Truth* he introduced Foucault's concept of discursive practices as a new level of analysis of thinking systems. This level is unique because it depicts a systematicity completely unrelated to the conventional logic or language. There are several features that define discourses. The first thing discursive activities do is to identify the area of objects and their relationship to the topic or content. Furthermore, the discursive practices are the ones that decide the right perspective or viewpoint about knowledge, and they show how people are supposed to approach and perceive the subject. Besides that, discursive practices are also responsible for the setting of standards and benchmarks that are attached to the thoughts which are expressed in them. The standards determine the way ideas and hypotheses are created. It is important to recognize the fact that any discursive activity follows a particular set of rules.

Martin (1971) in an article named *The Concept of Power: A Critical Defence* defines power through the ideas of different critics. Many sociologists have provided power with very narrow definitions. They designated it as a kind of a peculiar relation among objects, groups and individuals. In particular, power means the rule of one over another which is being carried out by different objects, individuals or groups. Dahl (1968) in his article *International Encyclopedia of Social Sciences* stated that, in modern social science the term power means the relation between social units or groups which are influencing each other's behavior. One group's behavior is dependent on the other group's behavior.

Therefore, we require further terms. However, the definition of power lacks the additional terms so the definition is incomplete and there must be room for more information to be included to understand the complete meanings of power (Dahl, 1968). Another theorist, Martin (1971) mentioned March's argument about power is a very disappointing thing. Since we cannot fathom the real dimensions of this phenomenon. We can have more critics who can look at the idea of power more objectively. Max Weber in his definition of power connotes that there is a probability, chance or expectation that any individual actor has a freedom to follow his will power or desire without any resistance from his society. He is neither conditioned nor based on anything else which is the source of this possibility. If any person or social entity possesses this free will, it can be said that he or she is powerful. Max's explanation of the concept of power is straightforward. It is the primary aspect of power. The Lewinian theory of power by French and Raven, the Michigan social psychologists, gives them a specific definition of power.

Therefore, for Foucault, the subjectification and resistance are always intertwined with power and freedom in what he calls a reciprocal incitement. This means that these aspects of nature not only impact and stimulate each other but also exist in harmony rather than in opposition. In this context, subjectification can be a way of resistance, and power constrains and at the same time enables diverse kinds of freedom. This illustrates how the intricate nature of human societies, and their power relationships is reflected in this exchange.

The second outcome is very important because it is applicable to our daily life. Foucault, during the 1970s, was involved in several social and political initiatives besides his theoretical studies. Those included the Gay Rights Movement and the Prison Information Group (GIP). His theoretical insights were really a result as well as consequence of these meetings. Through this concrete experience, which provides the foundation for the theoretical investigations, Foucault sought to analyze the political consequences of the interplay between freedom and authority. In short, he had the ambition to understand how the action and reaction of that interplay can guide and determine the social transformation and political activities. As Foucault (2001) argued in his book, I agree that on some occasions a freedom practice is possible only when particular political or historical conditions are met. The sexuality example shows that several types of liberation were needed from the male controls and also from the repressive morals about homosexuals and heterosexuals. However, it does not mean that the person gets the sexuality that would allow the patient to have a complete and joyful relationship. New power relations that can be regulated by acts of

freedom emerge as a result of liberation (Foucault, 2001). There is a wide range of views concerning Foucault's perception of resistance. For some, this is viewed as a fatal error in his thinking, while others find it to be the core idea supporting his analysis of power dynamics. This shows how complex and controversial this concept is in Foucault's works. A number of short assertions, which are in *The History of Sexuality*. Foucault (1976) introduces his concept of power which is the main idea of his work. He makes it clear that the two concepts of power and resistance are intertwined and that they cannot be separated. "Where there is power, there is resistance" (Foucault, 1976, p. 95). Given the fact that the notions of power and resistance in Foucault's thought are closely related concepts, it is essential to recognize him as a theory of resistance as well as a theorist of power. Foucault's standpoint of the power and resistance's interaction was unique and at times controversial. He, however, refutes the idea that resistance is separate from power by arguing that they are intertwined with each other.

Lawlor and Nale (2014) further asserted that Foucault believes that people can avoid falling into the culture of oppression and escape the damaging normalizing practices. He concludes that his life has shown him the way that people's conduct, thoughts, power relationships, gender interactions and notions of illness are all subject to change. The lines imply that, in such power scheme, there is still the possibility of having local and individual freedom and social change. Resistance, by this viewpoint, is about liberation and is about the preservation of freedom in general and negative freedom in particular. In the next interview called Subject and Power, Foucault talks about how power relations are created when the action of one person has the effects on the behavior of others (Foucault, 2001). Generally, power operates by influencing the options offered to the free ones. The ability to act in many ways is the main concept of freedom. Freedom from the overwhelming enables people to rebel by influencing each other's behavior and bringing changes in power relations through the actions of the people. However, contesting dominance is more complicated because institutions are generally designed to entrench rather than ease the power dynamics which makes them less flexible. As these power bases were entrenched in laws and codes and in other places, they can be quite hard to change. Foucault, however, talks about the need for collective political activity and mentions a few incidences of this opposition in his writings.

