

HEGEMONY AND RESISTANCE IN FICTION “IN OTHERS ROOM, OTHER WONDERS” BY DANİYAL MUEENUDDIN

Sehar Imtiaz^{1*}, Mahwish Robab², Dr. Muhammad Arfan Lodhi³

¹M.Phil Scholar, Department of English, NCBA&E University Bahawalpur,

²Lecturer, Department of English Literature, The Islamia University of Bahawalpur,

³Dr. Muhammad Arfan Lodhi, Higher Education Department (Collegiate Wing) Punjab, Pakistan

samaritan_as@hotmail.com, 0092-345-7266968

Corresponding Author: *

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ABSTRACT

The study underwent thematic and content analysis of the short stories mentioned in the novel “In other rooms’ other wonder” written by Daniyal Mueenuddin. The novel achieved significant kudos and literary appreciation regarding art of narration, linguistic incorporation, thematic concerns, and cultural representation. The stories have been written in Pakistani rural and urban aspects, as well as in foreign cultural perspectives of native Pakistanis. To pursue this study, the researcher chosen exploratory framework. The whole book was taken as sample of the study to undergo thematic and content analysis. The content analytic framework consisted upon four categories including thematic, hegemonic, counter-hegemonic, and meta-analysis category. Thematic analysis underwent characterization, setting, plot, theme and PoV; Cultural hegemony analysis consisted upon the factors of narration, representation, language, symbolism, and power-dynamics, whereas counter-hegemonic category discussed counter discourse, resistance, subaltern, revitalization and political discourse. The findings of the study highlighted that author depicts the marginalization and emancipation of subaltern class among inter-elite and intra-elite segments of the society. Even the elites, when reside in foreign countries, face weird sense of deprivation and alienation. The stories further highlight the broken faith, shallow spiritualism, shattered ethical standards, corrupt moral practices, intoxicated indulged habits, and infatuated sensual attachments earning more kicks than kudos by common and ordinary readers. However, it is also found that author used impressive rhetoric, expressive symbolism, heart touching narration, and astounding art of characterization.

Key words: Hegemony; Class struggle; Resistance; Subaltern voices; Counter hegemony

1.INTRODUCTION

Pakistan, a nation created by South Asia’s decolonization in 1947, bears the indelible scars of British colonial control throughout its cultural, social, and political fabric. Pakistan, as a postcolonial country, is grappling with colonial legacies that continue to affect its identity, power structures, and socioeconomic hierarchies. The junction of gender and class, which is intimately woven into the fabric of society, is one of the basic aspects of this postcolonial experience. Pakistani literature emerges as a potent tool for examining the complexity of postcolonial life in this environment. In Other Rooms and Other Wonders, a collection of short stories published

in 2009 by Daniyal Mueenuddin, provides a captivating literary prism through which to investigate the lived realities of Pakistanis from all social strata. Mueenuddin’s stories go through feudal landowner’s realms, working-class worker’s domains, and middle-class professional domains, revealing the complexities of a society contending with tradition, modernity, and the lingering legacies of colonialism. Feminist literary analysis, reinforced by postcolonial theory insights, provides a crucial framework for deciphering this complexity. It enables a detailed examination of how the female characters in In Other Rooms and Other Wonders navigate their

identities and agency in a postcolonial and patriarchal culture. It also allows us to investigate the intersections of gender, class, and colonial history, shedding light on the obstacles and opportunities that women from various backgrounds face.

In his collection of short stories titled "In Other Rooms, Other Wonders," the Pakistani American author Daniyal Mueenuddin takes us on a journey into the world of the feudal landowning class in Pakistan during the latter half of the 20th century. Furthermore, he takes us on a more personal journey into the lives of the cadre of servants who both provide for and are provided for by these sprawling households. In a way, that is both kind and enticing, Mueenuddin introduces us to the society that is rich in texture while simultaneously pulling us in with tales about fundamental human desires for love, status, and security. There is a connection between the stories in the sense that characters appear in numerous stories, all of which are connected to the little empire that was previously ruled by the rich and powerful K.K. Harouni in some manner. In and out of Harouni's inner group, the tales are told in a waltz fashion. Harouni represents little more than a respected patron in the sad narrative "Nawabdin's Electrician," which tells the story of an old man who earns his livelihood by defrauding the electric company for the benefit of local farmers. In other stories, as if the one that bears the title, we find ourselves in Harouni's private apartments during trysts with his young lover who is interested in social climbing. The episodes wander up and down the social hierarchy, emphasizing the great disparity between the life of a peasant who moves his dismantled house from farm to farm and the lives of the upper-echelon of Pakistani society, who are always on the move.

1.1 Rational of the Study

The current study highlights the interplay between Pakistani heritage and modernity, power relationships, and racial injustices. Through the encounters of his characters, each of whom provides a distinct viewpoint on the factors influencing the lives of those who inhabit these locations, Mueenuddin deftly leads readers through the many rooms of this literary masterpiece. The study further describes how

cultural hegemony affects people's paths since it influences how they make decisions, which in turn determines the outcomes. Mueenuddin's tale addresses issues that transcend racial or ethnic divides, acting as a somber reflection of Pakistani society's complex social hierarchy. The captivating tale "In Other Rooms, Other Wonders" encourages readers to reflect on the long-term impacts of cultural hegemony on people's lives and communities in Pakistan and abroad, so encouraging critical thinking (Chambers, 2014).

