

**POWER DYNAMICS IN THE SELECT NOVELS OF
ELFRIEDE JELINEK: A FOUCAULDIAN STUDY**

Thesis Submitted for the Award of the Degree of

DOCTOR OF PHILOSOPHY

In

ENGLISH

By

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Declaration of Authorship

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Abstract

The current thesis, "Power Dynamics in the Select Novels of Elfriede Jelinek: A Foucauldian Study" deals with power and its dynamics. It investigates how Elfriede Jelinek's characters, regardless of gender, suffered in Austrian power society. In a broader sense, it seeks to demonstrate how power technologies, which are now ubiquitous, are used to manipulate people's emotions. Furthermore, it demonstrates how the exercise of power through various institutions of society traumatizes, oppresses, dehumanizes, alienates, and disperses the subjects. Characters in Elfriede Jelinek's works are always striving for self-actualization, recognition, and appreciation as a result of societal power struggles. In her novels, she shows how prejudice, animosity, and cruelty affect the lower classes in Austrian society. Characters like Erich, Brigitte, Paula, Gerti, and others highlight the brutality against people's basic rights and the injustices they face, especially the crimes and oppression perpetrated by men and women. It supports both capitalism and patriarchy. In her novels, Jelinek depicts the patriarchal domination of her characters. They were subjected to repression and suffocation. It also represents the viciousness of rituals, the entrapment of traditional rites, and the prejudice of social institutions. Human life is subordinated to capitalist and socialist labour by treating men and women as tissue papers. As a result, the thesis will examine power politics and power dynamics in Elfriede Jelinek's novels such as *The Piano Teacher*, *Women as Lovers*, *Lust*, *Wonderful Wonderful Times*, and *Greed* through the lens of power technologies from a Foucauldian perspective.

Furthermore, people in Austrian society face the confiscation of their bodies. Cultural oppression and suppression, gender discrimination, social segregation, and sexual exploitation plague Jelinek's characters. Jelinek seems to be a socialist-feminist because she portrays Brigitte and Paula's sexual and economic exploitation. Still, the entrapment of Heinz and Erich into poverty and labour proves her to be revealing "the absurdity of society's clichés and their subjugating power" (*Noble Prize*). Erika, Brigitte, and Paula, on the other hand, become not only victims of male power, but their green-eyed misogynistic mothers crush their existence to the point where they

can't escape the vicious circle of power relations. As a result of the curtailment of their freedom and violation of their rights, they became the carcass of the living dead. Erika, Brigitte, Paula, and Gerti have suffered at the hands of their husbands, sons, and families, and the cultural and social conventions instead of proving to be soothing and bringing them back to life; dispersed and decimated them.

Furthermore, Jelinek's characters were devastated and self-alienated as a result of the constant surveillance, dominance, and strictness; they were quarantined into the carceral society. Socio-political issues are also seen penetrating the civic lives of characters such as Gerti and Gabi. Witkowski (former Nazi military officer) and Kurt Janisch (police officer) have both militarized their social relationships by adopting a military mindset in their homes. They are seen terrorizing the relationships, which also distinguishes Jelinek as a writer who uses irony and satire to highlight the plights of social beings while confronting power dynamics. The postwar power politics and sociopolitical issues have been signaling that the Holocaust's ghost is still haunting Austrian society. Gerti was completely destroyed by her son's deafness on her husband's usual torcher.

The current thesis examines Elfriede Jelinek's translated novels *The Piano Teacher*, *Women as Lovers*, *Lust*, *Wonderful Wonderful Times*, and *Greed* in depth. These fictional compositions have indeed been examined through the Foucauldian lens of power and its dynamics. Under the head power dynamics, major issues such as biopower, biopolitics, subjugation, Panopticism, surveillance, and resistance are of critical importance to study and analyze in this thesis.

The first chapter, "Power Dynamics: Issues and Perspectives," examines the evolution of power and its theories. This chapter contains a critical examination of modern power theories spanning from Machiavellian's traditional sovereign power to Foucault's modern democratic power.

In today's world, defining the concept of power and its dynamics has become a difficult task. Power can be defined in a variety of ways and approaches. In the social sciences, power is defined as an individual's ability to influence the behaviour of

others. When we talk about 'power,' the authoritative sign of state apparatus controlling resources comes to mind. However, with the advancement of society and social sciences, the concept of power began to be redefined. It transitioned from punitive to democratic or judicial power. It began to decentralize after being centralized. Moreover, a person's power of attraction and influence is frequently measured by their integrity and character. As a result, power is one of the most contentious issues in the modern world, and it should be examined and analyzed from various angles.

Thus, the purpose of this thesis is to discuss and analyze the concept and theory of power since its inception in ancient times. However, contemporary perspectives on the evolution of power begin in the early 16th century with Nicoll Machiavelli's *The Prince* and Thomas Hobbes' *Leviathan* in the mid-17th century. Other modern scholars such as Weber, Dhal, Locke, and Henna Arendt will also be examined in order to advance the discussion on power. Subsequently, engaging in any debate or writing a manuscript on power theory without discussing and analyzing Michael Foucault's concepts is pointless. As a result, Michael Foucault's exploration of the power problem is discussed critically and historically. Michel Foucault's major works that reflect such investigations include *History of Sexuality* (1976), *Discipline and Punish* (1975), *Order of Things* (1966), and *Madness and Civilization* (1966). This research is primarily concerned with these works.

Moreover, the second chapter, "Elfriede Jelinek: Life and Achievements," discusses Elfriede Jelinek's life and achievements as a writer throughout her literary career. Elfriede Jelinek is an Austrian author who is both bitter and radical. On October 20, 1940, she was born in Mürzzuschlag, Styria. Elfriede suffered greatly as a child as a result of Austria's deep historical ties to the Holocaust. Jelinek was brought up by her elderly dominant mother after her father was exiled to an asylum due to his traumata from witnessing the harsh realities of the concentration camps as a chemist. Her mother gave her fewer chances to explore her world, as demonstrated in her semi-autobiographical novel *The Piano Teacher*. Jelinek rose to prominence as a result of her early political activism as a member of Austria's Communist Party from 1974 to 1991. Marlen Haushofer, Ingeborg Bachmann, and Robert Musil were among the

writers who influenced Jelinek's work. Their sardonic demeanour and tradition have also had a significant impact on her writing. She is a Holocaust survivor who believes that modern fascism has destroyed the Jewish-Viennese tradition. Her writings echo modern-day racism and fascism, depicting the cheapness of power relations in modern society.

The third chapter, "The Incarnation of Biopower and Biopolitics," investigates the transformation and technological advances of biopower and biopolitics in modern Austrian society's power relations. It also deduces that social fabrics are formed through power dynamics. Power dynamics and the power problem have been a consistent focal concern and one of the major issues in Elfriede Jelinek's novels. It will also highlight Elfriede Jelinek's protagonists' suffering as a result of the complex and dynamic power relations that subjugate and tyrannize them through wealth, men, culture, and power politics. Erika Khout, Paula, Heinz, Gabi, and others have suffered as a result of the deception of cultural canons such as loving and marrying, as well as socio-political rituals such as working and administering in Austrian society. Since Elfriede Jelinek's works are "metamorphic political writings," "she voices her brand of politics not only in her novels, plays, and essays but also from her website..." (3). It also examines power and subjugation processes as they relate to the human body as a site of Political, Economic, Cultural, and Social Struggles. The disintegration of Jelinek's characters has been observed. Furthermore, when closely examining Jelinek's fiction, it depicts the general drama of human suffering and pain because she used the narrative form to raise symbolic interrogation about ordinary people's lives. Her protagonists' hardships and anguish represent man's place in the world. Life has been a never-ending battle filled with odds and honours for Elfriede Jelinek's characters.

Power is always not centralized; it is dispersed in every relation. Similarly, chapter fourth, "Panopticism and Surveillance" explores how surveillance as a dynamic of power is executed to limit the identity of a person. Surveillance as an element of power is executed to limit the liberty of an individual. Erika, Paula, and Brigitte are put under strict surveillance by their domineering mothers, so they feel frustrated and fragmented. In carceral society, Brigitte and Paula are quarantined and

that inhibits their self-actualization and aspirations in the social realm of the time. The state apparatus, like police and military establishments, have a falcon eye over the people who later become their prey in civil life. Through the technologies of power, i.e., the "micro-physics of power," power is executed upon the body. Thus, it reveals the execution of military attitude in civil relations that result in the infringement of human rights and curtailment of freedom.

Besides this, 'home' in Elfriede Jelinek's novels is a facet of Austrian society in general. It demonstrates governing strategies in the micro-world by utilizing power and authority. 'Mother' is a reflection of biopower in Jelinek's novels, creating the impression that sovereign power in the form of a male is absent at various levels. Jelinek's novels do not openly discuss power politics, but "most of her novels, plays, and short essays dissect the covert but insidious continuation of fascist ideology..." (Elfriede Jelinek's 79), which Bachmann refers to as "War by Other Means"; and "the continuation of politics by other means" (81).

Subjugation and surveillance result in the continuous struggle and resistance of characters to attain social stature, esteem, and liberation from internal and external temptations of social, political, economic, and individual forces. Likewise, Chapter fifth, "Resistance and Its Dynamics" analyzes how despite living in the vicious power circle, the protagonists of Elfriede Jelinek are continuously struggling and resisting to attain social stature and esteem in Austrian society. Jelinek has spotlighted that while resisting, a person puts all his faith in his courage of persuasion to achieve liberation from internal and external temptations of social, political, cultural, economic, and individual forces. Erika, Brigitte, and Paula reveal the implications of female misogyny and the rise and fall of humans that result in pain, suffering, sacrifices, and violence. It forces them to go against the cultural and social traditions of the time. Their liberty and rights have been decimated and overpowered by the totalitarianism of their parents, husbands, and socio-cultural norms. They are treated as concubines in their own houses. Erika, Gerti, and Gabi have become prostitutes, sexual subjects, and whores. Thus, they want to break the vicious circle of power.

The “Conclusion” of the thesis summarizes the concepts and issues that have originated from the previous chapters' discussions. After a thorough discussion of the applications of power dynamics, we conclude that power is a difficult concept to grasp because it has different connotations and can be executed in different dimensions. Power is executed on the body via power technologies, i.e., "micro-physics of power," because it is not a property but rather a strategy. This demonstrates that power is not possessed but rather exercised. Power dynamics include biopower, biopolitics, Panopticism, surveillance, subjugation, resistance, and so on. Biopower, while not taking people's lives, is still used in a variety of ways that infantilize the human body and produce docile bodies. Subjectification at the end while resisting demonstrates that dominance and rigidity in social relations can be overcome through 'self-technologies.'

Furthermore, this dissertation contends that only Machiavellian power cannot always be used to confiscate the human body and limit the human will, but that biopower or soft power can also be repressive through strict regulations. Power should never be wielded excessively in social institutions and establishments. Over-observation or surveillance can result in trauma and frustration, which can demotivate or inhibit people's natural development of the psyche and physical well-being. Within the universal phenomenon of fall and rise, it could be trimming the feathers or even curtailing rearing. With the expansion of biopower and the restriction of natural and human rights, the protagonists in Jelinek's novels are forced to wage a war against the authority, only to return devastated and defeated. Both at the ancestral home and with their in-laws, the characters face unequal treatment and injustice. The totalitarianism of their parents, husbands, and socio-cultural norms has decimated and overpowered their liberty and rights. They are also treated as concubines in their own homes. Erika, Gerti, and Gabi have all been exposed as prostitutes, sexual subjects, and whores. In Austrian society, they are treated with contempt. They have never felt esteem or honour from anyone in society. Hence, the hypocritical and treacherous environment has physically and psychologically traumatized their lives. Though their struggle keeps hope alive in Austrian society, her novels not only alarm but also inspire readers to fight fascist tendencies.

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FAROOZ AHMAD GANAI

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Introduction

The current thesis, "**Power Dynamics in the Select Novels of Elfriede Jelinek: A Foucauldian Study**," deals with power and its dynamics. It investigates how Elfriede Jelinek's characters, regardless of gender, suffered in Austrian power societies. In a broader sense, it seeks to demonstrate how power technologies, which are now ubiquitous, are used to manipulate people's emotions. Furthermore, it demonstrates how the exercise of power through various institutions of society traumatizes, oppresses, dehumanizes, alienates, and disperses the subjects. Characters in Elfriede Jelinek's works are always striving for self-actualization, recognition, and appreciation as a result of societal power struggles. In her novels, she shows how prejudice, animosity, and cruelty affect the lower classes in Austrian society. Characters like Erich, Brigitte, Paula, Gerti, and others highlight the brutality against people's basic rights and the injustices they face, especially the crimes and oppression perpetrated by men and women. It supports both capitalism and patriarchy. Jelinek depicts the patriarchal domination that the characters were subjected to in order to repress and suffocate them. It also represents the viciousness of rituals, the entrapment of traditional rites, and the prejudice of social institutions. It also shows the bigotry of societal institutions, the viciousness of rituals, and the entrapment of traditional rituals. Human life is subordinated to capitalist and socialist labour by treating men and women alike as tissue papers. As a result, the thesis will examine power politics and power dynamics in Elfriede Jelinek's novels such as *The Piano Teacher*, *Women as Lovers*, *Lust*, *Wonderful Wonderful Times*, and *Greed* through the lens of power technologies from a Foucauldian perspective.

Furthermore, people in Austrian society face the confiscation of their bodies. Cultural oppression and suppression, gender discrimination, social segregation, and sexual exploitation plague Jelinek's characters. Jelinek is a socialist-feminist because of her sexual and economic exploitation of Brigitte and Paula, but her entrapment of Heinz and Erich into poverty and labour proves her to be revealing "the absurdity of society's clichés and their subjugating power" (*Noble Prize*). Erika, Brigitte, and Paula, on the other hand, become not only victims of male power, but their green-

eyed misogynistic mothers crush their existence to the point where they can't escape the vicious circle of power relations. As a result of the restriction of their freedom and violation of their rights, they became the carcass of the living dead. Erika, Brigitte, Paula, and Gerti have suffered at the hands of their husbands, sons, and families, as well as cultural and social conventions.