Discourse analysis is also applied on Orhan Pamuk's novel *Snow* by Liaqat and Mukhtar (2020) in their article named *Secular Versus Sacred Power Politics: A Foucauldian Discourse Analysis Of Orhan Pamuk's Novel Snow*. They explore secular versus sacred power politics by using the idea of Foucault's discourse analysis. By standing both secular and sacred power politics side by side both researchers highlighted the brutality of power mechanism of ruling elites, secular, religious and political forces. These forces are the representation of power, panopticism, regulation of power and discursive practices. As the protagonist is presented as the agency less victim of all these power institutions who is being murdered in the suspicion of a religious murder (Liaqat & Mukhtar, 2020).

Mir (2021) in his article named *A Foucauldian Discourse Analysis of Gender Role: Expectations in George Gissing's the Odd Women* analyses George Gissing's *The Odd Women* under the framework of Foucauldian discourse analysis. The novel contains Victorian gender ideology as power dynamics, discursive practices in society. Where women roles were limited to domestic duties as wives, mothers and caretakers. The protagonist of novel Monica Madden who is a woman with unhappy marriage and showing resistance against the running norms of patriarchy and tradition. She is challenging the prevailing systems of power over women in society in the form of patriarchy and orthodox Victorian norms. On the other hand, the other characters like Rhoda Nunn and Mary Barfoot are the women who are also showing resistance towards the typical norms of patriarchy they are trying to be women of own character. These women of novel are finding a desired character for themselves in that Victorian Age.

Tahir and Shah (2021) examines Pakistani drama *Ehd-e-Wafa* from the perspective of Foucauldian Discourse analysis of power in his article *Discourse and Power Relations: A Critical Discourse Analysis of a Pakistani Drama*. Four main characters Shahzain, Shariq, Saad, Shehryar ultimately connected to four pillars of society that are Army, Politics, Bureaucracy and Media. These are powerful pillars which are holding the main discourse of power. Characters fulfilled the criteria of Foucauldian discourse analysis of power that where there is power there is also resistance (Tahir & Shah, 2021).

Ahmed's novel, *Internment*, is being studied under the context of Foucauldian discourse analysis of power by Saeed and Kaleem (2021) in their article *Discourse and Power: A Foucauldian Analysis of Samira Ahmed's Internment*. This is the story of Muslim American girl named Layla. Who along her parents and other Muslims is forced in an internment camp. The President of country and director of camp use discursive practices to oppress and buy people. They are the symbols of power structures in society. On the other hand Layla the protagonist of novel, Ali Amin and other Muslims with the motivation of Layla successfully resisted the prevailing power and get freedom from subvert power through words (Saeed & Kaleem, 2021).

2.1 Research Gap

The scholarly landscape surrounding Daniyal Mueenuddin's celebrated collection *In Other Rooms, Other Wonders* is rich and varied, with researchers exploring the work from multiple critical perspectives. Scholars like Ambreen Hai, Aliya Abbasi, Asma Batool, Misbah Niaz, and others have delved into themes of post-colonial servitude, sexual objectification and exploitation of women, the entrenched feudal system in Pakistan, Marxist critiques of class struggle, subaltern studies focusing on the voices of the marginalized, and narratives surrounding the mortality of men within these stories. Each of these analyses brings valuable insights into Mueenuddin's text, highlighting the complex social, economic, and gender dynamics at play within the vividly portrayed Pakistani society.

Despite this extensive body of work, a notable gap remains in the application of Foucauldian discourse analysis to this collection. Michel Foucault's theories on power, knowledge, and discourse offer a unique lens through which to examine literature, emphasizing the ways in which power is not merely imposed from above but is diffused and operates within the very fabric of everyday life. Foucault's concept of power as productive and omnipresent, and his analysis of how discourses shape social realities, identities, and relationships, presents a compelling framework for analyzing Mueenuddin's stories.

This study aims to fill the identified gap by applying Foucauldian discourse analysis to *In Other Rooms, Other Wonders*. By doing

so, it seeks to uncover how power circulates within the narratives, not just in overt displays of dominance and control but in subtle, normalized interactions and practices that shape the characters' lives and their social environment. This approach will offer new dimensions of understanding concerning how the characters navigate, resist, and are shaped by the power structures that envelop them. It will explore how discourses within the text regarding class, gender, and tradition construct the social landscape of Mueenuddin's Pakistan and how characters embody or challenge these discourses. In undertaking this analysis, the study not only contributes a fresh perspective to the existing body of research but also demonstrates the relevance and applicability of Foucauldian theory to contemporary literary texts, providing deeper insights into their exploration of power and society.