The researcher aims to scrutinize the cultural significance of these representations and the literary and political roles that servants fulfill within contemporary postcolonial fiction. Furthermore, the researcher does not consider the degree of mimetic representation. The literary servant serves a dual role, engaging in both literary or narrative duties within the dynamics of the text, such as questioning the dominant normative values and exploring interactions across different social classes and genders, as well as performing domestic tasks within the fictional world of the text, such as cooking and cleaning (Afzal, 2020). The concept of the right to represent, the idea that one is speaking on behalf of an "other," and the challenges surrounding the representation of subaltern voices, which may or may not be heard even when expressed, are all complex issues frequently raised in literary representation. These inquiries hold significant importance, yet it would be undesirable if the responses led us to disregard the author's endeavors or achievements and the dialogues the piece fosters with its target readership (King et al., 2011). Although Mueenuddin and his colleagues originate from socioeconomically privileged backgrounds, the researcher maintains a critical stance toward the likelihood of encountering "authentic" perspectives, experiences, or voices of domestic workers in their literary works. The researchers are particularly intrigued by the literary, cultural, and social significance of English-language works targeting middle-class readerships, focusing on their impact on foreign and local audiences. In light of the practical limitations surrounding the creation and distribution of literary works by individuals from the lower socioeconomic strata in developing countries, the

objective is to pose a series of analytical inquiries about their objectives and the circumstances in which they operate rather than outright rejecting their endeavors as fictional (Afzal, 2020). In the late twentieth century, postcolonial, feminist, and ethnic minority criticism emerged to shed light on orientalist, sexist, and racist forms of representation (Sil, 2017). These critical approaches also explored how socially empowered writers often reflected themselves in their portrayals of less privileged individuals. However, Shameem Black, in her influential book *Fiction across Borders*, contends that this body of work has inadvertently led to a critical fallacy. This fallacy assumes that every representation of individuals in less privileged social positions is inherently problematic (King et al., 2011).

Pakistani fiction is the multifarious blend of inward cultural and sociopolitical context at one side and the outward expectative subaltern milieu on the other side. The current study introspects “In other rooms, other wonders” in cultural perceptions as the text interplays and portrays the feudal cultural, bourgeois dominance, and proletariat allegiance. The study highlights different perspectives of cultural hegemony portrayed in perception to the events and incidents of the text under discussion. In addition, the study focused upon the elements of counter-hegemony found widespread in the writings of Mueenuddin.

1.2 Research Questions

1. How do different plot and sub-plots of the novel “In Other Rooms, Other Wonders” correspond with the standard elements of fiction?
2. To what extent elements of cultural hegemony have been discussed in the novel “In Other Rooms, Other Wonders”?
3. What perceptions of counter-hegemony has Daniyal Mueenuddin portrayed in his novel “In Other Rooms, Other Wonders”?
4. How do different characters in the novel represent class conflicts and postcolonial legacies?

1.3 Methodological Framework

The current study revolves around the multifaceted themes including cultural dominance, subalternity, otherness, class conflict, counter conflicts, and power dominance. So, it was mandatory to underpin the methodological stance of cultural hegemony before analysis of the primary text. The theoretical stance of hegemony was observed and interpreted in the light of previous concepts and theories. The content analytic framework was developed by taking relevant theoretical aspects. Subsequently, the textual data was processed and arranged into patterns and categories through the codification strategy. Inductive reasoning strategy was used to logically analyze and interpret the data. The conceptual framework adopted for this study is given below:

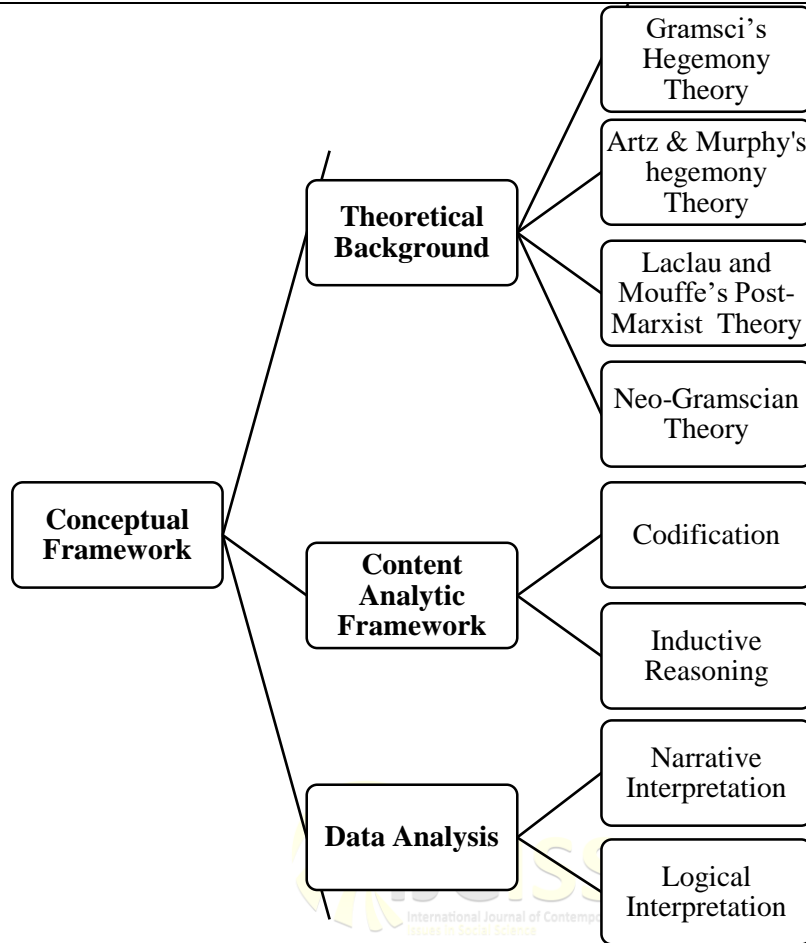


Figure 1: Methodological Framework of the Study

2.