Furthermore, Jelinek's characters were devastated and self-alienated as a result of the constant surveillance, dominance, and strictness; they were quarantined into the carceral society. Socio-political issues are also seen progressing in the civic lives of characters such as Gerti and Gabi. Witkowski (former Nazi military officer) and Kurt Janisch (police officer) both have militarized their social relationships by adopting a military mindset in their homes. They are seen terrorizing the relationships, which also distinguishes Jelinek as a writer who uses irony and satire to highlight the plights of social beings while confronting power dynamics. The postwar power politics and sociopolitical issues have been signaling that the Holocaust's ghost is still haunting Austrian society. Gerti was completely destroyed by her son's deafness on her husband's usual torcher.

The current thesis examines Elfriede Jelinek's translated novels *The Piano Teacher*, *Women as Lovers*, *Lust*, *Wonderful Wonderful Times*, and *Greed* in depth. These fictional compositions have indeed been examined through the Foucauldian lens of power and its dynamics. Under the head power dynamics, major issues such as biopower, biopolitics, subjugation, Panopticism, surveillance, and resistance are of critical importance to study and analyze in this thesis.

The first chapter "Power Dynamics: Issues and Perspectives" deals with the genealogical development of power and its theories. There has been a critical study of modern power theories ranging from Machiavellian's classical sovereign power to Foucault's modern democratic power in this chapter.

In the contemporary world, it becomes a complex task to define the concept of power with its dynamics. There are multiple ways and approaches through which power is defined. In social sciences, power can be defined as an individual capacity of

a person to influence the behaviour of others. While talking about ‘power’, the authoritative sign of controlling the resources by the state apparatus flashes in our minds. But with the modernization of society and social sciences, the concept of power also started getting redefined. It is perpetuated from being coercive to democratic or disciplinary power. It started to be decentralized from being centralized. As a result, the power of attraction and influence is often measured by a person’s integrity and character. Thus, power is one of the most controversial topics in the contemporary world that should be examined from different angles and analyzed from different perspectives.

Thus, this thesis attempts to discuss and analyze the concept and theory of power from its inception in ancient times. However, the modern reflections on the evolution of power begin in the early 16th century along with the works of Nicollò Machiavelli *The Prince*, and mid-17th century Thomas Hobbes’ *Leviathan*. Other modern theorists like Weber, Dhal, Locke, and Henna Arendt will also be analyzed in furthering the discussion on power. Finally, participating in any debate or writing any manuscript on the theory of power without discussing and analyzing the concepts of Michael Foucault is futile. So, Michael Foucault’s investigation of the power problem is discussed from a critical and historical viewpoint. The major works of Michel Foucault that reflect such investigations are *History of Sexuality* (1976), *Discipline and Punish* (1975), *Order of Things* (1966), and *Madness and Civilization* (1961). These works are the prime focus of this study.

In addition to this, chapter second “Elfriede Jelinek: Life and Achievements” discusses the life and achievements of Elfriede Jelinek as a writer in her literary career. Elfriede Jelinek is one of the bitter and radical authors of Austria. She was born in Mürzzuschlag, Styria on October 20, 1940. Having Austria’s deep past connections with the holocaust, Elfriede suffered much due to it during her childhood. Her father’s exile in an asylum due to his traumata while witnessing the harsh realities in the concentration camps as a chemist, Jelinek was raised by her elderly dominant mother. Her mother provided her with less opportunity to explore her world which is reflected in her semi-autobiographical novel *The Piano Teacher*. Jelinek became a household name due to her political activism in her early days since she remained a

member of Austria's Communist Party from 1974 to 1991. Jelinek's writings were influenced by the noted writers of the time like Marlen Haushofer, Ingeborg Bachmann, and Robert Musil. Their satirical tone and tradition have also had a formidable influence on her writings. She is the daughter of the holocaust and she believes that day-to-day fascism has destroyed the Jewish-Viennese tradition. Her writings are the echoing of modern-day racism and fascism that portray the cheapness of modern society's power relations.

The Austrian writer is a close witness to atrocities that she experienced during her commute between Vienna and Styria. There are also reflections on history in her narratives. She has used the language of violence that she is alleged for writings of provocation since "she is condemned for her relentlessly critical stance toward Austria's postwar politics and the mentality of its people" (The challenging 3). It seems that Elfriede Jelinek is an anti-patriotic and pornographic writer when she highlights the everyday fascism in novels like *Wonderful Wonderful Times*. She raises the concern over the anti-Semite tendencies sparking in Austrian society.

Chapter third "The Incarnation of Biopower and Biopolitics" explores the transposition and mechanization of biopower and biopolitics in the power relations of modern Austrian society. It also deciphers that social fabrics are forged over power relations. Dynamics of power and the power problem have been the consistent focal concern and one of the significant affairs of the novels of Elfriede Jelinek. It will also highlight the sufferings of Elfriede Jelinek's protagonists due to the complex and dynamic power relations in which they are subjugated and tyrannized by wealth, men, culture, and power politics. Erika Khout, Paula, Heinz, Gabi, etc. have suffered due to the cunningness of cultural cannons like loving and marrying and socio-political rituals like working and administering in Austrian society. Since Elfriede Jelinek's compositions are 'metamorphic political writings'; "she voices her brand of politics not only in her novels, plays, and essays but also from her website..." (3). It also analyzes power and processes of subjugation comprising the human body as a locus of Political, Economic, Cultural, and Social Struggles. There is seen the disintegration of Jelinek's characters. Moreover, while closely examining Jelinek's fiction, it depicts the general drama of human sufferings and pain since she has employed the narrative

form to raise symbolic interrogation about the life of ordinary people. Her protagonists' hardships and anguish are emblematic of man's position in this world. For Elfriede Jelinek's characters, life has been a never-ending fight filled with odds and honours.

Furthermore, 'home' in the novels of Elfriede Jelinek is the microcosm of the whole the Austrian society. It showcases the governing strategies while utilizing power and authority in the micro-world. *Mother* is the reflection of biopower in Jelinek's novels that creates the sense that sovereign power in form of a male is absent at different levels. Jelinek does not talk about power politics openly in her novels but "most of her novels, plays, and short essays dissect the covert but insidious continuation of fascist ideology..." (Elfriede Jelinek's 79) that Bachmann calls "War by Other Means"; and "the continuation of politics by other means" (81).

Power is not always visible and it does not have invariably centralized form. Chapter fourth "Panopticism and Surveillance" explores how surveillance as a dynamic of power is executed to limit the identity of a person. Surveillance is appraised as a process of perpetuating social structures of gender, race, and class while understanding the body as being intimately related to the burgeoning of not only an autonomous female subject but also the X gender that kneels at different stages to the different power structures. In her novels, Elfriede Jelinek explores various applications of surveillance and how modern Panopticism while subjugating the body is changing which shows how we see our reality, ourselves, and our social designs. Erika and Brigitte are put under strict surveillance by their domineering mothers that they feel frustrated and fragmented even in their own home. It deciphers the shattering of Erika's dream of having her own home with children and Brigitte's dream of becoming a fashion designer. There are revelations of emotional sacrifices in the novels of Elfriede Jelinek. Jelinek's protagonists are living in cosmic voids that are continuously supervised. The kind of problems all the characters face in routine is depicted vividly. They are exploited sexually, economically, and emotionally by their counterparts. The state apparatus like police and military establishments are having falcon eye over the people who later become their prey in their civil life. The police officer Kurt Janisch and former Nazi Military official Witkowski misuse their power.

Hence, the protagonists of Jelinek such as Gerti and Gabi experience the harshness of lust as they were treated as slaves in their relations.

Moreover, it focuses on Jelinek's novels scrutinizing the evolution of its protagonist as sexual subjects, and their ultimate breakdown to accomplish stability in the social sphere. It shows how Jelinek's texts are political perversions like *The Piano Teacher* and *Women as Lovers*. It also discusses Erika's scarcity of sexual identity, presuming her inability to attain sublimation and self-actualization.

The fifth chapter "Resistance and its Dynamics" analyzes how despite living in the vicious power circle, the protagonists of Elfriede Jelinek are continuously struggling and resisting for attaining social stature and esteem in Austrian society. Jelinek has spotlighted that while resisting, a person puts all his faith in his courage of persuasion to achieve liberation from internal and external temptations of social, political, cultural, economic, and individual forces. It is the awakening of self-conscience and the conscience of society. The characters such as Erika, Brigitte, and Paula, reveal the female misogyny and the rise and fall of humans. There is mother-daughter conflict and also the conflict in other relations simultaneously deciphered from the novels. The pain, suffering, sacrifices, and violence forces them to go against the cultural and social traditions of the time. Autonym of will and shattering the authority in the form of a relationship are vividly exemplified in this chapter. Hence, Elfriede Jelinek's novels are less personal and more political commentaries of Austrian society as the country has been the eyewitness of the Great War of nations that its ghost still haunts Austria.

The concluding chapter sums up the ideas and points that have emerged from the issues discussed in the previous chapters. After a detailed discussion about the applications of power dynamics, we come to the conclusion that power is a complex term to understand that does have different connotations and that can be executed in different dimensions. Through the technologies of power i.e., "micro-physics of power" power is executed upon the body since it is not a property rather it is a strategy. This shows that power is not possessed rather it is exercised. The dynamics of power are biopower, biopolitics, Panopticism, surveillance; subjugation, resistance,

etc. Biopower though not taking the lives of people is still executed in various forms that infantilize the human body and produces docile bodies. Subjectification at the end while resisting shows that dominance and rigidity in social relations can be overcome through the 'technologies of the self'.

Moreover, this dissertation argues that only Machiavellian power cannot be always utilized to confiscate the human body and limit the human will rather biopower or soft power through strict regulations can also be repressive. There should always not be an over-exercise of power in the social institutes and establishments. Over gaze or surveillance can lead to trauma and frustrations that can demotivate or restrain people from the natural development of their psyche and physical well-being. It could be trimming the feathers even curtailing up rearing within the universal phenomenon of fall and rise. With the extension of biopower and curtailment of natural and human rights, the protagonists of Jelinek's novels are compelled to wage a war against the authority where they return devastated and defeated. The characters suffer from unequal treatment and injustice both at the ancestral house and with in-laws. Their liberty and rights have been decimated and overpowered by the totalitarianism of their parents, husbands, and socio-cultural norms. Additionally, they are treated as concubines in their own houses. Erika, Gerti and Gabi have turned out to be prostitutes, sexual subjects, and whores. They are the victim of disrespect in Austrian society. They have never experienced any esteem and honour from anyone in society. The hypocritic and treacherous atmosphere has traumatized their lives physically and psychotically. Though their struggle keeps hope alive in the Austrian society that her novels not only alarm them; they also inspire them to fight against fascist tendencies.

Chapter 1

Power Dynamics: Issues and Perspectives

One's potential and capability to influence and govern the environment around him, including the behaviour of numerous other people, is referred to as power. The term 'authority' is frequently applied to power that is seen as legitimate by the social fabric and structure. Whenever the word 'power' is heard and thought about, the authoritarian sign of administrative apparatus like policing and prison strikes our minds but there are many ways and definitions by which power can be defined. In political and social sciences, the word 'power' has been defined as the capacity or capability of one individual to influence or impact the behaviour and attitude of others. People consider power to be the ability to exercise control over resources, influence, and strength of political exertion over others.

For centuries even from ancient times 'power' has always been the most debatable topic among philosophers, political scientists, intellectuals, and social scientists who explored its vast dimensions and commented on the nature of power. Furthering the quote of Pittacus (c. 640-568 B.C.E.), who is the famous philosopher, writer, and the ancient Mytilenaen military general and one of the seven sages of Greece, Plato says, "The measure of a man is what he does with power" (*Red Rising* 301). However, perhaps Lord Acton, more exquisitely postulated, "Power tends to corrupt; absolute power corrupts absolutely" (Power Corrupts 1). Thus, it refers to a person's character: a person's character and integrity can be judged by how he responds to the power he is given. It shows that power has also negative connotations and can be of repressive and inhumane nature as well.

Modern scholarship and musings on the evolution of power begin with Nicoll Machiavelli's *The Prince* in the early sixteenth century and Thomas Hobbes' *Leviathan* in the mid-17th century. Both of the seminal works are regarded as classical political classics, but they laid the groundwork for current power philosophy (Clegg). Machiavelli discusses power and organization in a strategic and decentralized manner. He views power as a means to a purpose, not an end in itself,

and seeks strategic advantages, such as military ones, between his prince and others. Hobbes, on the other hand, advocates a casual view of power as hegemony. According to Hobbes, power is centralized and entwined with sovereignty. As per Hobbes' primary assumption, there prevails an absolute political society, whose incarnation is the state, the association, or the community. This single unit is organized and governed according to a homogenous doctrine, which persists in time and space and is the source of power. Furthermore, Machiavelli considers absolute authority to be a "final desirable end" that is rarely achieved. Hobbes' observations emerged to be conquering in the mid-twentieth century. His language and images show that he had an appropriate modernized scientific approach beyond Machiavelli's military images revealed in his seminal book *The Prince*, a century before. The fundamental convention of research in the social sciences hunts for the accuracy and rationality that (still today searches for them) and ask how one might perceive, evaluate, and calculate power. Power was portrayed as a wilful disposition, a dominant component to which all other wills are subject. Hobbes and Machiavelli are revered for shaping political philosophy. The study needs to answer the question of whether the doctrines of the two men are compatible with each other or greatly differ.