RESEARCH DESIGN AND METHODOLOGY

The research employed the textual analysis approach that focuses on the intricate representation of power dynamics in the short story collection, *In Other Rooms, Other Wonders* by Daniyal Mueenuddin. Textual analysis is one of the main research methods that critics and scholars use to interpret the meanings, themes and structure of a text. This reading strategy is not only about the retelling of the text's content but about digging deeper into the social, cultural, historical and political contexts. Textual analysis implies the study of the language, images and narrative styles employed by authors to deliver messages besides the messages. It is a deeper revelation of the existing norms and power relations in the society. Such an approach is used in the fields of literature studies, media studies, cultural studies, and communication that allow the analysis of different kinds of texts including novels, films, advertisements, and media. This is a characteristic of textual analysis; different critics and scholars emphasize specific aspects of it depending on what theoretical frameworks they use. Roland Barthes (1970) book *S/Z*, comes up with the notion of "readerly" and "writerly" texts to the textual analysis, highlighting the importance of the reader in the production of a text's meaning. According to him, the texts consist of multiple levels of signification, and by reading between the lines, the readers can discover the various meanings beyond the author's deliberate intentions (Barthes, 1970). Stuart Hall's encoding/decoding model, which is described in his (1973) article *Encoding and Decoding in the Television Discourse* provides a model for analyzing media texts through an examination of how messages are encoded by media producers and decoded by audiences. According to Hall, the meanings of the text are not static but are influenced by the cultural and social contexts of the audience, hence demonstrating the role of audiences in the interpretation of texts (Hall, 1973). In Eagleton's (1983) essay *Literary Theory: An Introduction*, he discusses how the technique of textual analysis can bring out the ideological basis of literary works. He argues that there is no neutral medium, but it is always socially conditioned. Through a critical reading, one can unmask the ideology hidden in the text (Eagleton, 1983). Spivak's (1988) postcolonial critique in *Can the Subaltern Speak?* reveals the function of textual analysis in the quest for the voices and perspectives of the subaltern groups that are usually downplayed or ignored in the dominant discourses. She asserts that in order to deconstruct texts, one must subject them to doubt and question the colonial narratives that shape the way we view the world. The multiple perspectives are an expression of the multi-faceted nature of literary analysis and the depth of knowledge that can be derived from the field on the complexities, the meanings, and the cultural and societal structures that texts represent and shape (Spivak, 1999).

By way of the scrutiny of Foucault's views on the power relationships, control, and the complicated interplay of submission and resistance within the class hierarchy, the research would aim at revealing the narratives and the characterizations of these stories. The characters of the upper class in Mueenuddin's stories are practically the personification of Foucault's idea of hegemonic power which acts not only through the more obvious ways like economic dominance but also through the less obvious methods such as imposing social norms and expectations on others. The elite class's total dominance is further reinforced by the state apparatus, including the police force that almost always works in the interests of the elites and, thus, the existing power structures are maintained and legitimized.

On the contrary, the characters from the lower socioeconomic groups also portray the complicated relationship between the power structure and resistance and acceptance. What they do or how they behave proves that influence affects the person and the degree of freedom within the social institutions. The research's accounts reveal how people deal with their condition, which is embedded in a network of power relations, from rebellion, which may be hazardous and lead to even more marginalization, to the subtle types of negotiation and acceptance, which grant them a space of relative autonomy and dignity. Secondary resources such as research articles, journals, and theoretical texts add more power to the analysis by providing alternative views on Foucault's theories and their relevance to the literary examination of Mueenuddin's work. These resources bring out the machinations of power and resistance, how subjectivities are constructed within power structures, and how agency can be achieved amidst the structures of constraint. The study intends to integrate the theoretical perspectives into the textual analysis of *In Other Rooms, Other Wonders* so that it can contribute to the development of a comprehensive understanding of the ways in which power and resistance are expressed within the microcosm of Pakistani society as described in the stories. This, in turn, will shed light on the sociopolitical and cultural dynamics at large.

TEXTUAL ANALYSIS

Michel Foucault's idea of power as a disciplinary strategy that shapes modern society, and its controlling mechanisms is the central argument of his analysis. Foucault (1975) analyzes how power works by controlling and monitoring people. Foucault stresses that power is not only the tool of rulers or institutions, but it is present at every level of society. Foucault argues that power does not just stay at the top but circulates throughout the social relations and is not only concentrated in the hands of a few. Foucault's idea of governmentality, which means the art of governing beyond the official institutions of the state and covers how populations and individual behavior are managed. Discursive practices, as Foucault's theory of power and knowledge, is also a main element of his theory. Foucault's critical approach to discursive practices reveals language as a

type of power tool that is used to shape what can be said, thought, and known within the historical and cultural context. Discourse constitutes norms, categories and identities that determine, regulate and structure an individual's behavior; and which also construct their selves and relations with other individuals (Foucault, Discipline and Punish, 1975).

Daniyal Mueenuddin's (2010) short stories *In Other Rooms, Other Wonders* explores the reader with a wide range of characters, settings, and social classes in Pakistan (Mueenuddin, 2010). In this study, Foucault's concepts of power and discourse are examined through these tales, unraveling the complex ways power reveals in the Pakistani society. The research will be based on selected short stories and their link to Foucault's beliefs, using the lens of power relations and the role of discourse. The power relations and the discursive practice in the story *Nawabdin Electrician* will be presented as follows.

Power in *Nawabdin Electrician*

The idea about power and discursive practices of Michel Foucault can be viewed as a main theme of the short story *Nawabdin Electrician*, as it is demonstrated through its plot and characters. Nawabdin is a poor electrician who has been working for the employers and has been under their authority and has always followed their orders. The principle of power as a disciplinary mechanism is also evidenced here, as Nawabdin who is instructed by his bosses whose supervision and punishment to maintain power. The main feature of the story is that it is presented in an open way where the power is shown to be in a hierarchical form with Nawabdin being the weakest and so belonging to the lowest class. As stated by Foucault, power is not only repressive but also inventive and is imbued in the multitude of forms and mechanisms which create variety across the whole society and not only in the centralized institutions. The power relations and governmentality demonstrated by K.K. Harouni, the protagonist of the novel, can be theorized by the Foucault's theory of power. Foucault's concept of power is based on the notion that it is not only the sovereign who is the source of power, but rather it is a complex network of relations that span across all levels of society. This view, however, may also be a way to show how Harouni, with his inert personality, is an institution of power that affects everything in the lives of those who are under his rule. K.K. Harouni is a powerful symbol of power structures and institutions in society according to Foucault. He resides for the most part in Lahore, far from the countryside, where the Nawabdin and other workers had to do the upkeep of his properties. It is clear from the narrative that "K. K. Harouni rarely went to his farms, but lived mostly in Lahore." (Mueenuddin, 2010, p. 10). The absence of the link and less physical presence of Harouni with his tenants make it possible for him to stand far away, both physically and emotionally, from his tenants, and he is just a figurehead rather than an active participant in their lives. On the contrary, he is not a powerless character. To the contrary, even the smallest decision on the part of the character has deep effects on Nawabdin and his family.