Review of the Related Literature

The word Hegemony is derived from the Greek verb “eghesthai” and it means” “to guide,” “to be the boss” etc. and it is a military term and is considered army’s super direction. Hegemony can be defined as the control, superiority, and influence of the powerful stakeholders of the

society over the inferior and over-ruled class. According to Ramiraz (2015), it is impossible to consider hegemony as an ideology because the consciousness of the ruling class is not reduced and it adds the relation of domination according to the practical consciousness configuration.

2.1 Theories of Cultural Hegemony

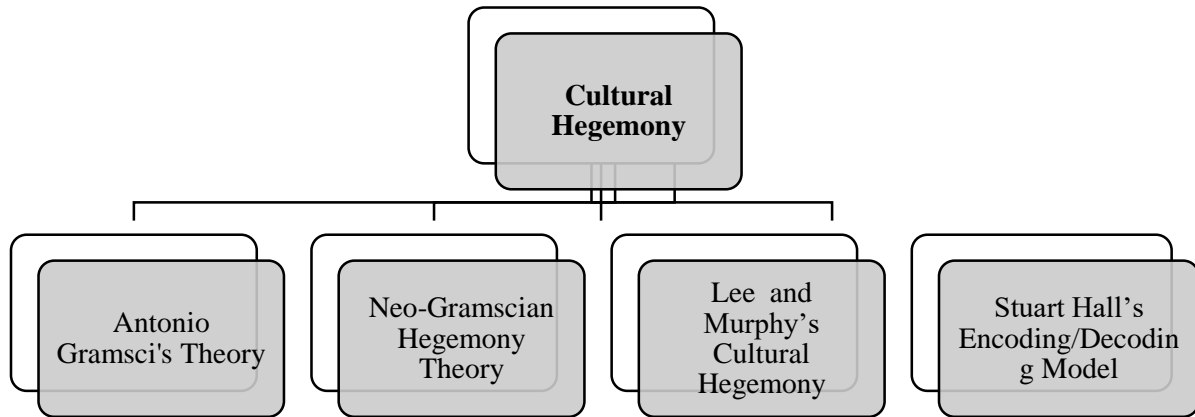


Figure 2: Theories of Cultural Hegemony

2.1.1 Antonio Gramsci's Hegemony Theory

Antonio Gramsci, The Italian philosopher and Marxist. He has revised the concept of the Marxism and wrote in Italian socialist journals. He has made noticeable contributions to the development of this concept and introduced the concept of cultural hegemony. It is developed from the Karl Marx's theory which addresses that the ideologies prevailing in the society are dominant and these are only for the ruling class. These ideologies are highlighted with the help of the various institutions like church, school, courts, media among others. These group support the ideas, beliefs, values of the dominant group and controls the society, maintain the power. It is exercised via customs; philosophy and it favors the domination of the dominant class.

2.1.2 Neo-Gramscian Hegemony Theory

Neo-Gramscianism is a political thought and an idea, which is deeply rooted, in the Marxist approach. The Antonio Gramsci who has articulated some useful concepts to understand the politics and the relation of power in the capitalist society generates this idea. He has observed that the struggle of the politics can be analyzed within the context of the class formation and the social relations of production. He describes the idea of the cultural hegemony and showed that how elites in western capitalist use different organizational ideas to maintain power in the society.

2.1.3 Laclau and Mouffe's Post-Marxist Theory

Laclau and Mouffe establishes this theory as a critical response to the Marxism for its economic reductionism. The purpose of this theory is to present the idea of the contingent materiality of social practices. It was a critique to Marxists. They tried to overcome the issues and problems in hegemony and developed the simple theory of the discursive constitution of hegemony. They argued that all the social relations constitute the social characters and produce meanings. Laclau and Mouffe rejects the Marxists view of the base superstructure.

2.1.4 Stuart Hall's Encoding/Decoding Model

Stuart Hall's encoding decoding models elaborates that how communities, cultures and media constitute each other. This model is introduced in 1973. It was the technical part of the schema. Wilbur Schramm in 1950, explained that how mass communication works and transmit message to public effectively. The meanings of this message are intact by the decoders (audience). Later Roman Jakobson, Roland and Umberto Eco emphasized on the political and the social aspects of the encoding. It became popular when Stuart Hall in 1973 adopted this model. He gave a title Encoding and decoding in the Television discourse and then highlighted that how media messages are produced and interpreted.

2.2 Cultural Hegemony in Pakistani Fiction

Gilzai & Shahnaz (2023) conducted a study on Mohsin Hamid's novels *Moth Smoke* and *The Reluctant Fundamentalist* to investigate the counter hegemonic conflict and resistance rendered by the protagonists of the novels. They adopted reader response method of investigation by applying CDA strategy on the sample of 50 undergraduate students. The findings reflect that the male characters of the novels Daru and Changez both insinuate the identity formation in fighting to the hegemonic powers of the communities they were living in. Hamid's protagonists are frequently found in making struggles to build their own identities in the dominating and dictating societies of the colonials and bourgeois. According to Petras & Morley (2000), the scrawny and relegated relationships often give way to the powerful to assert and attain more power to control over the marginalized, unless until they do not struggle to resist and found their own voices ever more heard to all.