In the nineteen seventies, Machiavelli's diplomatic and unforeseen assessment accomplished a reincarnated admiration in France, with the accumulation of procedures that regained the power game's capricious or whimsical aspect, and its absolute reliance on context (Clegg). Commenting and advocating for the human conscience both Machiavelli and Hobbes portray a similar view of the poor outlook. Machiavelli paints human beings to be, "ungrateful, fickle, deceptive, and deceiving, avoiders of danger, eager to gain" (Wootton 35). Since Hobbes moves a step beyond and says that humans are "solitary, poor, nasty, brutish, and short" (Wootton 159). Machiavelli's *The Prince* and Hobbes's *Leviathan* demonstrate the primary difference in their beliefs in the retribution of a sovereign (the person in power) or ruler. Machiavelli's analysis is solely about the ruler's conduct while ruling. While he assumes that a ruler can be displeasing, and worthy of scorn, he figures Agathocles as an example (Wootton 23). He further states that it is better to be loved than to be feared since trying to highlight that a ruler must possess virtù or competency and

displace hatred. Furthermore, Machiavelli reckons that Hobbes, in contrast, admits that a sovereign is able to get along with anything without being prejudiced toward his subjects since he dreams that every individual has “given up thy right to him [the ruler] and author[ized] all his actions in like manner” (Wootton 175). Thus, the first critical divergence between Hobbes and Machiavelli emerges when Machiavelli defends unethical and unjust conduct in the exercise of power. He believes that a ruler can be licentious toward his subjects (Agathocles), notwithstanding Hobbes' assumption that a sovereign cannot be unlawful toward his subjects.

Machiavellian's *The Prince* is similar to Kautiliya's *Arthashastra* which demonstrates the supremacy of coercive power and inciting fear in order to control the political status and stability of the state. Fear and torcher are the only sources through which people are insisted to obey and surrender before the ultimate and dominant power of the state. According to Machiavelli, *The Prince* is conspired to depict a politics that can only be described rationally in terms of the supremacy of coercive power; authority as a right to command lacks independence (*Stanford Encyclopaedia*). It signifies that authority is ineffectual and purposeless if it is isolated from the occupancy of higher political power. The laws of the land will never be acknowledged if they are not backed by power. Hence, power is necessary for achieving obedience that rests on the vision and the proper training of the prince.

It remained the common belief among political philosophers and social scientists that there prevails a virtuous relationship between ethical or moral well-being and legitimate authority. A personal moral character with strict virtue was believed to be the hallmark of a ruler while exercising political power. The rulers were counselled that the moral-ethical values and the behaviour of conventional standards were necessary in order to reign peacefully and succeed in the rule of the next generation. Obedience and respect were earned by the ruler only when he himself showed to be virtuous and morally upright.

Machiavelli was opposed to the moralistic perspective of authority and wrote a lengthy critique of it in his best-known work, *The Prince*. Machiavelli questioned the moral justification for his distinction between acceptable and illegitimate uses of

power. Rather than that, he argued that authority and power are ultimately synonymous: whoever has power also has the right to command; nevertheless, being morally upright does not verify power, and the pleasing has no greater authority as a result of being moral.

Hence it is necessary for a prince wishing to hold his own to know how to do wrong, and to make use of it or not according to necessity. Therefore, putting on one side imaginary things concerning a prince, and discussing those which are real, I say that all men when they are spoken of and chiefly princes for being more highly placed, are remarkable for some of those qualities which bring them either blame or praise; and thus it is that one is reputed liberal, another miserly, using a Tuscan term (because an avaricious person in our language is still he who desires to possess by robbery, whilst we call on miserly who deprives himself too much of the use of his own); one is reputed generous. One rapacious; one cruel, one compassionate; one faithless, another faithful; one effeminate and cowardly, another bold and brave; one affable, another haughty; one lascivious, another chaste; one sincere, another cunning; one hard, another easy; one grave another frivolous; one religious, another unbelieving, and like.... (*The Prince*)

Since Machiavelli opposed the moralistic conception of power, he felt that the political ruler's only real concern is the acquisition and maintenance of power, notwithstanding his lack of mention of "maintaining the state." Machiavelli sharply critiques the concept of authority in this way, stating that the notion of legitimate ruler-ship adds nothing to the actual holding of power. Machiavelli's *The Prince* thus conveys and professes self-conscious political realism and awareness as he has a first-hand experience with the Florentine government and inferred that being virtuous and

morally upright only will not suffice the political stability of the throne. Machiavelli believes that the ruler should know the usage of power and tries to teach them that with the proper utilization of power people can be brought to obey the ruler.

Machiavelli's power theory tackles problems such as authority and legitimacy, which raise questions about political decision-making and political judgment in relation to law and force. Good laws and strong arms, according to Machiavelli, are the dual basis of a well-established governmental system. However, he immediately assumes that because coercion produces legality, he will focus his efforts on the force. He says, "Since there cannot be good laws without good arms, I will not consider laws but speak of arms" (*The Prince* 47). In other words, he believes that the credibility of law is wholly dependent on the threat of sovereign or coercive force; Machiavelli believes that authority cannot be enforced without the use of force. Machiavelli also believes that love is always preferred in subjects, although violence and falsehood are considerably superior to law and authority in terms of efficient control mechanisms. Machiavelli's general observation about human beings is that they are unthankful, unloyal, artificial and treacherous, fearful, and greedy. He perceives that love is such an association of commitment that these pathetic creatures unshackle on any occasion they like to do so, but it is fear that keeps them shackled by a horror of castigation that never fades away. (*The Prince* 62; translation revised)

As a result, Machiavelli observes that individuals only cooperate out of dread, fear of the repercussions of not doing so, and fear of losing their lives or entitlements. And clearly, power alone cannot compel, just as responsibility assumes that one could not do anything else meaningfully. Thomas Hobbes (1588-1679), who is the architect of modern political philosophy and founder of the 'social contract theory', in his creamy and celebrated work *Leviathan* says, "The power of a man (to take it universally) is his present means to obtain some future apparent good" (66-67). It means that it talks about the power to have relation i.e., having friends is power, and having servants and helpers is power: 'for they are strengths united' (1). Hobbes regarded power as necessary to keep the social fabric knitted and its laws guarded through different powers like coercive power, common power, and chiefly the sovereign power.

The term power has been used broadly and extensively in the political discourse. Despite its broad scope, various confusions are inherent in the concept as authority is always assumed synonym for power. But for Weber, equating the two terms power and authority is contrary. According to his analysis, there is a relationship between authority and legitimacy. Power remains the central concern of the political and social scientists for which it appears ends and means.

The culmination of World War II paved the way to understanding the mechanics of power and social studies and sociology started showing a comprehensible and keen interest in power problems and power dynamics. Many scholars praised German sociologist Max Weber's perspective, which holds that power is defined as a person's ability to exert control over others (*Introduction to Sociology* 152). "Power affects more than personal relationships; it shapes larger dynamics like social groups, professional organizations, and governments. Similarly, a government's power is not necessarily limited to control of its own citizen" (*Introduction to Sociology* 152). It means that Weber has studied and analyzed power as being omnipresent at every stage and in every relationship, which means power exists everywhere. Weber's study also sufficed as an onset of departure from the traditional thought of power since it furthered the rational Hobbesian path and conceptualized organizational thinking. Weber bridges the links of power with authority and rule that he finds in bureaucracy. He believed that despite resistance actors of power should be in a position to carry their will within social relations. "The activation of power is dependent on a person's will, even in opposition to someone else's" (Sadan 35). Weber furthermore viewed power as a form of dominance, whether it was based on economic or authoritarian motives. Unlike Machiavellian coercive power, Weber in historical research visualizes three sources of the formal legitimate authority of power that are the charismatic, the traditional, and the rational-legal. The rise of illegitimate authority inside the formal legitimate structure of hierarchic bureaucratic power was cited as a criticism of Weber's thesis. Weber's reputation stemmed from a misunderstanding of his theory as a model of bureaucratic organization, which was erroneous. The fact, however, demonstrates that Weber visualized:

The organizational power of the bureaucracy (is) the source of the mechanization and routinization of human life, and are a threat to the freedom of the human spirit. He also predicted that this organizational form, as a powerful instrument, would sabotage the appearance of more democratic forms of organization. (Morgan)

Weber's approach to power is furthered by Robert Dahl (1961), both in terms of its definition and assignment to a distinct human component. Dahl, on the other hand, pushed the subject of power to the periphery of a real society, whereas Weber did it via the lens of the organization and its structures. Dahl's main focus, in any case, is the advancement of "interest in understanding ruling elites, which came to force after the Second World War (Mills; Hunter)." According to his community power theory, power is exploited or wielded in society by a single significant individual, while other human beings, who are too similar, are prevented from doing what they want. People in positions of authority use their influence to enslave the powerless so that they can indulge in their personal preferences with the support of the powerless. Power is the root of subservience to others' choices, as well as an amplification of those subject to its choices in order to include those choices. Most organizational behaviour authors presently follow Dahl's definition of power, which is defined as the ability to force someone to do something they would not have done otherwise.

In 1962, Peter Bachrach and Morton Baratz presented the two faces of the paradigm in reaction to Dahl. Dahl's essential principles were rebutted by the model. Dahl advocated a pluralistic perspective of society, thinking that a community should accommodate the interests of all of its members through an open process. Bachrach and Baratz wanted to see if the democratic process was followed during decision-making or if Dahl's assumption was correct. They both endeavored to look at the relationship between the overt face of power – how decisions are made – and the covert face of power – the ability to constrain decision-making. They mentioned the approach of mobilizing bias in order to inhibit debate on specific problems and, as a result, define what is and is not essential. They coined the term "non-decision-

making" to describe the process of deciding what stays in and what goes out, in which power struggles are restrained by specific conventions, rituals, or beliefs that favour the vested interests of one (or more) groups relative to others (Clegg).

During the 1970s, Steven Lukes advanced Bachrach and Baratz's approach to a larger extent. He shifted the focus away from public or communal power and toward power, while also introducing a three-dimensional model into the conversation. He introduced the latent dimension of power, a third dimension to the power argument, which had previously only recognized two dimensions: overt and covert. The overt dimension of power is concerned with acknowledging political preferences that manifest themselves in open political play, while the covert dimension is concerned with political preferences that manifest themselves in grievances about political non-issues, and the third dimension is concerned with the relationships between political preferences and real interests. According to Lukes, 'power' is also measured by the ability to instill in people's minds interests that are counterproductive to their own well-being. The third, latent dimension, is the most difficult to discern because of its influence on individuals, making the discovery of its presence extremely risky. According to Lukes, the evolution of power then links to the overall political agenda, inquiring about its efficacy to the true concerns of many groups, in addition to open decisions (of Dahl's overt face) and non-decisions (of Bachrach and Baratz's covert face).

Michel Foucault's late-twentieth-century power analysis disseminated the debate and discussion of power beyond sociology and into all areas of the social sciences and humanities. The empirical activity of differentiating those who wield power and emplacing power has lost its significance as a result of Foucault's influence. He does not entirely reject state power but his bearing systematically renounces conviction of the exercise of an organized and regulated reasoning mechanism. Football's world of power sees no fountainhead wherefrom the actions originate. Only an infinite number of conventions can be exercised. The rational reasoning for the decentralization of power, which is described extensively in this chapter, is one of Foucault's greatest modern breakthroughs.

Anthony Giddens a prominent and well-known modern sociologist advanced his understanding as a perpetuation--and also as an appraisal-- of Foucault and his forebears. He established comprehensive social systems that are called structuration or the duality of structure. According to him, power is not a necessary and significant component, if not the only component, of social structures. Power is exercised by human agents and is also a product of humans, influencing and occasionally constraining them. Thus, power is not either a property, or a resource possessed by people, nor is it a social posture within the social framework; rather, power is a social factor that affects both of these constituents of human society and is also their creation — a nature duality that will be discussed further when we turn our attention to Giddens. This concise prospectus summarizes how the discussion of power explodes beyond the constraints of organization and location and spreads throughout all of the social dissertation's sectors. The concept is grounded in political theory and political philosophy. Lukes and Giddens' contributions contribute to establishing the concept of power's centrality in contemporary sociological discourse. Finally, through Foucault's intellect, the discourse of power became a pervasive philosophical interest. Foucault pursued the concept in novel fields such as medicine, psychiatry, criminal justice, and human sexuality.

Borrowing from Lukes, John Gaventa (1980) investigated 'Community power' and the phenomenon of quiescence — the silent agreement in the face of glaring inequality (3), attempting to understand why no resistance to the rule of a social elite emerges in difficult circumstances of tyranny and sagacity. He imagines the social elite using their power primarily to prevent the escalation of violent disputes in the domain and to achieve social democracy. It means that a configuration devoid of visible conflicts and confrontations is identified as both a symptom and a consequence of the deliberate employment of power mechanics. As a result, the power's goal is to keep communities from engaging in administrative processes while also achieving their meek and inert acceptance of the situation. Dumb consent, then, is a manifestation of wordless conformity with the circumstance, not an indication of office not to engage. As a result, breaking this silence is insurrection and mutiny, whether it be a firm demand to participate in decision-making or a little response such

as non-acceptance. Gaventa's concept is based on Lukes' three degrees of power and an understanding of quiescence and rebellion in conditions of flaming disparity (Lukes 1974). Lukes allows us to gain a greater understanding of these aspects and to consider how each of them connects to power and helplessness.

Lukes' major interests have been the political and social theories. The diversification of interpretations of power, the perception of the "good society", rationality and relativism, moral conflict, and politics is predominant in his thought. One of Lukes' scholarly views is the "three faces of power," which he presents in his book *Power: A Radical View*. According to this idea, there are three types of power: decision-making, non-decision-making, and ideological power.