The notion of power relations in Foucault's theory is present in Harouni's interplay with Nawabdin and other employees. The power that Foucault talks about is circulating in social relations, and it is not only a privilege of the very few. Harouni is a good example of a passive exercise of power. His small decisions such as giving Nawabdin a motorcycle reveal how power works on the daily basis. undefined "I've eaten your salt for all my years. But sir, on the bicycle now, with my old legs, and with the many injuries I've received when heavy machinery fell on me.....Well, sir, if I had a motorcycle, then I could somehow limp along, at least until I train up some younger man..... Nawab received a brand new motorcycle, a Honda 70. He even managed to extract an allowance for gasoline." (Mueenuddin, 2010, p. 11). While Harouni does not purposely suppress the workers, his social status and the decisions he makes have a strong impact on their lives. It demonstrates the idea of Foucault that power is universal and emanates from everywhere, not only from above. At this point, Harouni is portrayed as the personification of governmentality, which is the ability of the state to surpass its formal institutions and control populations and the behavior of individuals. Harouni's estate depicts a microcosmic of governmentality in which he rules the lives of the workers on the estate by creating the conditions under which they live and work. He is managing his employees more effectively than the government, his lands are giving the employment to people, he is the real representative of governmental structure and thus he is managing all his affairs in a systematic way. Through the indirect exercise of power over Nawabdin's economic mobility, social status, and personal liberty, Foucault's notion of power can be seen in the subtle mechanisms of control and government that are seen as the hallmark of modern societies.

Power in *Saleema*

In *Saleema* by Daniyal Mueenuddin, the character of K.K. Harouni symbolizes the feudal system and the patriarchal power structure which are the characteristics of the Pakistani society. The role of the narrator is less active than the other characters because he does not have any direct involvement in the lives of his servants or the common people in the story. On the contrary, his passive role does not reduce his influence in the slightest; on the contrary, it emphasizes the pervasive ways and often indirect ways in which power is exercised within a hierarchical society. K.K. Harouni, as a high-ranking officer, is used to the protocol of being in charge. Everybody refers to him as 'Sahib', which is the status of superiority. He is a landowner and hence the symbol of the power institution in the story. He is the only economic source for them. As Saleema points out in her story. 'Harouni Sahib is a lord, and we're poor people.' (Mueenuddin, 2010, p. 30). His lands cover a significant portion of the area. On their way to Harouni's farm, they turned onto a single-lane road that passed first through salt flats, then irrigated fields, and finally an old mango farm. 'All this belongs to Mian Sahib,' said Rafik (Mueenuddin, 2010, p. 29). It is evidence of legacy which he is bearing as a noble. Another example of the importance of Harouni's origin too can be provided. When Saleema and Rafik were sitting in the room of Begum Kamila, talking about the big garden in the farm, they were just in front of the hearth. She said 'It's amazing. My village would fit in a corner of this garden, and we were thirty families. And it's so clean and comfortable, out here in the middle of nowhere.' (Mueenuddin, 2010, p. 30). K.K. Harouni does not make a physical appearance in most of the stories, but still every event and character's life is traced back to K.K. Harouni. This confirms Foucault's view that now power is acting indirectly through the setting of certain practices which the servants must necessarily follow. K.K. Harouni's effect on Saleema's life is unobtrusive but noteworthy. As the father and the ultimate

authority of his household and lands, the manner of his life, his decisions, and the social order he represents are the ones that determine the lives of everyone in his domain, including Saleema. Saleema, who was a member of the Jhulan clan, was born and brought up in a place that was connected with the slums of Kotla Sardar. From an early age, she was exposed to adversity, including a father who died of heroin addiction and a mother who survived by prostitution. This formed the basis of her identity as a ruthless, unscrupulous, yet romantic woman. At the age of fourteen, Saleema was drawn into the world of a landowner's son, and this affair ended when a suitor who appeared to be more promising took her to Lahore. Even though she went through these difficulties, her spirit still was not broken even if she ended up repeating the same patterns of weakness, especially in her relationships with men. For instance, she is a maid in the mansion of K.K. Harouni in Lahore, and she meditates on her life and how she has quickly become attracted to Rafik, a pattern that has recurred in each of her jobs. In the midst of the harshness of her life and the decisions she has made, the youthfulness of her looks and the dimples that appear when she smiles, show a purity and innocence that her life circumstances have not eradicated entirely.