Besides Hamid, other writers like Sara Sulehri, Kamila Shamsie, and Muhammad Hanif also challenge hegemonic discourse of western society and present a counter narrative of neo-liberal beliefs and traditions characterized as para-colonialism. Suleri's works often revolves around postcolonial context of Pakistan and India. Her writings significantly revolt against the western culture and western hegemony. Most of her writings can be regarded as struggle against postcolonial hegemony, male hegemony, cultural hegemony and personal hegemony. Kamila Shamsie also presents hegemony, power and resistance themes in her writings including cultural, orientalist, and Eurocentric hegemony. In "Salt and Saffron", Shamsie incorporates ideological flux of values, resultantly dismantling the Eurocentric hegemony of foreign culture. "Burnt shadows" also envisages the similar theme of power, control, resistance, and struggles in the heart of western discriminations and biases. Shamsie's novel "Home Fire" is a struggle and revolt against cultural hegemony.

Nadeem Aslam's fiction 'Maps for lost lovers' represent multifaceted hegemony in Pakistani context. He explores how cultural hegemony impinges the lives of Pakistani immigrants in the

England society. The novel also signifies the political, religious, and patriarchal hegemony in "The wasted vigil", "The blind man's garden", and "The Golden legend" respectively. He explores the impact of political hegemony and coercion on the individuals of the society in "The Wasted Vigil". The other two afore cited works describe the complexities of marriage and role of women in the society, and complexities of religious identities leading to conflict and violence. However, "Maps for lost lovers" reflect the resistance and conflict against hegemonic interventions of the society.

2.3 Daniyal Mueenuddin as Writer

The book titled "In Other Rooms, Other Wonders" is an anthology that contains eight interconnected short stories. It honors the people of Pakistan by depicting stories from their everyday lives against the backdrop of Pakistan's tremendous political and economic shifts that have taken place since the country's independence. These shifts have taken place since Pakistan gained its independence in 1947. According to James et al. (2011), the author Mueenuddin aimed to transport readers into uncharted territory by completely submerging them in the thoughts of the characters and giving them the opportunity to view the world from the perspectives of the characters. *In Other Rooms, Other Wonders* is the title of the book, and it was chosen because the author wanted to take the reader into uncharted territory while they were reading the novel. *In Other Rooms, Other Wonders* is a collection of short stories that represents modern Pakistan. These stories feature characters that are very well developed and come from all different levels of society. The shift in focus from tales of landowners and the spoiled children of the wealthy to tales of men and women toiling in fields and working as domestic help demonstrates how intimately these individuals are connected through a dependency network. According to Michael Dirda's article that was published in *Jaggi* in 2009, "In Other Rooms, Other Wonders" is widely regarded as being among the most appreciated pieces of writing that were produced in Pakistan and were written in the English language. The majority of the research that has been done on this collection of short tales recognizes Mueenuddin's honest attempt to offer

a full picture of the instability that existed in postcolonial Pakistan. This is the consensus of the majority of the research. In their essay "Of Taboos and Sacredness: Social Realism," Munawar Iqbal Ahmad and Muhammad Sheeraz argue that Mueenuddin's portrayal of men in *In Other Rooms, Other Wonders* who overlook the sexual concessions their women make to earn money or obtain other social benefits "slaps down the popular ghairat [honor] narrative of the society." Khola Waheed asserts in her piece titled "Marxist Reading of Daniyal Mueenuddin's Short Stories" that she is of the opinion that "economic uplift is the basic and sole purpose of all human activities in society." Specifically: (Sarkar and Sarkar, 2012). She also examines the ways in which corruption is utilized to maintain economic stability in a society that is marked by severe inequality and a dearth of possibilities for people with low incomes. Later on in the study, the researcher conducts an analysis of Nawab din's character, relying on Waheed's studies on how opportunistic men and women in the stories reacted to their positions. According to Chambers (2014), Nighat K. Pervez, in her dissertation titled "Daniyal Mueenuddin's Representation of Gender," investigates and admires Daniel Mueenuddin's unsettlingly honest account of the status of women in Pakistani culture. The title of the dissertation is "Daniyal Mueenuddin's Representation of Gender." Through his analysis of the novel's several female characters, Pervez draws attention to the fact that women are subjected to oppression at every rung of the social hierarchy. The sexual exploitation of poor women, who are the most marginalized and downtrodden of all women, is the primary focus of his attention and argumentation in this book. This study portrays women as passive objects that are subject to the sex wants of men, which is a restricted and fundamental attitude, particularly when depicting women (Qazi, 2023). Saleema, Harouni's mistress, and Husna, who, despite their situations, are educated and ambitious women who should not be reduced to simple victims of society, are two of the female characters in the tales that are agentic at times but limited at other times. Saleema is Harouni's mistress, and Husna is an educated and ambitious woman who should not be reduced to a simple victim of society. It would be unfair to categorize the women shown

in the stories as mere helpless victims of the patriarchal culture. The article "Daniyal Mueenuddin's Dying Men," authored by Shazia Sadaf and published in Hai (2018), contains an examination of gender that is more exhaustive and in-depth.