With the overt realm of power relations, A's power or will be incarnated to the extent that A can mould B to do something he would not have done if it weren't for A. Surveillance of behaviour and observation of who participates, profits, loses, and expresses himself in the decision-making process can be used to study the overt-dimension of power. Irrespective of its continuation, there was sharp criticism of the one-dimensional approach that had its foundations in assumptions. For instance, people consistently acknowledge unfairness and take measures to resolve them. Working together in concert in power relations manifests itself overtly in decision-making arenas, implying that these political arenas are open to any organized group. Though the leaders do not represent or speak for the entire people; they are not elites with their own self-interests. The one-dimensional approach was exemplified by the presumptions discussed above. Those who have discovered a problem work together in an open system to address it because it is done by their own or their leaders. It indicates that non-participation, or lethargy, is no longer a social problem anymore, but rather a decision made by those who have elected not to participate or refrain from active engagement. The one-dimensional approach suggests reasons for disadvantaged groups' quiescence based on these references: Triviality is a typical trait of the human species, and there are many different types of trivial people; the active politician and the dormant civic figure. A triviality, political democracy pessimism, or alienation is developed and explained as the continual association between poor socioeconomic level and minimal engagement. In any case, the causes

for non-participants' inactivity or quiescence are sought in the context of their lives or cultures, not in the framework of power relations. The instructions for changing the victim's non-participatory standards or behaviour — mostly through education and social integration — are the repercussions of this approach of blaming the victim for his non-participation (Pateman 1970). Even within its own basic premises, the one-dimensional method may confront numerous issues in understanding what is there in poor income, low status, and low education, or in traditional or rural culture, that may explain people's disinterestedness. And how large are the variances in the political behaviour of people who share these features from one place to the next?

The 'covert dimension' refers to how power is used on the other to not only overcome other decision-makers but also to limit decision-making and eliminate specific subjects or participants from the process (Bachrach; Baratz 1962). The key examination of power in the covert dimension deciphers and answers the day-to-day anonymity of decision-making, what is decided, when and how decisions are made, who remains outside as a mute observer, how it happens, and how these two processes are interconnected. Apart from winning a battle, the most important facet of power accordingly is determining the contest's schedule ahead of time. Apart from victory, a contest or process of determining if particular matters will be negotiated at all. The apprehensions of the second facet of power changed the explanation for the underprivileged populations' quiescence or dormancy. Non-participation in the decision-making process would now be regarded as a sign of fear and incapacity, rather than as an exemplification of apathy.

Aside from victory in a battle, one of the most important parts of power is to ascertain the docket of the contest prior. It entails determining if certain matters will be negotiated at all. The second dimension of power's perceptions changed the reason for disadvantaged groups' quiescence or dormancy. Non-participation in decision-making would now be regarded as a manifestation of fear and weakness, rather than an exemplification of apathy.

The 'two-dimensional' approach, like the 'one-dimensional' approach, assumed that the powerless are well aware of their situation; yet, it cannot safely

elaborate on the full range of tactics that power employs to achieve an edge in the arena. For example, how is the escalation of concerns for debate prevented? This viewpoint also ignored the notion that the powerless are more likely to have a warped consciousness as a result of the current power relations, because they have absorbed a false and manipulated consensus. Although the most effective mechanism of power is the ability to maintain quiescence and inactivity in the decision-making arena—to avoid the breakout of conflict—the two-dimensional approach is tied to open conflicts and the ability to influence their extent and substance. Power is the most prized inserted end of politics. While discussing this amazing talent, the realistic perspective proves it to be accurate. The two significant thoughts that should be articulated before proceeding will be explained throughout this talk. First, power is diverse or varies depending on the level of analysis: it varies at the individual, domestic, and global levels. Second, rather than health, power is wielded. Dahl defines power as 'A's ability to make 'B' do something that 'A' would not do otherwise.' This definition suggests that 'A' does not wield power in the sense of a material position, but rather executes or wills 'B'.

'Power over' and 'power to' are two ways to look at power. The exertion of control through conduct and interactions from one agent to another is known as 'power over.' 'Power to,' on the other hand, is linked to how social ties influence an agent's behaviour and potential. At the individual level, 'power over' is the most important form of power. And, according to Barnett and Duvall, if Dahl's concept is taken into account, the result will be a type of mandatory authority. Where 'A' has the ability to exert power over 'B,' 'B' does not have the same desires as 'A,' and that power does not have to be used intentionally. Micro-physics is one of Foucault's remarkable examples of 'power over,' in which he implies that power is exerted when inventing micro-physics over the body (or person). Rejecting the concept that treating the other actor as a material possession; it might be considered as a body that must respond to every small and delicate disposition. Furthermore, the effectiveness of power is negatively connected with its visibility. Simply put, the less evident the use of force is, the more impressive it becomes, because a lesser reaction is elicited.

Power exists at the national level and is distributed fairly between those who have 'power over' and those who have 'power to'. Power is purposefully transferred from the people to the government in a democracy (or institution). Furthermore, the institution is given the ability and strength to carry out activities depending on the nature of the social relations that have determined how power should be exercised. The national government, as an institution, is constituted and empowered by society, and it has the authority to define the acts of other actors. Institutions, according to Neale, "imply 'you may as well as 'thou shall not,' thus creating as well as limiting choices" (Michel Valdivieso). However, unlike statutory power, which is established at the individual and national levels, power does not necessitate a direct relationship between the actors, but rather the participation of those specific actors to the competence and action at the discussion. It indicates that while there appears to be no direct contact between legislative power and the average citizen, when a law is disseminated, both specific actors are susceptible to the legislative capacities of the other. Furthermore, one case in point is if it was controlled or owned by 'A' and shaped 'B's' conduct. It's possible that this is the case in a totalitarian regime.

The international level presents a unique setting for the exercise of power because of its anarchic nature and the predominance of nations as the primary actors. According to Kenneth Waltz, the international system is organized in such a way that stresses the positioning of its constituents (states) in respect to their various capacities. Each unit in the international system is equal to the others and is given the anarchy in which it operates because of sovereignty: "no unit is authorized to command; none is compelled to obey." When equal units are placed in the same spot, however, capabilities develop that place them in a specific location. Furthermore, on a global scale, 'A' has a large military capability, it can exert power over 'B', which has its smaller military capability. The system in which greater capabilities are allocated to 'A', shapes 'B's' interests and behaviors. However, every actor's ultimate goal is to live is to stay alive. Moreover, despite each state's sovereignty, if military capabilities are considered as the exclusive source of power, obligatory authority can be exercised. However, when a permanent member of the UN Security Council vetoes a

resolution, he or she is using institutional power, specifically the power to prohibit an action.

Irrespective of the level of investigation, the quest for power is a never-ending game in which all players strive to win. States will frequently act as though having the required capabilities and to “have” control over another state is the only thing that matters. Cooperation or the establishment of coalitions may be employed to attain that goal at times, while the use of force may be favored at others times. Institutions, on the other hand, are constrained by the ‘capacity to do something’ granted by their own constitution, based on their customs and practices. Humans can also use a range of activities to utilize their power. Regardless of the scale, the tactics, methods, and actions used to exercise power will be determined by the desired goal, the cost, the amount of time available, and, most significantly, the capabilities.

John Locke (29 August 1632 – 28 October 1704) was one of the twentieth century's most influential and acknowledged political theorists. In his seminal book *The Two Treatises of Government*, he stated that all individuals are equal and have the right to life and liberty, but they delegated some of their powers to authority in order to maintain social stability, provide safety, and justice as he says:

He was properly a king, whose Manner of Government was by supreme Power, by what Means so ever he obtained it; which in plain English is to say, that Regal and Supreme Power is properly and truly his, who can by any Means seize upon it; and if this is, to be properly a King. I wonder how he came to think of, or where he will find, a usurper. (79)

This backs the concept to have a political system established that would deliver good governance, “Since governments exist by the consent of the people to protect the rights of the people and promote the public good, governments that fail to do so can be resisted and replaced with new governments” (Locke’s Political Philosophy 1). Here the idea of majority rule, as well as the separation of legislative and executive functions, is defended by Locke. He was opposed to the use of coercion to persuade

people to accept (what the ruler considers to be) the genuine beliefs of religion, as well as the idea that churches should have any imposed influence over their members. Later political writings by Locke, such as the *Second Letter*, glossed over these issues. According to him, ecclesiastical and natural laws are complimentary and can overlap in content because they are not coextensive. It means that Locke has no objections if the Bible teaches a stricter moral code than natural law, but he has a significant objection if the Bible teaches something that contradicts natural law. Because one of the criteria Locke utilized in determining the right interpretation of Biblical revelations was compatibility with natural law, he practically avoided such a difficulty.

When it comes to the exact content of natural law, Locke never gives an exhaustive list of what it necessitates. Locke constantly stresses in this seminal work *Two Treatises of Government* that the primary law of nature is to protect the human creation from all strangeness. According to Simmons, Locke demonstrates the duty of self-preservation, the duty of safeguarding others where self-preservation is not incompatible, the requirement not to take another's life, and ultimately the obligation to just not act in a manner that "tends to destroy" others in *Two Treatises of Government*.

Locke also asserts in *Two Treatises of Government* that the government's power is limited to the public good. He believes that it is a power that has "no other objective but preservation," because it cannot justify killing, enslaving, or plundering citizens (2.135). While researching this, libertarians like Nozick think that governments exist solely to preserve and safeguard people's rights. The alternate interpretation of "as much as feasible" emphasizes that Locke's formulation of natural law is a positive one, implying that humans must be preserved. It illustrates that the government is constrained to carrying out natural law's aims that include both positive and negative rights. Furthermore, this viewpoint extends the power to promote the common good to measures aimed at raising population, enhancing the military, boosting the economy and infrastructure, and so on, as long as these activities are indirectly useful for the purpose of maintaining society. The correct solution to the

danger of foreign assault, according to Locke, is the encouragement of “weapons, riches, and plurality of citizens” (Works 6:42).

One of the major political philosophers and scientists of the twentieth century, Hannah Arendt also viewed power through the totalitarian eye; having a ‘radical redefinition of power’. She believes that power is communication; the collective effort to achieve desired goals and not the control or power over. Power differs from control, domination, or violence in that it cannot be used against another person without his consent; it can only be used with others through communication, cooperation, and volition. Political power is defined as shared power, collaborative activity, and effort by members of a political community who see power as communication rather than coercion. According to Arendt, traditional political philosophy misrepresents authority as a rule and conflates power with dominance. This misrepresentation of power legitimizes fascism in politics and obscures alternatives for the political community in the absence of force. Politics, according to Arendt, is more than merely a means to an end (if so, domination and violence would be preferred as more efficacious). Politics is about more than just achieving short-term objectives; it is also about promoting community, interdependence, identity, and freedom. While acknowledging Arendt's contributions to the study of power and community, this dissertation contends that by focusing her arguments for communicative power on the Athenian pols without critically examining its dominance and exploitation of the "household" (those excluded from political power due to oppression of class, race, or sex), Arendt fails to analyse oppression and provides an elitist of the non-democratic theory of political community. Arendt is unable to resolve the contemporary "contradiction" in the African-American experience in the United States that she observes: the combination of "social slavery and political freedom." Such 'contradictions' embody the exploitation and dominance linkages that exist between the public world of systems and elites and the private world of the household. Contemporary feminist/political theory that investigates household oppression and underdevelopment from the perspective of the marginalized/household attempts to clarify what Arendt obscures: the linkages of political/economic/racial elites to household oppression and underdevelopment. All

feminist theories fall short of adequately examining power and oppression. This dissertation contrasts "Mainstream Feminism" with "Global Feminism," which has a myopic view of power and domination wrapped in racial and class prejudices. Global Feminism investigates the impact of racism, imperialism, and sexism on power and dominance relationships. It expands on Hannah Arendt's thesis for power as communication by providing a more in-depth study and dynamic rebuttal of power as domination.

Paradigms that date back to Weber and have been carried on by Foucault understand how social institutions promote obedience. Quiescence and rebellion (Gaventa) are concepts that address the meanings of obedience and resistance. In his theory, 'Circuits of Power' Stewart Clegg (1989), a well-known British-born Australian sociologist and organizational theorist, views power as a circular process that passes in three channels, which he refers to as circuits of power.

The formation deformation and structure of power, according to Clegg's 'circuits of power' hypothesis, is analogous to an electric circuit board with three unique interconnecting circuits: episodic, dispositional, and facilitative. These three circuits have various functions; two of them are macro and one is micro. In day-to-day power relations, the episodic circuit is that micro-level that creates serpentine power use as agents express emotions, communication, disagreement, and resistance. The episodic circuit has both good and harmful repercussions. The dispositional circuit consists of macro-level workout standards and socially constructed interpretations that guide member relationships and legal dominion. In the episodic circuit, the facilitative circuit is made up by macro or prominent level technology, environmental catastrophe, job design, and networks that empower or disempower people by penalizing or rewarding agency.

Circuits of power emblazon the relevance of context in that theory of power; true power operations emerged in the initial, simple circuit. Although, in the second and third complex, and contextual power circuits, the depiction of the field of power, with all the privileges and prohibitions that it creates, is visible. In these circuits, power interactions are carried out in a variety of ways. The most efficient

power, ostensibly, is the one that does not need to strive against restrictions and does not require specific resources for any aim.

Furthermore, power relationships are characterized by a degree of intricacy that diminishes their efficiency and consequently makes them unpredictable. As a result, a one-dimensional, episodic understanding can show us more about the character of 'A' and 'B's relations, and how this field influences their access to power resources and their ability to wield them. The social and systematic-economic circuits of power tell the story of this sphere of relations. In the social circuit of power, the dominating laws of social life are produced. Its significance can be illustrated figuratively through a chess game: the queen's overt might is superior to the knight's, resulting in the queen triumphing over the knight during a certain occurrence. This power is based on and originates from the game's restrictions. Only social power affects the queen's and knight's ability to take the various levels of their ability when employing defined regulations. Dispositional power, on the other hand, offers some folks not only more leeway to negotiate different choices, but also the authority to reinterpret the rules. They have far more freedom to activate rules based on their interpretation than those who, like the queen and the knight, are bound to a set of pre-defined moves. In this condition of affairs, various feasible strategies of power resistance are implicit; for example, refusing to accept the other's game rules; or opposing to the meaning that the other gives to them and the measures that this entails.

Clegg's 'Circuits of Power' introduces a cardinal approach to power relations to the theory of power. The circuits establish a domain in which all possibilities are explored, and neither side is able to maintain dominance or a fixed state for a sustained amount of time. The other key principle is that in a tumultuous and dynamic environment that needs a varied range of resources, there is always the possibility of change and the inclusion of new groups in power relationships.