Power in In Other Rooms, Other Wonders

In story *In Other Rooms, Other Wonders* the character of K.K. Harouni, a former public servant and landlord, can be seen as an example of Foucault's power concept in which he holds a lot of power and influence. His encounters with Husna, a young girl from a wealthier branch of his family, highlight the old-fashioned inequality between the two. He is a man of immense power, not only around himself, but over an even larger circle of people, as mentioned in the story, when Husna comes to him for a job. Despite the fact that he knows all the details, but he still asks her to justify her point of view. "Although he had an excellent memory, and knew the lineage of all the old Lahore families, K. K. allowed Husna to explain in detail her relationship to him" (Mueenuddin, 2010, p. 86). This clearly indicates his grip on authority, and he knows exactly how and where he can use his authority. The most important part of this story is that even Husna has the legacy of power which is in K.K. Harouni's possession. Harouni is not only Husna's sister in the same blood that runs in their veins. Likewise, in the story the reader can find that "Husna's family, a cadet branch, had not so much fallen into poverty as failed to rise. Her grandfather had owned thirty or forty shops in the Lahore Old City, but these had been sold off more than thirty years ago, before prices increased when Lahore grew in the 1950s and 1960s" (Mueenuddin, 2010, p. 86). It is very empowering Foucault's point of view that power is everywhere and roots from everywhere. The location of power may be changed over the time. In other words, if K.K. Harouni has the power to manipulate things in the story, then Husna can also be powerful because she comes from the same background. Nevertheless, under the present circumstances, Husna's power is futile. Indeed, as she said at the story "In this world some families rise and some fall, 'And now I've come to you for help. I'm poor and need a job'" (Mueenuddin, 2010, p. 87). The power K.K. wields over Husna grants him the ability to mold her life events, thereby showing that power is ever-present in social relationships, and it is not only the state or its institutions that possesses it. It is not limited to particular organizations such as in the past. K.K.'s role in Husna's job and social advancement shows Foucault's idea that power is not only in the hands of the authorities but is exercised through different relationships.

Foucault's concept of discursive practices, which is the combination of knowledge and power that is expressed in language and societal structures, is shown in the story. The social practices and norms that are portrayed, including the roles that women play, the significance of lineage, and the interactions between the classes, all serve to sustain and reinforce the power status quo. Through the story of Husna's struggle to be autonomous and dignified in spite of these social norms, Foucault's idea of discourses that form and are formed by power relations, modifying people's perception and behavior is demonstrated.

Power in A Spoiled Man

In story *A Spoiled Man* by Daniyal Mueenuddin, one can see how Foucault's ideas about power and discursive practices are perfectly depicted through the life of Rezak, who is an insignificant character in the political landscape of Pakistan. The story embodies the concept of the Foucault that power is not a monopoly of one but is diffused and operates within a network of relationships through the surveillance, disciplinary, and normalizing mechanisms by which individuals' lives are controlled and influenced.

The fact that Rezak lives within the Harouni estate, and his dealings with the police, as well as his social standing all show Foucault's statement that power is everywhere, and it comes from everywhere. The employment he was given upon his arrival and the subsequent marriage that was arranged for him by the likes of Ghulam Rasool and a young man from the bazaar are reflective of the power of the discursive practices within society to define people's roles and identities. In the narration "Rezak moved to the Ali Khan lands, a walled parcel of four or five acres just up the road from the main house... newly hired, Rezak moved to his new home, coloring the green fruit on the apple and peach and pear trees imported from America" (Mueenuddin, 2010, p. 173). These functions are underscored by social norms and expectations, and this is how power is productive, not just repressive.

The conduct of the police as in Rezak's case, which is based on suspicion and has no evidence, is a great example of Foucault's disciplinary power. The police enforce their power by conducting surveillance, terrorize, and use physical violence which echoes Foucault's view of the disciplinary society where people are monitored and controlled to abide by society's norms. Here is the sentence from the story "After beating Rezak for five or six minutes, they threw him into a storeroom." (Mueenuddin, 2010, p. 185). This disciplinary action, in turn, highlights the mechanisms of power that act on bodies, disciplining them and causing them to be under the micro-physics of power which is continuously permeating everyday life.

Moreover, Rezak's dealings with the larger social structure, his station inside the house, and his final fate of anonymity after his death show Foucault's theories of biopower and governmentality. Rezak's life, marriage and death are all ruled by the invisible power that lays down the laws of existence in the social body. His biography is a case where power and knowledge intersect to manage the people, with the estate, the police and the culture of the society working as agents of control and

regulation. Within the narrative of *A Spoiled Man*, the power and discursive practices are portrayed through the control and surveillance of Rezak's life which reflect his theory of power as a strategy and influence in weaving the fabric of people's existences into the broader social fabric.

4.1 Resistance

4.1.1 Resistance in Nawabdin Electrician

Through *Nawabdin Electrician*, the reactions of the protagonist Nawab to the different challenges and situations reveal a complicated pattern of resistance and acceptance which is a case in point of the intricacies of the ways people learn to live their lives within the limitations and opportunities of their social and economic circumstances. Nawab's whole livelihood, which initially involves the manipulation of electric meters for his clients to reduce utility bills, is considered to be a resistance movement against the economic pressures that affect the people living in the Pakistani desert. This cunning but illegal method is a kind of revolt against the formal economic structures that do not care about the needs of the poor. Nawab's ability to supply such service not only makes him a valuable employee but also places him among the central figures of the community. In a way, his active and not passive stance against his situation is vividly demonstrated by the innovation that he opts for as a response. The storyline goes on to illustrate Nawab's perseverance and indomitable spirit while he tries to make ends meet in the face of a heavy family obligation. Rather than getting depressed at the prospect of raising expensive dowries for his twelve daughters, Nawab starts different income-generating projects. Amongst these is the establishment of a small flour mill powered by the same condemned motor he himself condemns, foraying into fish farming, repairing broken radios, and even the attempt at fixing watches, which however ends in a dismal failure. Each of these initiatives, however, is a manifestation of Nawab's resistance to his economic situation. They are the actions of a man who refuses to be passive and accept his social and economic status.