In "Other Rooms, Other Wonders," by Mueenuddin, there are male characters that come from a variety of socioeconomic origins and represent a wide range of masculinities. These stories make it possible to investigate the connection between a guy's social milieu and the way he carries himself as a man (Salem, 2022). This is accomplished by the depiction of a variety of everyday individuals in roles ranging from electricians to attorneys, property owners to gardeners, butlers to farmers, and so on. Throughout the course of this study, the researcher examines how the characters' social standing, age, health, and other cultural circumstances interact to influence how they portray masculinity. In particular, the researcher is interested in examining how each of these elements interacts with the others. In addition, the researcher observes the power dynamics that emerge between males of different socioeconomic strata in their interactions with one another. After providing a brief background review of Pakistan's cultural and political framework, the researcher begins the analysis by examining feudal masculinity and its demise owing to capitalization and privatization. This is done after establishing the context of Pakistan. The researcher analyzes successful people and describes the major male qualities that are significant in today's Pakistan (Jaggi, 2009). Using the events that transpired with Rezak as a case study, the researcher first investigates the correlation between social class and the performance of masculinity, and then moves on to the conundrum that is masculinity. The researcher analyzes the emotional and sensitive sentiments of male characters in the final reflection of the study on Mueenuddin's topic of plurality (Chambers, 2011). In addition, the researcher delves into how rural femininity is depicted by female characters. In this section, the researcher also investigates how the characters that are female portray rural femininity. Despite the fact that it was released in 2018, the narrative of *In Other Rooms, Other Wonders* is

set in Pakistan during a certain era in the country's history. The majority of the tales in this book are set sometime between the years 1970 and 1990, with the exception of "Lilly," "A Spoiled Man," and "About a Burning Girl." Zia's Islamicization phase is something that Mueenuddin goes through as he makes the transition from one religion to another (Sarkar, 2012). In the framework of this thesis and the contemporary landscape of Pakistani literature, Mueenuddin's novel stands out for the deliberate way in which it distances itself from contentious questions of religion and religious identity. Because of this, the author brings attention to aspects of Pakistan that are not given sufficient weight, such as class strife, poverty, and corruption. In the book "Other Rooms, Other Wonders," there is no one religion that is highlighted, nor are there any ethical assessments of the characters that are provided. Getting through an atmosphere that is frequently dishonest and uneven is the major challenge that you will face. According to Kanwal, power battles are stressed in every one of the stories, despite the fact that they take place in the sparkling capitals of Paris, London, or Karachi (Siraj, 2020).

3. Research Methodology

The study adopted exploratory framework to pursue the conceptual understandings and analytical applications. Exploratory research designs are adopted to describe and explore any phenomenon under study in order to identify relationships, build patterns and themes, generate

ideas and hypothesis, and later provide insight and understandings. The sample of the study was the novel "In other Rooms, Other Wonders" written by Daniyal Mueenuddin. The book is consisted of 237 pages divided into eight (08) short stories. Mixed purposeful sampling technique was chosen to determine the sample of the study. All 08 stories were included in the data analysis and interpretation due to the reason that these stories are intermingled among one another. The sampling type is a combination of different sampling strategies normally adopted in qualitative researches. Maximum variation sampling, homogenous sampling, typical case sampling, and extreme case sampling techniques are purposefully combined in the mixed purposeful sampling strategy. The logic behind adopting such sampling technique was to gain deeper insight and examine comprehensive details of the textual data.

3.1 Framework of analysis

The analysis of the text was undergone through pre-designed and post-validated framework of analysis. The framework of analysis is developed in the light of the information required as stated in research questions, and after considering the nature and scope of the text. The researcher constructed the content analytic framework after considering the theoretical stances postulated and later argued by Gramsci's cultural model and Laclau & Mouffe's Post-Marxist theory. The salient aspects of the analytical framework are given below:

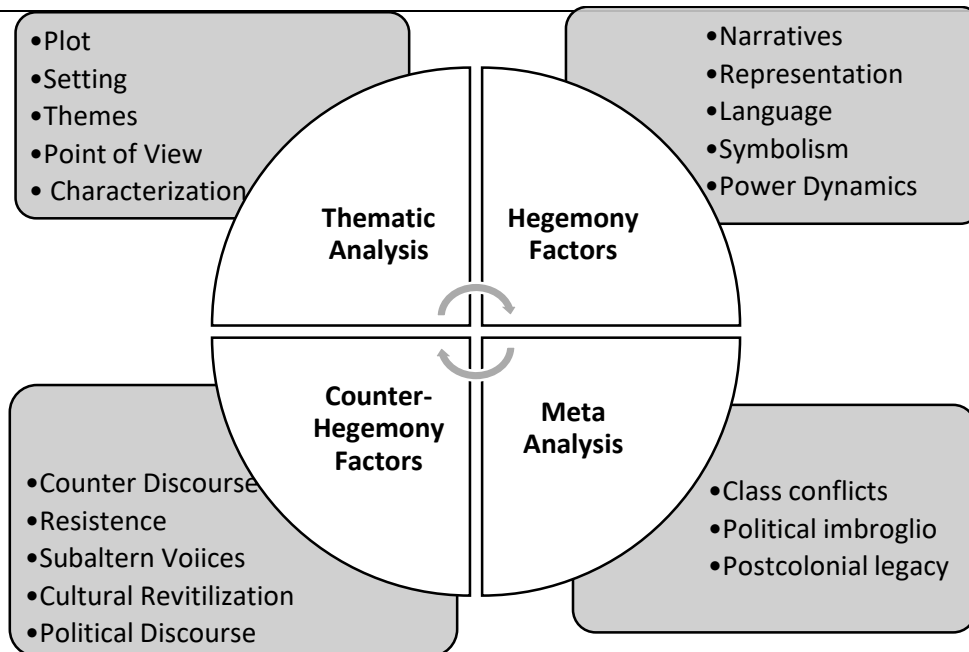


Figure 3: Content Analytic Framework (CAF)