In addition, all three power circuits start fascinating apparatus for determining the amount of power achieved in a resistance process. Concerns

regarding the process's internal abilities develop in the social circuit; questions about the process's actual resources emerge in the systematic-economic circuit.

In the contemporary world, it is nearly impossible to discuss power without mentioning or analyzing Michel Foucault, a French philosopher who is also a historian. Foucault talks extensively and remarkably about "power relations." Thanks to his logical thinking about power, which had been ponderous and predictable for many years, it is now full of fascination and wonder. The power problem remains the focal point of his thinking concerning individuals, institutions, groups, and society. His investigation of this problem is from a critical and historical viewpoint. The major works of Michel Foucault that reflect such investigations are: *History of Sexuality* (1976), *Discipline and Punish* (1975), *Order of Things* (1966), and *Madness and Civilization* (1961), and other research articles and studies also contribute to this thought. "Power is something exercised, put into action, in relationships—an active relation rather than a possession or static state of affairs." (*Discipline and Punish* 26). It signifies that all his prominent work gives rise to the fundamental idea that society and individuals, particularly its institutions, are the places where power relations can be observed. In his 'analysis of power,' Foucault explores how various institutions impose power on groups and people, as well as how the latter confirm their identity and demonstrate resistance to the effects of power.

In Foucault's work, there is no systematic doctrine of power. He is also at ease with the power paradoxes and dialectics that his approach has created; yet, anyone interested in putting his theory into practice will run into a myriad of challenges. There is a solution that has been discovered and pulled from Foucault himself, who claims that individuals who wish to exploit knowledge may and should quote aggressively, and use only what is essential without being bound by the full theory. The main aspects of Foucault's views on the issue of power and the research into power should be employed in the same spirit.

Foucault does not instill in us a feeling of ultimate truth. Instead, he notices another layer that needs to be removed. He is influenced by phenomenology, although he disagrees with its central premise that the loci of meaning are sovereign subjects.

Michel Foucault's writings have a strong structural element because he appears to be rejecting the model that he has established. He denied developing a standardized model with its own set of rules. Although he did not share Weber and Marx's devotion to an all-encompassing investigation of organizational or economic variables, Foucault admitted that Weber and Marx had a profound influence on him. Each time, he opted to study a new social institution. Despite his claim that he prefers to focus on micro politics of power, his theory is laced with structural macro principles (Walzer, 1986; Ritzer, 1988).

Because he is influenced by structural ideas, Foucault is a postmodernist. If rationality, purpose, totality, synthesis, and determinism are the characteristics of modernity, then postmodernism is characterized by the opposing concepts of irrationality, play, deconstruction, antithesis, and non-determinism.

Foucault's conceptions of power relations differ from those of Marxists. He claims that power is not primarily a property of institutions and it is oppressively wielded against social groups and people. "Power relations are multiple, local, and diffused throughout social relations" (*Discipline and Punish*. 27). Rather, he examines power as the oppression of the powerless by the powerful, with the objective of understanding how power dynamics function in people's and institutions' day-to-day interactions. From his first volume of *History of sexuality*, we understand that power is the ability of an agent to impose his will over the will of people who are helpless, or that power may force the powerless to do things they do not want to do, it denotes that power is a possession that belongs to individuals in positions of power, such as:

Power is relations; power is not a thing, it is a relationship between two individuals... such that one can direct the behavior of another or determine the behavior of another. Voluntarily determining it in terms of several objectives which are also one's own. (What our Present Is 410)

Power, according to Foucault, cannot be possessed; rather, it operates and reflects in such a manner that it becomes a strategy, demonstrating that it is a collection of

interactions scattered over the social setup of communities in many forms such as family, friendship, administration, and institutions.

Foucault's primary work, *Discipline and Punish: The Birth of the Prison* (1979) examines the era between 1757 and 1830, when horrific inmates were replaced by close supervision utilizing prison rules. Foucault describes this transformation as a more exact economics of power, rather than the usually believed humanization of punishment. The significance of the development is the advancement and installation of a new technology known as disciplinary power.

The History of Sexuality (1980) by Michel Foucault depicts sexuality and the human body in general, as a highly concentrated transmission point for power relations (Gordon, 1980). Medicine is more preoccupied with the morality of sexuality than the science of sexuality, according to Foucault. Medicine, in combination with psychology and psychiatry, is seen by Foucault as a scientific cloak for the religious confessional that foreshadowed them. Rather than being an instrument for investigating the authenticity of sexuality, medicine became a source of surveillance. During the 18th century, society was interested in managing life, particularly sex, and hence sought techniques to regulate deaths. Biopower came in two different forms: 1. Anatomicopolitics, a discipline aimed at the human body (and its sexuality). 2. Biopolitics, which tries to govern and regulate, among other things, population increase, health, and life expectancy. The fundamental focus of both cases was sex, and society began to view life as a political object. Sex has surpassed the importance of the soul and is now on par with life itself.

Foucault views power as “coextensive with resistance” Foucault mentions in the first volume of *The History of Sexuality*, “Where there is power there is resistance”. For Foucault, the state is not primarily a source of power, but rather a system of interconnections between individuals, society, and institutions that allows the political system to work. In his well-known work *Discipline and Punish*, Foucault describes how the monarchical power system gave way to the democratic power system. Much of the present sociological debate over power has focused on its ways of facilitation – that is, power as a means of empowering as well as constraining or

hindering social behaviour. According to philosopher Michel Foucault, power is a structural expression in its social environment with a complicated strategic conundrum that demands both limitation and enablement.

Foucault is one of the most widely cited thinkers of the twentieth century, as well as a force in the humanities and social sciences. His most referenced publications and the key basis for his analysis of power are *The Birth of the Prison* (1975) and *The History of Sexuality*, Volume 1, (1976). Foucault is singular in his generation as he did not stick to the world of words rather, he shifted to his philosophical attention to power, an idea that promises to help in explaining how words, or anything else for the matter, can give things the order that they do have.

Foucault was able to hypothesize and hence investigate the notion of power coexisting with, or even clashing with, other types of power. The actuality of state authority was never disputed by Foucault. He accepts that the world is full of real forces of power and not only the state power rather there are various forms of power like coercive power etc. He believes that all relationships involve issues of power and control. "...how important it is to theorize the diverse and changing power dynamics between the different genders, races, classes, and ages of household members" (*Stack Exchange*). It again validates Foucault's perspective of power relations. Such coexistences and conflicts are, of course, not speculative conundrums, but the kind of thing that needs to be empirically analyzed and studied in order to grasp their dynamics and implications on social strata.

As a result, according to Foucault, the state is not a superhuman agent of power, possessing the same desire and power as people and the general public. It does not mean that the state should forget the state rather the vastness of the mental horizons needs to be opened while analyzing the power relations. State according to Foucault is omnipotent and the vacuum is filled by the relations between parents and children, between lovers and husbands, between workers and masters, and between teacher and pupil. Power is subject to negotiation in all human relations and interactions, each individual having its hierarchy.

Finally, Foucault examines the relationship between society and individuals without presuming that individual does not have power in comparison with institution or state. He talks about the phenomenon that power is diffused everywhere in every relation without confining it to the state or its apparatus. Power is a more volatile, and unstable element, reigns within the social fabric that needs to be renewed and reaffirmed always.

As previously said, one of the most contentious notions in political theory and philosophy is the concept of power. Furthermore, political philosophy has generally disregarded the question of power, instead focusing on the best form of state and governance, the complexion of political obligation, and the fundamentals of justice that inspire the state's institutional and procedural framework. As a "theory of the state", the political convictions of this convention evaluate power in terms of state authority, its source, purpose, justification, and constraints (Wolff 796). Since power is a philosophical topic, it is conceptualized using the model of classical sovereignty, which is a state's united, established, and superior power. A social contract, in which individuals agree to be subject to a sovereign that maintains order and security, is regarded to be the source of such authority. This paradigm indicates that power is largely a top-down exercise of state authority based on a distinction between what is acceptable and what is prohibited (Hobbes; Locke).

Despite its power, the classical conception of sovereignty offers a precise definition of state power's source, justification, and boundaries. Its problem is that it is unable to account for the distribution of power in society. In his writings, French philosopher Michel Foucault gave this problem a lot of space and attention. He contends that the analytic model of sovereignty, which is widespread in political theory, has a fault in two respects when it comes to judging present power exercises. On the one hand, viewing power solely in terms of sovereignty restricts our understanding of power to that of the state, failing to recognize that power is exercised in institutions other than the state, such as the family, friends, physician-patient relationships, teacher-student relationships, and the workplace (Foucault, 2008, 2006, 1995, 1994, 1990). Furthermore, the state's support is dependent on localized power dynamics. "The state is superstructural in terms of a wide variety of

power networks that invest the body, sexuality, the family, kinship, knowledge, technology, and so on," explains Foucault (Foucault 123). Physicians, psychiatrists, administrative officers, teachers, scientists, and even parents are viewed working for the state, not because of state sovereignty, but because their power has been taken over by political authority.

According to Foucault, power is distinguished by the fact that It "doesn't only weigh on us as a force that says no; it also explores and produces things, it incites pleasure, forms of knowledge produces discourse" (Foucault 120). He contends that new technologies of power evolved in the seventeenth century, which differs dramatically from the practices of sovereign power characteristic of a state, based on his genealogies of madness, disease, criminality, and sexuality. The "right to take or let life", according to Foucault, is the fundamental privilege of sovereign power; sovereignty manifests itself as a right to kill when the sovereign's survival is threatened (Foucault 136). The public spectacle of torture, as Foucault points out, is an example of a form of punishment that reflects sovereignty. This is because the law is a manifestation of the sovereign's will, and breaking it is an attack on the sovereign at the same time. As a result, everyone who breaks or violates the law should be pursued not just for their crime, but also as a state enemy who threatens the sovereign's sovereignty and existence. Punishment, according to this concept, is a sort of warfare carried out in the name of the sovereign (Foucault). In the seventeenth and eighteenth centuries, Foucault examined new forms of power that aimed to supervise, optimize, and improve life, as opposed to the oppressive concept of sovereign power portrayed as the right to end life. Foucault refers to these types of power as bio-power, which he claims comes in two forms. The disciplines were historically the first, an Anatomico-politics of the human body with a primary focus on an individual's body. The second edition focused on the entire human body. As population biopolitics, it used regulative controls to govern life processes such as reproduction, death, disease, life expectancy, and so on.

In terms of how power was wielded while the sovereign was in charge, Foucault states that in ancient times, the sovereign was seen as the "father of the Roman family" (Foucault 135). His majesty may also use coercion to control his

subjects. The sovereign's ability to exercise power was restricted even in the classical era to ordering his citizens to sacrifice their lives to protect his principality. As a result, the sovereign "had "indirect" life and death power over them" (Foucault 135). Nonetheless, in certain instances, the sovereign retained the unquestionable right to exercise power over his subjects. It was obvious in circumstances where the sovereign recognized a challenge to his authority and felt compelled to punish the perpetrators (Foucault 135).

In this sense, the way power was exercised revealed the presence of a strict hierarchical organization in which the king had complete authority over his territorial realm. According to Foucault, these two bio-power technologies rely on one another for survival and are linked through a series of practices and relationships. To lower the death rate associated with a specific disease, states adopted disciplinary measures to promote excellent hygiene, healthy dietary habits, and individual immunization. He also emphasizes that the development of bio-power technologies did not result in the loss of sovereignty. "We should not see things as the replacement of a society of sovereignty by a society of discipline, and then of a society of discipline by a society, say, of government," argues Foucault (Foucault 108). Modern civilizations, on the other hand, rely on mutually supportive practices of sovereignty, discipline, and biopolitics. This means that traditional sovereignty practices are altered to serve a new purpose: when a society operates in a bio-power mode, killing can only be justified if it serves the protection, defense, and redemption of the social body, not the sovereign. That is to say, the ability to kill is subordinated to a larger goal of life administration.

The problem with political theory is that it has yet to develop analytical procedures for investigating both new forms of power and modified practices of existing ones. To put it another way, the classical theory of sovereignty is not only unable to account for a sort of sovereignty that is no longer indivisible, absolute, or supreme, but it also lacks analytic models for theorizing productive forms of power. As a result, according to Foucault, we must "abandon the Leviathan model" and "examine power beyond... the sphere delimited by juridical sovereignty and the institution of the State," according to Foucault (Foucault 37). "What we need is a political philosophy that isn't structured around the problem of sovereignty, but rather

around the concerns of law and prohibition," Foucault adds. "In political theory, we need to cut off the king's head, which we haven't done yet" (Foucault 122). But, if a more empirically true understanding of modern power relations requires political philosophers to renounce a notion of power based on sovereignty, law, restriction, and repression, what principle may lead us in grasping power as it is exercised?

Discipline, according to Foucault, is a powerful mechanism that subtly regulates social actors' cognition and behavior. Discipline, unlike the brute force used by emperors and lords, works through regulating space and time, such as the way a prison or classroom is designed, the established hours you are supposed to be at work each day, and the actions of each day. As a result, surveillance is an inextricable aspect of disciplinary actions. Modern society, according to Foucault, is a "disciplinary society," in which power is primarily exercised through disciplinary measures in institutions such as schools, jails, hospitals, and militaries (*Discipline and Punish*).

He believes that over time, classified power dynamics have given way to more subtle processes that have been used to exert dominance strategies (Foucault 95). At the commencement of this new epoch, he stressed the importance of disciplinary procedures in society administration. The institutionalization of power, which necessitates the acquisition of conformity through the use of discipline procedures rather than the use of brutal violence, is the spirit underpinning this position. "Behavioral training," according to Foucault, strives to organize the social body in a more strategic and cost-effective manner (Foucault 129). All institutions, including hospitals, schools, asylums, and prisons, were required to undertake critical functions that would aid in the development of "the right individual" through corrective and disciplinary actions under this new disciplinary framework.