Nevertheless, the Nawab displays a couple of moments of acceptance, which is particularly in his relationship with K.K. Harouni, his employer. His plea for a motorcycle as a way of better performing his duties and his strategic manner of making the request suggests his understanding of the power implications. Nawab does not consider Harouni as his rival but as an authority and he, therefore, places himself in a way that shows his respect for the power while at the same time, using it for his personal gains. The motorcycle not only increases Nawab's mobility and efficiency in his work, but it also demonstrates how Nawab maneuvers the system to his advantage through a blend of resistance and compliance. The thief's attack in the story's climax, however, demonstrates that Nawab is not ready to give up. When Nawab's motorbike is in danger of being seized, he does not hesitate to fight for it, even if it puts his life on the line. The fight between him and the thief is a metaphor for the struggle of his income source, in which his persistence to resist any and all efforts to affect his own and his family's welfare comes to the fore. The unlucky event of getting his bike shot, Nawab's determination to get his bike back shows his unbroken spirit and unwillingness to be a victim of circumstance. In general, Nawab's behavior in the story is an example of his strength and ingenuity in the battle against the circumstances. He resists oppression, or he accepts it strategically, but he goes through the complexities of his life with a target of elevating his own life and that of his family. His story has become a narrative of this survival and resistance against odds that were impossible to overcome.

4.1.2 Resistance in Saleema

In the short story *Saleema* written by Daniyal Mueenuddin, the central characters are presented with a blend of resistance and acceptance towards the issues and the power relations that they come across. The answers given allows one to understand the character's adaptability, weaknesses, and the limitations of their social environment. Saleema herself is a symbol of resistance and acceptance at various stages of the book. Her journey from a sheltered young girl, who was exposed to exploitation and later turned into the servant of Lahore is a clear example of her rigorous life struggles. It is evident from her decision to go to Lahore with a groom instead of being sold to a cook that she wants to leave her past behind. She wishes to find a better future, and this is an indication of her resistance to the predetermined social role that she was supposed to take. However, Lahore is also the exploiter. This clearly shows that she is also passive in some areas of her life. It is an example of her natural survival instincts, which clearly emerge when she starts having a relationship with Rafik, the valet, as she seeks love and protection within the limited options.

In the same way, the character of Rafik is also a mixed one consisting of the qualities of defiance and submission. In the beginning, he develops a relationship with Saleema, and he shows her the kindness which she was never shown before, and eventually, he becomes the father of a child by Saleema. This can be seen as a kind of resistance to the strict social boundaries and expectations of their roles in the family. Nonetheless, the arrival of his wife and son from the village results into a change where the tolerance overcomes the resistance. Rafik is faced with the family responsibilities and the social regulations that guide his life, and he ends up choosing to accept these rather than continuing the love affair with Saleema. This is shown clearly when he returns to his wife, although his heart belongs to Saleema and their child, thereby displaying his understanding of the responsibilities of a husband and a father in his original family.

The narrative also deals with the way other characters react, for instance, Hassan and Saleema's husband. The most obvious example of exploitation in the novel is Hassan, the leader of the household who does not exhibit resistance but rather acceptance of the power dynamics that favor him, using them to his advantage. Saleema's husband, in contrast, is the one who accepted being a helpless wretch; he became addicted to drugs and was hardly ever mentioned in the story of fighting and changing. In reality, Saleema's characters experience the world of extremes where they are either resisting or accepting the challenges of life. Such reactions are very much affected by their social status, gender and the power hierarchy that rules their lives. Although resistance moments give a glimpse into their drive for autonomy and the improvement of their lives, the general acceptance of the roles they are supposed to play and the circumstances they have to endure suggest the widespread influence of public opinion and its limits to personal agency.

Resistance in *In Other Rooms, Other Wonders*

In the story *In Other Rooms, Other Wonders* by Daniyal Mueenuddin, the characters respond differently, some turning rebellious, others acquiescent, to their situations and the power structures of Pakistani society. Such responses of characters have a direct correlation with their social status, dreams, and obstacles they are forced to encounter. The storyline also mentions Foucault's theory of the resistance to power. The essence of Husna character is a combined harmony of defiance and obedience. The theme of power resistance is also discussed in the narrative. Through Husna's unsuccessful attempts to navigate the power relations she is subject to, including her relationship with K.K. and her dealings with his family after his death, the complexity of power politics is seen. Despite the fact that she is positioned under her husband, Husna is able to exercise independence, which weakens the notion that power is unidirectional. This conforms to Foucault's belief that when there is power there is resistance, and that power relations are fluid and can be challenged. She begins by showing her resistance by going to seek employment to improve her socioeconomic status, going to K.K. Harouni with a letter of introduction from his estranged wife, and expressing her desire not to marry but to be somebody who has a profession. "And now I've come to you for help. I'm poor and need a job. Even Begum Harouni agrees that I should have a profession. My father can give me nothing, he's weak and has lost his connections. Everyone says I should marry, but I won't." (Mueenuddin, 2010, p. 87). This demonstrates her courage to go against the grain and to break the traditional rules for marriages of women in her class. Yet, as her relationship with K.K. Harouni matures, she cannot help but succumb to the comforts and status that come with his proposal. However, these gains come with a price; she abuses her position by seeking small liberties and pleasures, thus, she unconsciously subjugates the power dynamics. "She wheedled, petted him, became frosty, became nice. Giving in, he would be unable to look her in the eye." (Mueenuddin, 2010, p. 101).