4. Data Analysis

Table shown below represents the conceptual codification of the themes and theoretical patterns adopted for the analysis purposes. The analytic process has been divided into four categories containing thematic evaluation, hegemonic interpretation, counter-hegemonic clarification, and meta-analysis. These categories are further subdivided into sub-categories. In total, the framework of analysis has been subdivided in 18 sub-categories under the description of four main categories earlier mentioned. Characterization, setting, plot, theme, and point of view are the sub-categories of thematic analysis. On the other side, the components added in hegemonic interpretations include narrative, representation, language, symbolism and power dynamics.

Representation of hegemonic groups are done through dominant, stereotypical, and tokenistic illustrations in the text. Erasure and exoticization are also two important aspects of representation in hegemonic conditions. Exoticization is the portrayal of the marginal groups for the benefits of the dominant groups. Whereas, Erasure determines the omission and exclusion of the marginalized groups or perspectives. The third category of analysis is counter hegemony that includes sub-themes like counter narratives, subaltern voices, resistance, cultural revitalization, and political discourse. Lastly, fourth category meta-analysis is subdivided into class conflict, political imbroglio, and postcolonial legacies.

Table 1: Conceptual categorization of Cultural Hegemony

No	Category	Sub Category	Description
1	Thematic Evaluation	Characterization	Protagonist, antagonist, direct, indirect, dynamic, static, stoic,
		Settings	Time, location, culture, social environment, historical context, climate, atmosphere
		Plot	Devices: twists, turns, foreshadowing, flashbacks, subplots, red herrings Components: exposition, rising action, climax, falling action, resolution, denouement

		Theme	Types: Implicit, explicit, specific, universal Development: Motif, character development, tone, subtext
		Point of View (PoV)	Omniscient, 1 st person pov, 2 nd person pov, 3 rd person pov, alternative pov, epistolary pov, observer pov.
2	Hegemonic Interpretation	Narrative	Dominant, postcolonial, decolonial narratives, hegemonic masculinity, hegemonic femininity
		Representation	Dominant, stereotypical, tokenistic representation, erasure, exoticization
		Language	Dominant discourse, ideological, symbolic, coded, ambiguous language, Euphemistic and dysphemistic language
		Symbolism	Ambiguous, cultural, mythological, historical, hybrid, subverted symbols
		Power Dynamics	Socialization, coercion, consent, negotiation, compromise
3	Counter Hegemony	Counter Discourse	Counter narrative, counter ideology, counter value, Decoloniality
		Resistance	Confrontational, Evangelical, Cultural, transformational, Reformist, Discursive resistance
		Subaltern Discourse	Male, female, racial, ethnic, rural, working class, and migrant voices
		Cultural Revitalization	Language, community, spiritual, food, educational, economic, political and youth revitalization
		Political Discourse	Resistance rhetoric, intersectional analysis, critical pedagogy, decolonial discourse
4	Meta Analysis	Class Conflict	Exploitation, alienation, class struggle, false consciousness, revolution into new social order
		Political Imbroglio	Intra-elite conflict, Inter-elite conflict, rises of legitimacy, co-optation and assimilation, repression and violence
		Postcolonial Legacies	Economic system, political system, racism, discrimination, resource extraction, environmental degradation, historical trauma

5. Findings and Discussions

The content analysis of the primary text elucidates different elements of hegemony, superiority, supremacy, power, control, agency, domination and authority of the bourgeois enjoying elite and magnificent status in Pakistani culture. Furthermore, the textual data signposts the subjugation, suppression, emancipation, marginalization, socio-psychosexual conflicts, struggles, and resistance of the poor workers and proletariats of the society under the stronghold of the hegemonic powers. The writer used 3rd person point of view (PoV) in various stories of the novel. It is also noted that dialogues spoken among writers are most often used in 2nd person

point of view (PoV) with free direct discourse (FDD). Only one story ‘about a burning girl’ has been narrated in 1st person point of view (Pov). The findings of the study reveal that many characters exhibit different level of power and control, resistance and subversion, hybridity and identity, and historical revisionism. Patriarchal and cultural power is exhibited through the characters of K.K. Harouni, Robber, Sohail, Jagglani, and the police officers. However, power dynamics exhibited through feminine characters are demonstrated through saleema, Zainab, Husna, Helen, raffia, and Lily in different dispositions. The institutional power is

demonstrated by the Judge in ‘the burning girl’ and police officials in ‘a spoiled man’.

5.2.1 How do different plot and sub-plots of the novel “In Other Rooms, Other Wonders” correspond with the standard elements of fiction?