However, Foucault began to see that evaluating power relations while emphasizing disciplinary techniques had its own set of limitations (Gordon 5). He admits this, saying, "I perhaps insisted too much on the techniques of domination" (Foucault 177), referring to disciplinary institutions such as asylums and prisons. Furthermore, it appears that Foucault did not disregard the importance of disciplinary

power mechanisms, since he understood the need to broaden his systematic or logical scope in order to go beyond such instruments. While clarifying this he argues that “[The new] technology of power does not [...] exclude disciplinary technology, but it does dovetail into it, integrate it [...] embedding itself in existing disciplinary techniques” (Foucault 242).

Foucault analyzed the progression of the 'gentler' modern technique of confining and imprisoning offenders rather than punishing or killing them in his 1975 book *Disciplined and Punish*. While Foucault recognizes the need of clearly illuminated reform, he underlines how it may also be used as a weapon for more productive control: "to punish less, perhaps; but certainly, to punish better." He further says that the new kind of punishment might be used to control and regulate an entire civilization, with schools, hospitals, and factories all resembling modern prisons. It should not be assumed, however, that such a model was established as a result of firm decisions made by a central governing agency. Foucault's research demonstrates how tactics and institutions flourished for a variety of reasons, many of which were fairly benign, to shape the present disciplinary power system.

Hierarchical surveillance, normalizing judgment, and examination are the three basic modalities of control in Foucault's description of modern disciplinary society. People's control (power) can be gained mostly through observation. In a stadium, the stacked columns of seats allow not only fans but also security officers or security cameras to survey the audience. A well-designed surveillance system would allow a single "guard" to keep a watchful eye on everything (similar to Jeremy Bentham's Panopticon). Because this isn't always possible, "relays" of hierarchically ordered observers are required to transmit observed data from lower to higher levels.

A distinctive feature of modern power (disciplinary control) has to do with what people haven't done (nonobservance), i.e., a person's failure to achieve the essential criteria. Today's disciplinary procedures are built around the idea of reining in problem behaviour. The purpose of regulatory power is not to avenge or punish, as it was in pre-modern times, but to reform, where reform means essentially complying to society's standards or norms. The previous system of judicial punishment, in which

judges review each activity that is allowed by the law or banned by the law and does not say whether those judged are "normal" or "abnormal," is fundamentally different from the disciplinary process imposing specific and detailed rules ("normalization") ("normalization"). As seen by national standards for educational programs, medical practice, and industrial processes and goods, the idea of normalization pervades contemporary culture today.

Power and knowledge are more closely linked in Foucault's view, rather than being mutually exclusive as in the well-known Baconian engineering paradigm, in which "knowledge is power" indicates that knowledge is a weapon of power. Foucault believes that while studying human beings, the aims of power and the goals of knowledge are inextricably linked: when we know, we control, and when we control, we know.

The Panopticon, an architectural design recommended by Jeremy Bentham in the middle of the nineteenth century for the reforms of prisons, insane asylums, schools, hospitals, and factories, was the contemporary regulatory tool or mode of power/knowledge that Foucault verified. Instead of using violent methods such as torture and shackling convicts in labyrinths that have been used for centuries in monarchical states around the world, the Panopticon offers a solid and sophisticated enclosing coercion. It was accomplished through constant monitoring of prisoners each isolated from the other. It is a modern building that enables guards to constantly pierce each cell from a vantage point in a high central tower that is invisible to the outside world. With an internalized awareness of ongoing surveillance, constant observation works as a control mechanism.

The Panopticon served as a metaphor for Foucault's study of the relationship between social control systems and people in disciplinary settings, as well as the concept of power-knowledge. He believes that observing people gives you power and wisdom. It signaled the shift from sovereign coercive power to disciplinary power, with every gesture scrutinized and every occurrence documented. Because of the danger of discipline, the surveillance resulted in the acceptance of regulations and submissiveness - a form of normality. Satisfactory conduct is achieved through

panoptic discipline and persuasion of a populace to comply through internalization of this reality, rather than absolute observation. As a result, the monitor's activities are determined by the behaviour he observes and the monitoring he does; the more monitoring one does, the more powerful one becomes. Knowledge gathered by the observer through his observations of acts in a cyclic pattern is the fundamental source of power, with knowledge and power supporting each other. According to Foucault, "by being combined and generalized, they attained a level at which the formation of knowledge and the increase in power regularly reinforce one another in a circular process" (Foucault 1977).

For Foucault, the true jeopardy is not that individuals are tyrannized by the social order, but that it is "carefully fabricated in it because there is a penetration of power into human action." Power grows increasingly efficient with the help of efficient observation systems, and knowledge follows suit, continually looking for "new objects of knowledge over all the surfaces on which power is exercised" (Foucault 1977).

According to Foucault, Bentham's Panopticon is an iconic architectural paradigm of modern disciplinary power. Each offender is isolated from the other inmates in separate cells in the prison. A monitor in a central tower keeps an eye on each detainee at all times. The inmates are not always visible to the monitors. Inmates must act as if they are always being watched and monitored because they never know whether they are being watched and monitored. As a result, mental observation of those being controlled is more important than actual supervision or severe physical limits in achieving control.

Panopticon is a principle that can be used in any institution of disciplinary power, not just prisons (a factory, a hospital, a school). Despite the fact that Bentham's structure never existed, his architectural principles have pervaded many elements of modern civilization. The Panopticon concept became a mechanism by which pre-modern sovereignty (kings, judges) was able to be replaced as the primary power relationship by modern discipline.

The term Biopower (biopouvoir) was coined by French scholar, philosopher, historian, and social theorist Michel Foucault to describe the gradual suzerain power of taking or letting life. This is associated with the exercise of contemporary nation-states and the synchronization of their subjects through "an explosion of numerous and diverse techniques for achieving the subjugations of bodies and the control of populations" (*The History of Sexuality* 140). Since the term first appeared in print in Foucault's seminal book *The Will To Knowledge*, Foucault's first volume of *The History of Sexuality*, he has used it in his lecture classes at the college de France. The term was coined by Foucault to describe public health policies, heredity regulation, and risk regulation, as well as a variety of other regulatory systems not directly related to physical health. It's connected to biopolitics, a term he uses less frequently but that other philosophers have used independently. It's more in line with research into the tactics and mechanisms used to govern human life processes under regimes of authority over knowledge, power, and subjectification.

Michel Foucault was attracted by school discipline, jail monitoring, systematization of population management and control, and the expansion of bodily behaviour norms, including sex. He studied psychology, medicine, and criminology, among other subjects. He viewed their roles as collections of data that define behaviour norms and aberrations. Physical bodies are subjugated by 'bio-power,' which allows them to behave in specified ways as a microcosm of social control over the wider population. Reformatory and bio-power produce a "discursive practice or a body of knowledge and activity that interprets what is normal, acceptable, deviant, and so on – but it is a discursive practice that is constantly evolving" (Foucault).

In Marchetti and Salmoni's analysis of Foucault's journey toward biopolitics, they found that Foucault's interest in life sciences and the discovery of new archives prompted him to reexamine and reincarnate his previous conceptions of power (Marchetti ve Salomoni). Foucault's conception of power, prior to the development of the concepts of biopolitics (and Governmentality), was based on a disciplinary outlook, with prohibition, asylum, and imprisonment as the primary elements. The beginning of his biopower conception led him to see power as having a generative nature. While saying briefly, biopower is "a 'life-administering power'

concerned with using social science and statistics to ‘normalize’, control and regulate the life and health of populations” (Luke’s 94).

The rise of biopower occurred in the context of a wide range of technological advancements. Biology, economics, and philology are examples of the shift from natural history to the new knowledge of life that took place in the early 20th century (Foucault 336). Adam Smith's economic perspective, in which land acquisition and agriculture is the preeminent value-creating activity, was overcome by an economic activity characterized by the "relocation of wealth in the creative energies of human biological life." To put it another way, they have now taken on a role in investing in the life properties of humans. Individuals were dealt with as specified in this new biopolitical system, suggesting that they no longer saw "man-as-body" but rather "man-as-living-being," which was widespread in disciplined cultures, rather than "man as the body" (Foucault 242).

In this perspective, it's important to remember that biopower differs from sovereign and disciplinary power in that it strives to "make life live" through its reproductive capacity (Dillon ve Reid 88). In biopolitical systems, force is used as a tool to achieve a goal. To put it another way, the use of force is used to combat the components that threaten the survival of populations (or species) (Dillon 176-177). Penal sanctions thus act as a positive regulator by aiding in the preservation of specific types of life.

The functioning of the social body is also affected by biopolitical governance. The importance of biopolitical regimes arises from their core qualities, which allow individuals to engage in subjectivity creation processes. Participants in the social sphere dominated by biopolitical procedures began generating new "technologies of subjectification" since biopower is a positive force that operates on and through wishes and aspirations (Evans ve Reid 1). "Individuals have begun to define the requirements and imperatives of that same life as the basis for political counter-demands," Gordon claims in the context of "modern biopolitics" (Gordon 5). Biopolitics thus serves as a foundation for "'strategic reversibility' of power relations", and "'counter-conducts" (Gordon 5). In this way, it turns governance into a game

governed by "limits set by [...] the independent dynamics of living processes; such as those displayed [...] by 'population'" (Dillon 172).

Foucault's brief but influential analysis of biopower finishes Volume 1 of *The History of Sexuality*. It is compared to sovereign power, which Foucault defines as a form of power based on violence—the right to kill. It entailed the right to take a share of the nation's wealth, such as by levying a tax on products, goods, and services, or by extorting a portion of the subjects' time, strength, and, finally, life itself. The need to conduct war on behalf of the king and the imposition of the death penalty for anyone who acted against his wishes were the clearest examples of such power. However, Foucault maintains that the West's power structures have changed dramatically since the seventeenth century. Biopower, a kind of power that has a positive impact on life and "seeks to manage, maximize, and reproduce it while subjecting it to exact restrictions and thorough rules," has steadily supplemented and partially replaced deductive and violent sovereign power (137). This period of biopower is marked by the emergence of varied and diverse methods for establishing population control, including strategies to coordinate medical care, normalize behaviour, streamline insurance procedures, and rethink urban design. The purpose is to provide scientific and ongoing methods for effective body administration and calculated life management. The life process has been taken over by power and knowledge systems in order to maximize, regulate, and manipulate it. When power is utilized over living organisms, death is no longer an option; instead, it takes control of their existence.

Bio power rationale differs substantially from sovereign power, not just in terms of goals, but also in terms of tools. The increasing importance of standards at the expense of the legal system is one of the most significant implications of its progress. According to Foucault, the dominance of biopower as the paradigmatic form of power means that we live in a society where the law has been replaced by regulatory and corrective mechanisms based on scientific knowledge. Biopower penetrates traditional forms of political power, although it is mostly the power of experts and administrators.

Thus, while the genealogical attempt to historicize the body is crucial in *The History of Sexuality*, Vol. 1, Foucault's current goal is naturalist explanations of sex and sexuality. At the end of the book, Foucault poses the question of whether we can discover a scientific truth about sex. He makes it plain that his genealogical investigation of sexuality is a challenge to one type of sexuality and gender explanatory framework: the idea of sex as a natural foundation or unseen cause that underlay the observed effects of gender and sexuality. He critically criticizes the idea of a natural, scientifically determined authentic sex by exhibiting the historical development of this school of thought. He makes no claim that sex, as defined by the male and female categories, was invented at a certain point in history. Instead, he looks at how these categories were created and explained in scientific discourses, as well as how this purportedly "clean" explanation shaped these categories to appear "natural." This concept has had a significant impact on feminist philosophers and queer theorists. Judith Butler appropriated this idea in her influential book *Gender Trouble*, arguing that supposedly scientific ideas of sex as a natural and necessary ground for sexual and gendered identities serves a normative function: they shape our perceptions of "normal" men and women and their "natural" sexual desire for one another.

Chapter 2

Elfriede Jelinek: Life and Achievements

Elfriede Jelinek was born on October 20th, 1946, in Mürzzuschlag, Styria, Austria. She is a controversial and radical author and writer. Her father was a Czechoslovak working-class Jewish socialist, and her mother was a member of the bourgeois Austrian Catholic community. Jelinek spent her difficult childhood in Vienna, where she also grew up, which is expressively portrayed in her work. She attended kindergarten, elementary school, and high school there. During her senior year of high school, she studied organ, piano, and flute at the Vienna Conservatory, where she graduated in 1971. She passed the Conservatory's organist tests. Following her education, she developed an interest in dramatics and history and enrolled in the University of Vienna to study dramatics and art history, though she dropped out after six terms. Jelinek has worked as a freelance novelist in Vienna, Munich, and Paris since 1966. She continues to commute between her Munich apartment and her Vienna home, spending the majority of her time in the latter. As Jelinek has stated in numerous interviews, being trapped in a bad marriage, her father's traumatic descent into complete mental derangement as a teenager, and her mother's extremely ambitious and controlling domination over her have been the source of numerous psychological issues, including a major breakdown when she was eighteen years old. Jelinek feels that familial tragedies and traumata served as the engine and catalyst for her creativity, as she was able to channel the terrible solitude she experienced throughout her mental illness into artistic production. The seeming deep insights into Jelinek's life and psychological makeup, which often impact how her work is interpreted in the media, are, however, misleading. Jelinek's self-portrait for the press is composed of a series of repeated comments presenting the created character as an iconic depiction rather than a real person. While Jelinek opens up her life to her readers in her pathology *The Piano Teacher*. Jelinek married Gottfried Hüngsborg in 1974 and was a Communist Party member until 1991. Jelinek is a prolific author who is also adaptable.