However, K.K. Harouni, as opposed to this, is the one who mostly adheres to the acceptance of his societal position as a feudal lord and employer, therefore, using his power to maintain the status quo. In the beginning, his attitude towards Husna may be interpreted as benevolent, but in reality, it is the acceptance of the feudal power dynamics, which enables him to bring the social hierarchy. "K. K. cared nothing for what his wife or the servants thought. He ordered the annex to be prepared" (Mueenuddin, 2010, p. 94). Nevertheless, in the last part of his life his acceptance is shaken; the solitude and the approaching death become unbearable for him, and he finds solace in the company of Husna, which may be, a subtle opposition to the loneliness which his position imposed and a critique of the very social structures that made his power possible.

K.K. Harouni's family, especially his daughters, exhibit strong resistance against the social norms that are expected to be followed, as they face the loss of K.K. Immediately, they escort her out of the house, thus expressing the fact that they want to keep the classes strictly separated and are not even thinking about the possibility that Husna's staying might cause any disruption. "My father allowed you to live in this house. However, he would not have wanted you to stay here." (Mueenuddin, 2010, p. 106). Their response is a way of keeping the status quo and of showing their power, which demonstrates the inflexibility of the social class structure. Ultimately, *In Other Rooms, Other Wonders* depicts people struggling with power and social hierarchy in a manner that involves resistance and acquiescence. These sentiments mirror their private battles, aspirations, and the constraints of feudal society that they face, thus making the Pakistani feudal context a multi-layered human experience.

Resistance in *A Spoiled Man*

The main characters in *A Spoiled Man* by Daniyal Mueenuddin, display a wider range of reactions, including rejection and conformity to the situations and the power structure that runs their lives. The characters' reactions are ingrained in their social status, personal targets and the limits imposed by the society they live in. Rezak, the main character, at first seems to use the kind of resistance that is passive to his unrecognized position. This opposition, however, is not evident or rebellious, but rather this is achieved by his efforts to be independent and keep himself from being a mere subject despite his low status. For example, he carried the pots without being asked and showed how strong and useful he was. 'I'm from the mountains, brother,' Rezak said. 'I can carry you up on my back, and one of these in each hand.'" (Mueenuddin, 2010, p. 169). This is not only a matter of physical strength but also a not so subtle manifestation of his self-worth and his perception of who he is and what he is worth in the eyes of others, challenging the notion that he is just an old man who is to be pitied or ignored. Depicts the inner battle of her ideals and the brutal facts she deals with. Nevertheless, her decision to escape to Kalapani, participate in the local society, and use her authority to encourage Rezak is also highlighted. 'I hate it, everyone's a crook, nothing works here!' she would sob, fighting with her husband," (Mueenuddin, 2010, p. 172). embodies her way of resisting against the apathy and corruption that she hates. Through the decision of confining her power to the limited realm of her influence, she moves within the constraints of her situation and of the society she lives in, reflecting a subtle understanding of the situation. "But she wanted to give the old man the same as all the others. It made her happy to think of spoiling him in his old age" (Mueenuddin, 2010, p. 173). Sonya Harouni, in contrast, demonstrates a more intricate struggle of resistance and submission. Her muddled up love and hate relationship with Pakistan.

The meeting with the police and the procedure of torture Rezak goes through. 'For God's sake, for God's mercy, I don't have a daughter, sir.' (Mueenuddin, 2010, p. 184). however, the turning point that symbolizes the resistance which became the acceptance by force, is the time when he was severely punished for the crimes he did not commit. The defiant Rezak, who initially holds on to his innocence and faith in divine justice, is eventually beaten down by the combined forces of institutional abuse and power. The conclusion, however, makes him resigned. "Why should I complain? The policemen did as they always do. The fault is mine, who married in old age, with one foot in the grave. God gave me so much more than I deserved, when I expected nothing at all." (Mueenuddin, 2010, p. 186). It is not his guilt that he is accepting, but his helpless position that is the result of a system that was constructed to suppress the weak.

The reactions of the characters, for example, Rezak's resilience against the systemic abuse or Sonya's efforts to change something in her restricted role, show us the spectrum of resistance and acceptance. Besides being individual choices, these reactions are very much influenced by the structures of power and society in which they are embedded, and hence, the complex interplay between agency, power, and norms of the society is emphasized.

Conclusion

The examination has uncovered the delicate mechanisms through which power is exerted within Pakistani society, as portrayed by the characters of K.K. Harouni and his clan. The interpersonal relationships and the social rules they express reflect Foucault's concept of power as both repressive and constructive through the creation of knowledge, norms, and identities. The results reconfirm the ubiquitous nature of power and the ability to control every part of the individual life, which is practically in line with Foucault's statement that power is everywhere and comes from everywhere. The profound exploration of characters and the social structure within Pakistani society, as portrayed through the lives of K.K. Harouni and his family in Daniyal Mueenuddin's narratives, gives the readers a visual representation of the complex theory of power coined by Michel Foucault. Such analysis discloses that power does not simply work through direct oppression or control but also through the subtle formation of societal norms, knowledge, and individual identities. The characters (especially those who are members of the elite class, such as K.K. Harouni) are the ones who use power and thus become its carriers, as a result of which the existing social hierarchy and norms are reinforced. These norms determine the behavior that is considered acceptable, what is thought, and what makes up the identity of each person, and ultimately shape the lived reality of individuals within this society. Foucault's concept of power that is not only repressive but also constructive is visible in the way the elites exercise their powers, not only by limiting and controlling actions but also by defining what is known, valued, and who is recognized in society. The construction of power is displayed through the social norms that determine the direction of individuals' lives and the lessons they learn about themselves and their place in the world. The characters are, however, unconsciously involved in the sustenance of these norms through the course of their daily interactions, which in turn keep the power structures in check.