The novel comprising 08 short stories are inter connected with one another through a central character K.K. Harouni. Harouni himself is the protagonist of a novella named as ‘in other rooms, other wonders’. In other stories, Harouni is shown as a minor character, or is just mentioned abstractly by the narrator. Most of the characters display static roles and few are stoic in their appearance like the appearance of servants with servitude. However, the character of Saleema, Rafek, Jagglani, Husna, and Rezak are well-rounded characters as they exhibit different qualities, roles, and responsibilities in the stories. The character of Hassan in ‘Saleema’ indicates the moral corruption and lewdness present in the servants. On the contrary, Razek in “a spoiled man” portrays the positive and altruistic side of the under representative class. Mueenuddin represented different facets of hegemony and emancipation in the society through his different characters in the stories. They observe and experience different conflicts, superiority, agency, power tactics, and authority from the elites of the society. The inner and outer psychological conflicts are represented in “Lily” and “Our Lady in Paris”. The financial constraints experienced in many stories are evident in the living conditions of Nawabdin, Ashraf, Zahra, and Sohail. The female characters face gender oriented discrimination and marginalization. On the other hand, many characters are subjugated due to their lower social class and economic status. It is also found that Mueenuddin represents few characters in his stories who face discrimination due to their caste and religious status. Furthermore, sexuality is also an important component and intriguing aspect discussed in the novel. Few characters like Sara, Rasheed and Kamil face marginalization and suppression due to their increased or suppressed sexual orientations. The hegemony is reflected through various authoritative figures of the society presented in different stories. Hector is represented as a wealthy landowner and

patriarch of a feudal family. Similarly, Murad is shown as a wealthy businessperson who uses his power and wealth to abuse the marginalized. Lily, on the other hand is an alluring girl demonstrating the objectification pattern. The whole novel is intertwined with different narrative of a rich feudal K.K. Harouni who also subjugates and sometimes sympathize the proletariats working as his servants, house cleaners, farmers, tenants, and laborers. Majority of the stories in the novel have been narrated in the setting of Dunyapur, Lahore, and Islamabad. However, narrator discusses cities of Multan, Murree, and Cholistan with reference to fewer events took place in these areas. Only one incident took place in Paris where characters belonging to Pakistan meet up with a foreign national Helen. Quite similarly, plot Mueenuddin uses simple and stereotype plots in his stories with complete or incomplete resolution. However, techniques of flashback, foreshadowing and red herring are also used in few of the short stories. The conflict mentioned in the stories is man vs man as in Nawabdin the electrician, Our lady of Paris, and Lilly; man vs society as in Saleema, About the burning girl, and A spoiled man; and man vs himself/ herself as in In other rooms and other wonders, and Provide, provide. Data shows that variety of themes are used in the different stories. Main motifs and major themes include poverty and struggle, class conflict, lust and desire, power and control, crime and punishment, and allurements and beguilement to sustain existence or gain power and control.

5.2.2 To what extent elements of cultural hegemony have been discussed in the novel “In Other Rooms, Other Wonders”?

The cultural hegemony reflected in different stories of the novel indicate significant variation in the conflict and struggles the characters are often found in. Nawabdin is a servant who always tried to show his loyalty and dedication to his employer, but treated poorly in return. He is awarded motorbike by the master on the compensation of performing duties beyond his capacities and capabilities. Sohail, in another story, is middle class man who is found struggling to earn his livelihood through thick and thin. Murad unveiled a different side of suppression confronted by the rich and wealthier of the

society. His wife Sara is entangled in the illegitimate relation with a wealthy married man due to the decencies and voids she found in her poor family life. Though unjustified, but the author seems to make readers believe that it is crime to be poor, meek and fragile in the society, as does Milton says “to be weak is miserable doing or suffering”. In another story, the characters of Farhana and Asma who are Sohail’s sisters and mothers respectively also represent the lower social classes and in return making struggles for survival and existence. Quite similar character is the Zehra who is Lilly’s sister. Her family and the society marginalize her. Saleema, Zainab, and Husna employ obsessive behavior, forbidden attraction, overwhelming desire, and emotional connections to control the patriarchal segments. On the other hand, Males use physical, social, and financial strengths to exhibit control and power over the under representative marginalized masses. It is also evident that the author maintains a balance in reflecting subjugated condition of the lower or middle class, and in return describing their struggles and resistance to form their identities and raise their voices. However, these struggles can at times be declared as offensive, immoral, or illegitimate; yet they were considered justified in the apartheid social conflict they were experiencing. The character of Jugnu is evident in making struggles from the state of identity crises to identity construction. She needs and feels to become independent in the society. On the other side, her brother Rasheed is facing different conflict of gender and sexual identity. Rasheed’s dilemma is complacent to the problem of a Kamil who is described in another story by Mueenuddin. The careful examination of the characterization and themes indicate that author has deliberately attached different types of emancipation and subjugation with different characters in order to depict the real face of the society prevailing at his time.

5.2.3 What perceptions of counter-hegemony has Daniyal Mueenuddin portrayed in his novel “In Other Rooms, Other Wonders”?