Elfriede Jelinek's surprise choice for the 2004 Nobel Prize in Literature startled the literary community. Comparatively alien outside the German-speaking world, Jelinek's fiction is alive and epidemic containing passages of psychological and physical cruelty. The fiction reflects the author's conviction that the human world bears an intolerable and suffocating degree of emotional uproar and particularly the world for women is a tremendously cruel and unjust place. Elfriede Jelinek has made a point of emphasizing her home Austria's continued struggle with World War II's devastation and Nazi Germany's 1938 invasion of the country. Because her father worked as a chemist, a highly delicate field, he was able to avoid deportation to the Nazi extermination camps. A celebrity and rising literary star began her career with her first book titled *Lisa's Shadow*, a collection of poems in 1967. With successful novels and controversial plays, after passing her organ exam at the Vienna Conservatory of Music, Jelinek began traveling throughout Europe. While in Berlin and Rome, Jelinek began writing her first novel, *Wir sind Lockvogel, Baby!* (*We're Decoys, Baby!*). It was published in 1970. Her work *Die Liebhaberinnen*, published in 1975, received rave reviews and was later translated into English as *Women as Lovers*. Her subtexts were full with aggressively feminist and even Marxist ideas about women's place in modern society. Other works, such as *Die Ausgesperrten* (*Wonderful, Wonderful Times*), released in 1980, were praised as literary gems. During the 1980s, Jelinek wrote several excellent plays that were produced in the cities of Vienna, Germany, and Zurich, Switzerland. She also responds to the contemporary crises and cultural phenomena as her recent drama *On the Royal Road* dominated the world news since it focuses on the phenomenon of right-wing populism. The book had a lasting effect on world politics. It was against the kingly attitude, a critical response to Trump.

Jelinek received gigantic criticism for the provocative themes. When some plays of Jelinek were staged, the books blossomed out from the crowd, and the eminence of her work was frequently the theme of heated debates and newspaper appearances. The compositions of Elfriede Jelinek were met with shock and disapproval by Austrian cultural authorities, who briefly banned their production in 1998 due to their obsessive obsession with Austria's Nazi background. As a

counterattack, she honed her pen even further. Following the election of right-wing politician Jörg Haider and his Freedom Party in 2000, Jelinek said that no of her plays will be performed in Austria while he was in power. Haider slammed Jelinek's work, calling it "degenerate," a term applied to modern art by the Nazi dictatorship in the 1930s. Because of the success of her 1983 novel *Die Klavierspielerin*, Jelinek became a worldwide literary celebrity and received more attention outside of Germany. The novel was translated into English as *The Piano Teacher* five years later, and it was turned into a French-language film by Austrian director Michael Haneke in 2001. At the Cannes Film Festival, the adaptation won several awards. Jelinek received the Heinrich Heine Prize, Germany's highest literary accolade, in 2002, before being named the Nobel Prize winner in October of 2004. In the 103-year history of the Nobel Prize for Literature, she was only the eleventh woman to win it.

Jelinek's peerless narrative technique became the subject of much critical observation. Her examination of women's exploitation in patriarchal systems, as well as her devotion to exposing violence against women, has been praised by many women's liberationist critics. They claimed that Jelinek's plays and novels are anti-feminist because of their harsh depictions of female sexuality, sadomasochistic narratives, and self-mutilation. Several male critics have agreed with this judgment, noting Jelinek's language as being frigid and inordinately of meticulous nature. Many of her novels like *Lust* in 1989 drew piles of critical controversy as a multitude of critics argued that her "text is simultaneously pornographic and anti-pornographic" (viii). Such criticism rose hatred in Austrian media houses and she was constantly referred to as the nations 'best-hated author' (446). However, Jelinek being a radical author is persistently applauded and glorified all over her career for possessing the dexterity of sarcasm, parody, and political commentary. She also acquires resemblance to authors like Johann Nestroy, Karl Kraus, and Elias Canetti.

Elfriede Jelinek carried and furthered the sardonic Eastern European-Jewish strain characterized by the forbearers like Ödön von Horváth., Joseph Roth, Karl Kraus, and Elias Canetti. These writers come from a variety of ethnic and cultural origins, have a sophisticated understanding of language, and a responsibility to use

words to expose power abuses. She uses unique artistic tactics while refusing to put herself in the thoughts of her characters and her portrayal of libertarianism's catastrophic impact on popular culture. Her work has sparked fierce debate in the German-language press and has received a mixed response from the academic literary elite. To thrill readers, Jelinek's original style incorporates verbal elements borrowed from animations, cartoons, comic strips, Beatles songs, and science fiction films. Aside from the praise she has received from literary critics over the years for her great observational skills as well as her command of the English language, she has also received criticism for the authoritarian treatment of her characters and the grotesque and artificial world she has built. Brenda L. Bettman, for example, called the work *Die Liebhaberinnen* pornography and "(anti)-romance."

Jelinek's novels have always been defined as an examination into the social, economic, and political institutions that shape people's values, emotions, and behaviour patterns. Her research focuses on adolescent dependency training, public opinion manipulation, and violence against women and children. Despite the fact that the surroundings and characters are undeniably Austrian, the issues are universal to all civilized countries. Her writing also has a strong Marxist-feminist core, reflecting societies that are shaped by power dynamics. In stories like *Women as Lovers*, *The Piano Teacher*, and *Lust*, the commodification of female protagonists in convoluted power relationships is a major theme; traditionally, women have been victims of male-perpetrated crimes such as power brutality, sexual exploitation, and human alienation. Jelinek characterized female sexuality as pornography and sadomasochistic behaviour, and was condemned by male critics for her barbaric portrayal of such practices. Feminists criticized Jelinek for portraying female sexuality as pornography and sadomasochistic behaviour. Jelinek takes a risk in depicting the horrifying dispersion of power inside partnerships, which disempowers and splits the bonds while depicting women's social harshness. She is deeply concerned with the well-being of the working class in capitalist Europe, as seen in her literature. She 'portrays human interactions as molded by a dehumanizing economic system' in works like *The Piano Teacher* and *Women as Lovers*, which have received critical acclaim (Elfriede Jelinek 845).

Her works span practically every literary field. Her works include poems, novels, radio plays, dramas, essays, television and cinema scripts, and a libretto, *Robert, der Teufel (Robert the Devil)*. Jelinek has also translated novels by Thomas Pynchon, as well as tragedies by George Feydeau and Eugène Labiche. She has received various honours, including the 2004 Nobel Prize in Literature “for her musical flow of voices and counter-voices in novels and plays that with extraordinary linguistic zeal reveal the absurdity of society's clichés and their subjugating power” (*Nobel Prize*). Jelinek is a political writer as well as a Marxist-feminist. Allyson Fiddler's 1996 essay "There Goes That World Again, or Elfriede Jelinek and Postmodernism (4)" describes her as a postmodernist.

Reading Elfriede Jelinek perplexes as her voice is strange and mixed. The author is everywhere and nowhere. She has described language as "a poisoned mumbling of no origin or address," a common voice of the masses, and that she taps at it to understand its latent meanings underneath common sense. Class injustice, sexism, chauvinism, power, and historical distortion are all revealed in her ordinary dialogue. Thus, Jelinek is the product of a history that is evident from her writing about Nazism. She is concerned with Austria's late admission of holocaust guilt. The seeds of fascism are in the texts of Elfriede Jelinek propagated through the petit-bourgeois Austrian family and are portrayed through the novels like *The Piano Teacher* (1980), *Women as Lovers* (1975), and *Lust* (1980). Family is the placeholder for oppression and women and youth are the victims. As Heidi Schlipphacke says, “One could perhaps amend Bachman here to define Jelinek's aesthetic: fascism is the first thing in the text and all-encompassing and stifling logic” (73-81). Hence Jelinek's work is a conversation between his fellow Austrians like Bachman and Thomas Bernhard and the meanings are generally understood by the Germans and Austrians as well Jelinek has always been criticized for being immoral as her works are pornographies of the sadomasochistic character of an author: a ‘disturbed mind’. The reception of Elfriede Jelinek in the world was highly ambivalent after the announcement of the Nobel Prize in 2004. There was ‘Jelinek fever’ all around the globe. Articles and comments flooded the print and electronic media. A Chinese prize-winning novelist Lin Bai ridiculed Jelinek's noble prize buzz and compared it to

an “Overexcited swarm of bees in a gigantic beehive called the Noble Prize in Literature, and challenged its validity and significance” (21).

Beyond Elfriede Jelinek’s controversial and radical stature, she touched the sensitive subject matter ranging from sexual abuse, domestic violence, and power relations to Austria’s political past, and history of scandals and conflicts. She not only demystified the pathos of Austrian society but also the impact of war in shaping familial relations and the relations between friends and community. Like her contemporary Christine Nöstlinger who had an ‘anti-authoritarian’ bent in her writings tackling dynamic subjects such as discrimination, racism, and self-isolation, Jelinek also addressed such emotional issues throughout her works. Nöstlinger had a ‘lasting contribution to children’s literature’ that also became the hallmark of Jelinek’s writings. The broken and fragmented relations are also the themes shown by Elfriede Jelinek.

In *The Piano Teacher* (1983/1999), the celebrated autobiographical novel, Jelinek reveals the social clinches that western art music is ennobling; portraying it as hostile and full of violence to nature, humanism, and sexuality. This middle-aged teacher at the Vienna Conservatory of Music, Erika Khout, lives and sleeps next to her mother who is "old enough to be her grandmother," according to *The New York Times*. Erika says she's 'trying to escape her mother' since she isolates her from society while keeping a careful eye on her. However, there is “the exception to the norm that surrounds her so repulsively” (15). Moreover, Erika develops herself as a ‘sexual subject’ and fails to achieve self-actualization which most of her novels reveal. Escaping her subjugating and domineering mother, she dreams of the home and not the house. There is nothing at her house, only sacrificing the desires which reveal the story of ‘failings of feminine desires’. As a child, “Erika is not allowed to associate with ordinary people” (26). She is not to “be bothered by love or pleasure” (33). And she “shouldn’t get involved in athletic competitions” (25). Music brings the only solace to the dispersed Erika. Music concerts and Music Conservatory, where she teaches, contradict an atmosphere where Erika feels captivated and tortured. She has no identity of her own, a severely and emotionally damaged, and even failed

concert. The violence of nature left her tormented and traumatized. She pleasures herself by destructing herself with the razor signifies her being a taboo breaker. Erika falls prey to the demon darling Walter Klemmer, a piano student, who quests his sexual thirst through the power and leaves Erika like a tissue paper. It means that the violence of the piano; a form of soft power or biopower left Jelinek a carcass or cocoon of the moth who catches fire outside her home.

Jelinek has been read and analyzed in different dimensions and her writing is multi-faceted. This important fiction *The Piano Teacher* is termed a personal story, a semi-autobiography describing her morbid-symbiotic relationship with her mother. Erika Khout has evolved as personal property and sexual subject to her mother and lascivious student Walter Klemmer. She has also failed to develop and achieve a reputable position in her life. It illuminates the complicity of women in their own victimization. Mother has always been there to disempower her daughter Erika. Like all her novels, *The Piano Teacher* reveals that her (Erika's) mother enjoys the autocratic and sovereign power over her daughter, putting her through severe curfew while putting limitations on her grooming standard. She can't groom herself to a bride that she continuously dreamt of.

The novel also demystifies the family violence, alienation (physical and psychological) of Erika from social customs like marriage and love, the war of sexes, familial catastrophes, and physical and emotional cruelty and cunningness as well. Readers are also compelled by the intensity of Elfriede Jelinek's vision and harsh sarcasm as she presents her take on Austrian society in her writings. Erika's bizarre encounters, driven by power dynamics, show a dark comedy, and she paints a vision of wounded women trapped in a repressive culture.

Moreover, Jelinek has raised many sensitive issues about the modern-day human world in this novel. The burning issue like enslaving human will and freedom, and children being treated as personal property has been the most prominent. She raises her eyebrows at the justifiability of retaining the human being as a possession, used for one's personal use.

In *The Piano Teacher*, Erika Khout is an extremely fragmented and perturbed woman. The ultimate manifestation of a contaminated society is her compulsive love-hate relationship with her poisonous domineering mother. She is being bereaved of her girlhood, and self-esteem that every child must enjoy as the divine right. She is being trapped in a cage-like pub or chic that is always vulnerable to the vulture or falcon as:

Erika's living space consists of her own small room, where she can do as she pleases. No one may interfere; this room is her property. Mother's realm is the rest of the apartment: the housewife being in charge of everything, keeps house everywhere.... Erika is such a live wire, such a mercurial thing. Why, she may be running around at this very moment, up to no good. Yet every day, the daughter punctually shows up where she belongs: at home. Mother worries a lot, for the first thing a proprietor learns, and painfully at that, is: Trust is fine, but control is better. Her greatest anxiety is to keep her property immovable, tie it down so it won't run away. That's why they have the TV set, which prefabricates packages, and home-delivers lovely images, lovely actions. So Erika is almost always at home. (3)

Erika's mother does not let her daughter empower and flourish in the socio-cultural environment of Austria. The mother's strict gaze over her daughter makes Erika a baby doll. She has no emotions of her own since she only wriggles on the tips of her mother as:

Erika visits a café once a month, but her knows which café, and she can ring her up there too. Mother makes generous use of this privilege, this homemade structure of security and intimacy. Time around Erika is slowly turning into plaster cast. It crumbles the instant her mother

strikes it. At such moments, Erika sits there, with remnants of time's
brace around her thin neck. Mother has called her up, making her a
laughingstock, and Erika is forced to admit: I have to go home. Home.
If ever you run into Erika on the street, she is usually on her way
home. Mother says: She's so gifted; she could have easily become a
nationally renowned pianist—if only she'd left everything to me, her
mother. (4)

Erika in the end wants to break the shackles of subjectivity and escape the fortified world that she had been dwelling in with her mother. Finally, she tried to find her own dream house with her lover, young student Walter Klemmer, with whom she could rule and enjoy the orderings. But Klemmer's molestation devastated her inner chaotic world that she had been fanaticizing while regularly visiting the Turkish peep shows. She returns fragmented and lost to the shabby world of her mother as Andrea Bandhauer writes in his article, "An Introduction to the Work of Elfriede Jelinek, Nobel Laureate in Literature 2004":

Erika functions merely as an artistic laborer, caught between the extremes of desperate pretension and self-adulation and a total lack of confidence and self-awareness. Erika's artistic existence does by no means reflect the cliché of the artist's freedom and the bourgeois myth of the "artist as genius" generated by the industry propagating the city of music, Vienna. Rather, it is a tortured existence based on force and disciplinary measures generated by mother motivated by pretty-bourgeois materialistic ambitions. (5-7)

As a writer, Jelinek has been so successful while highlighting the mysterious miseries and social clichés. During her mental illness, Jelinek was able to channel the stress

and solitude into creative artistic output that she experienced due to her family's tragedies and suffering. *Die Liebhaberinnen* translated as *Women as Lovers* is another widely acclaimed and read book by Elfriede Jelinek that satirizes the shortcomings of Austrian society. Brigid Haines in his paper, "Beyond Patriarchy: Marxism, Feminism, and Elfriede Jelinek's *Die Liebhaberinnen* Jelinek", interprets that the characters in the novel *Women as Lovers* are dehumanized and subjugated as:

Jelinek thus shows that women's exploitation, their alienation from each other, from desire, and the symbolic order is not explicable by the mechanics of capitalism alone but can be explained in terms of their status as commodities within a patriarchal economy.