Power, as Foucault argues, is everywhere in the sense that it not only dominates public and political spheres but also influences who you are as an individual and the way you relate to others. This concept is reflected in the sagas by the vivid presentation of the life of the main characters, which is affected by power relationships that influence their ambitions, relationships, and self-conception. The study reveals that power is not only in the hands of the few who hold positions of authority but also pervades cultural traditions, economic structures, and families, reflecting Foucault's idea that power is everywhere and comes from everywhere.

At the end of the day, it is the characters and their involvement in the local Pakistani society that lays the foundation upon which Foucault's concepts of power are built. This sort of examination discloses the multidimensional character of power, emphasizing that it is both the force that both restrains and empowers, and is the one that shapes the social fabric and the individuals within it. This is the way the plot reveals the hidden mechanisms of power. This is not a single mass but a diverse and ubiquitous phenomenon that is the very essence of human life. The artfully constructed characters of Saleema, Husna, Reza, and Nawabdin Electrician reveals the dilemma many people at the bottom rungs of society are going through. Hence, this research has reaffirmed Foucault's theory that resistance is one of the integral parts of power dynamics, showing that it can be expressed in a variety of indirect ways.

The study has demonstrated how the characters in the text operate on the grounds and bring out the complex relation between resistance and acceptance in the face of hegemonic powers. The people Saleema, Husna, Rezak, and Nawabdin Electrician in Daniyal Mueenuddin's collection of stories are the real-life examples of the same people who are marginalized in the society of Pakistan. The stories of these people, so complicated and detailed, give the idea of the complicated and sometimes ironical picture of the process of resistance and approval that is in the existence of the people whose destiny is decided by the powerful. This refusal is similar to what Michel Foucault has stated that resistance is not only a reaction to power but also part of the power relation. They do this through their everyday lives and choices, which manifest in a plethora of resistance forms, oftentimes as complicated and numerous as the people themselves.

On the other hand, Saleema and Husna, by means of their personal relationships and their internalized choices within the social roles that are prescribed for them, illustrate that resistance may be an affirmation of the agency as well as a complex compromise with those structures that try to control them. Just like Rezak who was attempting to get a small piece of dignity in the form of a final resting place within the estate that he was working for, and Nawabdin Electrician who was ingenious in the way he used the limited resources to the benefit of his large family, these acts of resistance against the constraints which they were put in became subtle yet profound. These small acts, not necessarily rebellion, do show us that it is possible to create spaces of autonomy and self-determination even in oppressive conditions by individuals. The complex representation of the lives of characters is thus a manifestation of the thin line that exists between the opposition of the hegemonic forces that control their existence and the reality of their own social position. It shows that resistance is not only in the form of grand acts of defiance but also includes the daily strategies of survival and adaptation of the marginalized. A Foucauldian approach to the viewing lens would point out the ubiquity of power and inborn resistance in power relations showing how people could find their ways through the power landscapes that surround them. Furthermore, it not only shows the talent and creativity of those who are deprived of power but also creates a new viewpoint for looking at the power and revolution.

The research shows that the family's control and how it affects others is a direct demonstration of how hegemonic power is not only maintained by force but also by consent and social norms being internalized. This outcome corresponds to Foucault's proposition that power is productive, which involves its ability to form social identities and relationships. The representation of Harouni family in the narrative shows how hegemony works in Pakistani society; the family exhibits a really wide spectrum of coercion, consent and internalization of society norms. This family, which is on the top of the social pyramid, does not use only direct power and control strategies in order to maintain its status unchanged. As a result, the superiority of the dominant

groups is reinforced in addition to the more intricate mechanisms that facilitate voluntary submission of values and behaviors by the rest of the surrounding society. This dynamic is the very essence of power that Michel Foucault conceived as not only repressive but also creative and the power that is capable of producing and defining social identities, relationships, and realities. For Foucault, power is not a separate entity from the society, it is what makes the society and what the society makes of it. It is demonstrated through the connection between the Harounis and their employees, tenants and those who knowingly or unknowingly comply with the rules and norms of the society. These standards become the basis of social judgments by individuals concerning their position in the social order and their behaviors towards other people. For instance, the lower-class characters accept their inferior positions, show respect to the members of the Harouni family and aspire to elevate their social status as all of these factors contribute to the formation of power. Apart from actions it shapes their ambitions, dreams and self-images.

In addition, the internalized societal norms that lead to the consent of the masses by the Harouni family are the foundations of the family's hegemonic power. It makes sure that their power is mainly unchallenged, with protesting taking place within the context of the existing system, rather than through direct confrontation. Such an example proves Foucault's idea that power is not everywhere because it is all-encompassing but rather everywhere because it comes from everywhere, from the highest to the lowest levels of society and permeates the details of everyday life and social interactions.

In this context, the thesis indicates that hegemonic power is not a monolithic force that is being imposed from above, but a complex practice, discourse and institution that together shape the social landscape. Through the Foucauldian lens, the thesis shows the complicated mechanisms of power preservation and reproduction, not only through coercion but also through the less visible processes of consent and internalization that in the end sculpt social positions and identities.

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