The stories demonstrate the resistance, struggles, and challenges faced by the subaltern and hegemonized individuals in the society. They are found struggling against the injustice being done

towards them and explore their identity, social class, gender and social justice. It is noteworthy that these characters holding different roles in the stories actually reflect the similar social class and conflict of all the figures of the society; hence portraying the stereotypical description of the social roles. The resistance of these stereotypes can be seen in five different social domains including social class, caste, religion, gender, and sexual identity. The confrontation and resistance of Nawabdin as servant, Sara as mistress, Asma as mother, Jugnu as daughter, Rasheed as son, and kamil as friend exhibit different types of struggles in maintaining their own identity socially, financially, psychologically, and even sexually. Javaid et al (2021) exposes the struggles of marginalized characters in short stories ‘Lilly’ and ‘Our lady of Paris’. The intimate relationship between the partners attempting to grab opportunity ends with the unforbidden liability. The elements of counter discourse as evident in the book reflect that it is hopeless to maintain and sustain hope of good future for the marginalized segments of the society. Judge, the narrator of ‘about the burning girl’ reflects ironically about the poor and servants that they are immune to colds but become martyred ton dyspepsia. They have to meet with tragedy, trauma and devastation whatever their struggles are. Their future can clearly be depicted in Sarwat’s words “there was, and is, nothing for you’. Findings also indicate various types of conflicts present among the characters of different stories. Different types of these conflicts are class clashes, false consciousness, class struggle, exploitation, violence, trauma, racial conflicts, and intersectional marginalization. The marginalization is not of only the wealth, but it is of race and ethnicity too, as describes in ‘Our lady of Paris’. The profligate, ultra-rich, and extravagant parents of Sohail had fears and scares of racial and stigmatic threat of being Muslim in the American society. Rafia’s reservations on Sohail’s stay in USA, and convincing Helen to reside in Pakistan after her marriage to Sohail piercingly reflect a strange type of marginalization and emancipation.

5.2.4 How do different characters in the novel represent class conflicts and postcolonial legacies?

The findings of the study implicate that Mueenuddin centralizes the narration upon feeble components of the society i.e. servants most specifically and farmers, mechanics and villagers in general. Though he portrays the social and psychological class conflicts present in the eastern and western society through his short stories, yet he seems not be much antagonistic towards the marginalized of the society. His sympathies are at times diverted towards the servants depicted in the stories like Nawabdin, Salema and other stories. Such sympathy towards the emancipated stakes of the society can evidently be seen in American writer Steinbek whose fiction revolves around the laborers and their struggle in postcolonial America. The findings obtained from the study indicate the writer's technique of using exoticization in highlighting the political revitalization, power, and control of the feudal of the society. Through this technique, the marginal groups of the society are discussed with deliberate attempt to high spot the elite of the community. This technique, however, is different from Erasure technique where subalterns and marginalized groups are neglected altogether in the Marxist control societies. Mueenuddin did not ignore the marginalization of the neglected class, hence neglects hegemonic erasure. However, exoticization has widely been dispersed in the short stories under discussion. The postcolonial legacies and class conflicts are represented in all 08 stories of the novel. The whole narrative revolves around financial gains, Resource extraction, false show-off, and sexual infatuations of the elite and marginalized characters belonging to both genders. Surprisingly, these financial and moral corruption and shallowness is not a stigma or taboo for anyone. Rather they adopt all this as regular, consistent, and inevitable part of their routine life. The shallow ethical standards can be shown that even a husband (The burning girl) mentions the lewdness of his wife and exposes her illegitimate relationship with the servant while mentioning that "He is handsome... see her disjoint of roast chicken to know the gravity and depth of he r carnality" (pg. 88).

Repression, violence, injustice, exploitation, assimilation, objectification, and commodification factors have been mentioned in various stories of the novel under discussion. The female characters of various stories expose the ethically shallow, morally naïve, socially illegitimate, and culturally corrupt relationships with the male bourgeois of the elite society. Actions, reactions, thoughts, and concerns of Saleema, Zainab, Husna, Helen, and Lilly are unjustified according to cultural values and religious beliefs of Pakistani society. They are found in illegitimate live in relationships with the males due to different purposes like existential threats, safety and security, desire and control, happiness and peace, and live and lust respectively. The findings also reflect post-colonial legacies in his stories. Economic system and resource extraction factors are discussed in Nawabdin the electrician; provide. Provide; in other rooms, other wonders; and a spoiled man. Elements of trauma and pain is present in Saleema; a burning girl; Lily; and a spoiled man. Another salient theme of postcolonial legacy is injustice, which is artistically discussed in novella a burning girl; and a spoiled man.

6. Conclusion

The term hegemony refers to the Marxist point view of the social class dominating as the super and superior class over the inferior social groups of the community. On the other side, the resistance of the individual or the groups against the undue superiority of the super classes is termed as counter hegemony. According to Petras & Morley (2000), the scrawny and relegated relationships often give way to the powerful to assert and attain more power to control over the marginalized, unless until they do not struggle to resist and found their own voices ever more heard to all. The current study attempted to apply hegemonic theory on Daniyal Mueenuddin's famous novel "In other rooms, other wonders". The novel has been divided into 08 novelettes interspersed together but with separate narratives. The technique adopted by the author in this novel is literary called framed narrative. Most famous example of framed narrative technique is Geoffrey Chaucer's poetic narrative 'The Canterbury Tales' where short stories are nested together in the main story. Other examples of

framed narratives are ‘The Arabian Nights’, ‘Frankenstein’ by Mary Shelley, ‘The picture of Dorian Grey’ by Oscar Wilde, and ‘The Turn of the Screw’ by Henry James. The findings of the study reflect that authoritarian and powerful figures of the society consider themselves the only survivor for the society. They vow as ‘Apres moi, Le deluge’ (Lilly) mentioning the quotes of King Loius XV of France, which means that after his death, there would be devastation. Similarly, bourgeois mentioned in the novel lead elite, anti-social, immoral, and unethical life according to cultural standards of Pakistan. The marginalized segments of the society are born to be at their services physically, socially, sexually, even psychologically and emotionally; just a tool of objectification, commodification and resultantly nullification.

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