It's a terrifying and accurate portrayal of women's precarious position in a world driven by money and male interests. The societal truth is depicted via the lives of the protagonists in this 1975 novel. Brigitte and Paula aspire to go from daydreaming about the future to marrying and having children. In her work *Women as Lovers*, Jelinek explains that she is interested in popular beliefs and debunks them. The novel depicts alienation in all its forms as portrayed by Elfriede Jelinek. "While *Die Liebhaberinnen* can be read as a Marxist and/or socialist feminist text, depicting both alienation from labor and sexuality..." (20). But finally, in the end, both Brigitte and Paula are alienated from the pleasures of marriage and home. Brigitte turns out to be a 'shop girl' and Paula to be a prostitute. The novel explores the organization of power and its apparatus that configure gender and violence. The narrative of Brigitte and Paula depicts the image of exploitative and insidious mechanics of power and capitalism which simultaneously leads to alienation and trauma. The novel decodes and even demystifies the mechanisms by which capitalist power structures regenerate themselves while producing docile, subjugated, and submissive subjects. *Women as Lovers*, like *Effie Briest* by Fontanne and *Madame Bovary* by Flaubert, stereotypes 19th-century realism and tells women's thoughts and discourse by following the process of loving and marrying within the domestic sphere in order to escape the bohemian horrors of bourgeois life. Brigitte is a city girl who works as a piece-rate

seamstress and dreams to have Heinz, an electrician, and a proposed businessman, in marriage, to overcome the harshness of poverty and to get self-actualization but turns to be a mere shop-girl instead of a housewife that doubles her burden and responsibility. Paula, a country girl, on the other hand, dreams of being a housewife and becomes a prostitute to supplement her ailing family and an alcoholic husband, Erich. Paula returns to her real fate and joins the forlorn orchestra after being divorced and her dream turns out to be a nightmare when she loses her children, house, and husband. As Brenda L. Bathman in the first chapter of his thesis *Obscene Fantasies: Elfriede Jelinek's generic perversion* examines *The Women as Lovers* by Elfriede Jelinek as 'alienation and (anti-)romance'. Brigitte and Paula look to alienate themselves from the bourgeois job to beget love and romance. Both Brigitte and Paula realize their dream by marrying Heinz and later with Erich but both are rather alienated from being housewives. Brigitte turns out to be a 'shop girl' and Paula to be a prostitute. In Lacanian and Marxian sense, the romantic novel *Women as lovers* is alienating.

John Pizer in his article "Modern vs. Post-Modern Satire: Karul Kraus and Elfriede Jelinek", writes Jelinek's satire consists in using verbs such as "erledigen," normally used to indicate the completion of minor tasks and errands, to indicate how easily a mass-media controlled society is rendered obedient and unthinking by those in power. The reification to which this obliterating of what Kraus termed an "Innenleben" leads is a further element in Jelinek's satire. Not only does Erich become transformed, in the manager's eyes, into a coin-operated sexual automaton, but she is rendered thing-like by Jelinek's satiric simile; for example, her hands spring towards Erich as though on Jelinek's inherent Kraus and Jelinek through the technique of later fiction, especially (1989), she would rework on character and transform tacitly.

Elfriede Jelinek's purpose is to use her critical vision to scrutinize society and unveil the treasures of her intellect. Her writing is 'brilliant...an understanding and horrifying exploration of postwar Austria'. The novel *Wonderful Wonderful Times* published in (1980) an English version (1990) demonstrate, the alienation of the teen from their family relations which shaped their behaviour in a way they started

exploiting others. The enjoyment of senseless evil and violence and the inflicting pain upon others give pleasure to the group of teenagers, thereby reflecting the cruel mentality of postwar and post-holocaust of the Austrian people in general. Taking pleasure in inflicting pain on others has raised panic in Austrian society and the incidents have been rising at pace which has been alarming and is responsible for the domestic tragedies. This reflects the narcissistic-super ego hidden in the Austrian people. The trial of Adolf Eichmann in 1961 and the scandal of Kurt Waldheim, a former member of the Nazi military who committed atrocities in the Balkans, in 1986 reveal that Austria is still vulnerable to right-wing extremism and racism.

Nancy Huston in her research article "Destroy, She Said: Elfriede Jelinek" says that in the interview published at the end of the edition, Jelinek says, "Rainer reminded me a great diabolical family structure of the dark atmosphere which apartment and I very much identified with him" (71-86). Nancy also believes that it would be true that the writing might have saved Elfriede Jelinek from madness or criminality. According to her Jelinek reduces Bachmann's thinking on the subject to simplistic terms of her own. She describes family - women, and children as pariahs or niggers; criminal - is far less accurate today than it was, Bachmann was writing. More interestingly, it's flagrant to what we know about Jelinek's own family. There, "the father was always the oppressed one; it was the mother who dominated" (71-86). Isn't it strange (to say the least) that Elfriede, a powerful woman, should feel the need to endlessly repeat everywhere victimized by men?

Fatima Naqvi in her research article writes that the novels of Elfriede Jelinek emphasizes overpowering and injustice in the wake of the Holocaust. She says injustice is the only basis in the baseless universe Jelinek constructs; when it underpins all Germanic and, by extension, European culture, only more injustice can arise. This means Militarism, crime and injustice are mainly constructed in many novels by Elfriede Jelinek. Her focus on the term "beautiful" raises eyebrows about a place that can be lovely if it gives no opportunities for women to be pleased other than raising a family or working in exploitative industries. As a result, the reader is introduced to aspects of gender discrimination as early as the opening of the work. The theme of "women's contentment" in the context of the family (finding a husband)

and employment is a recurring one in the book (a temporary hold on life until a woman finds a husband). Jelinek exposes the market system's enormous influence, which impacts and distorts our reality and perverts our connections with one another, leading to power and violence-driven relationships.

Four young characters, Hans, Rainer, Sophie, and Anne, are crass and corrupt as they brutally confront the preceding generation's post-World War II legacy in *Wonderful Wonderful Times*. Witkowski, the family patriarch, and a former Nazi compensate for his loss of power and leg by tormenting his family and sexually abusing his wife. Jelinek in her philosophical themes reveals the power of families to shape their children and make them responsible humans and citizens. In this piece, Jelinek depicts a reality in which the soulless, war atrocities and guilt from the past have been brushed under the rug. The characters of Jelinek in *Wonderful Wonderful Times* live in a cosmic void and are nothing but mere vessels deprived of any sense of morality and behave insanely. They engage in anti-social activities and rationalize them in their own manner. Causing harm to human beings pleases and pleasures them.

Lust, a tragic and extremely violent novel, tells the story of Hermann, a paper mill manager, and his wife, Gerti. Gerti is sexually abused on a regular basis. They have a child together. Gerti, who has been drinking and is trying to get away from her spouse, walks toward a nearby ski resort in search of solitude and pleasure. Michael, a self-centered student, and aspiring politician have a bruising confrontation with her. Michael repeatedly seduces her and discards her for younger women. Gerti, on the other hand, does these things out of love, as she wishes to have self-respect and honour by allowing him to do her hair. Once she returns to see Michael, she discovers him skiing. He physically abuses her in front of a group of young people due to his demonic nature. Gerti dissatisfied and disillusioned returns home and drowns her son in a nearby brook, symbolizing her thirst for vengeance and revolution. She conveys the notion that power's atrocities will result in isolation and desertedness.

Greed (German: *Gier*) is a remarkable novel composed in the year 2000 by Austrian writer Elfriede Jelinek. It was the writer's first novel to be translated into English after winning the Nobel Prize in Literature, and it was also the first book of

hers to be translated into English in seven years. *Seven Stories Press* published the English version in 2008. Her writing is heavily influenced by the Austrian literary heritage. The plot brings out a teenage girl's semi-accidental murder that is dumped in an ominous lake. Though its primary purpose is to illustrate the differences between men and women, it also represents the power and violence in romantic relationships. These two dimensions i.e., power, and alienation is the sole theme of Jelinek's writings. The readers can choose between two completely distinct wavelengths: a woman romanticizing her relationship with the "country policeman" and (the cop) who is latently in love with women and obviously in love with the land. Other forms of greed exist, such as those of banks, property, and material possessions. While describing an expensive crucifix, it is revealed that the principal sufferer is so proud of the high price that he is about to burst out of the screws holding him to his instrument. The country cop's avarice is unrivaled. He has prostituted himself to every woman in the area and beyond in the hopes of inheriting their homes or leaving him anything in their wills. He regards female genitalia in the same manner that he regards all of these doors that are constantly flung wide for him. Jelinek circles around him; disapprovingly remarking that he "completely lacks a whole dimension that is ... that there are other people apart from himself". She portrays clearly the state apparatus used to exploit the beauty of innocence while saying, "We should all hate corporeal life, but only this country policeman... really does hate it. 'One just doesn't notice at first, because he sometimes jokes and laughs and sings songs to the accordion'" (46). Jelinek's work has always been brave, full of adventure, witty with an antagonistic approach, and devastating revealing the sorriness of human existence.

The research paper "Toni Morrison and Elfriede Jelinek", by Kavita Shukla has portrayed the characters of Elfriede Jelinek as unvoiced, fighting to revitalize their existence and importance. She says, "Similarly Jelinek's women avoid being typed, claiming their own position as individuals beyond the limitations of stereotyping. This also relates to the stabilization of an individual's importance and the subject's importance. It also revitalizes the existence of those who have been silenced, absent, and denied an individual voice." (183). The characters of both Morrison and Jelinek are trapped in malicious relations dominated by legal power. However, "She portrays

her woman not only as a prey but also as a woman whose sexuality is considered dangerous, outrageous and a version of identity and self-worth” (183).

The works of Elfriede Jelinek have highly been recognized and praised by critics throughout the literary world. She is so glorious for having a deep insight into social-cultural observation and psyches of the people in general and Austria in particular. Jelinek is rewarded with great achievements for her contribution to the field of Austrian Literature. Her landmark work *The Piano Teacher* has brought her laurels and added "a feather in Austria's cap" after its film adaptation by Michel Haneke won various awards, including the Grand Prix at the 2001 Cannes Film Festival. Moreover, the two leads, Huppert and Magimel, both were crowned with the Best Actress and Best Actor awards similarly. It received positive feedback as well as other prizes and nominations. Thus, her literary works have glorified the literary world by presenting and foreshadowing real-life events in fictional form.

Chapter 3

The Incarnation of Biopower and Biopolitics

Biopower according to the works of Michele Foucault is the regulation of the human body/life through the application of policies or biopolitics on all human life aspects. It is the means by which colonial forces use their political power to control and regulate the colonized subject's bodily autonomy, which is persecuted and subaltern. Michel Foucault, a French philosopher, and think-tank, expressed his views on biopolitics for the first time in his lecture series "Society Must Be Defended" at the Collège de France from 1975 to 1976. He claims that his personal predisposition toward biopower and the amplification of state power over both physical and political human bodies is the root of his notion of biopolitics in his book *Society Must Be Defended* as "(biopolitics is) a new technology of power... [that] exists at a different level, on a different scale, and [that] has a different bearing area, and makes use of very different instruments" (28). Similarly, biopower scholarship has been obsessed with transposing or mechanizing biopower from the state to the individual in recent years. In the modern era, social institutes have evolved as power bodies/houses that according to Foucault are called the 'micro physics' of power. These social institutes transformed into the apparatus of power relations "... are the multiple forms of subjugation that have a place and function within the social organism" (Foucault, 35). However, the individual's response to comprehend the power of his relationship with these institutions submit themselves to the evils of such institutions and find average norms of success but many find themselves deplorable and wretched while adjusting and adapting to the norms of these institutes. Thomas Lemke puts in his book *Biopolitics: An Advanced Introduction*, "The concept of life served as a standard by which processes perceived as adversarial to life, such as processes of rationalization, mechanization, and technologization, were subjected to critical examination" (9-10).

In contrast, Elfriede Jelinek deciphers the social fabrics established by power relations in the majority of her works with her linguistic zeal. Power dynamics and the dilemma of power have always been central themes in Elfriede Jelinek's works. Elfriede Jelinek's characters have always been victims of intricate and dynamic power

dynamics, being oppressed and tyrannized by wealth, men, culture, and power politics.

Biopower, Michel Foucault a French philosopher and a modern think-tank, is a justification for rule colliding with the automation of sovereign or coercive power. Biopower has an impact by administering and overseeing life through a concentrated and rigorous oversight of people's organic requirements and aspirations. Many social scientists and intellectuals concur with Foucault's investigation of biopower, which has origins in genocide, hegemony, sovereignty, and democratic repression. *Women as Lovers* and *Greed*, two significant works by Elfriede Jelinek, artistically highlighted how modern civilizations are entangled in power ties that infantilize and subjugate humans. Their anguish and trauma are primarily caused by their subjection to cultural canons and traditional practices. "...through Foucault's prism, sovereign and disciplinary power mechanisms still fulfill key functions in the pursuit of biological objectives (1)," writes Artuklu Kaime. In Elfriede Jelinek's novels, the state appears to be everywhere, but sovereign and disciplinary power dynamics in the form of biopower are dispersed across society's power structures. In the novel *Women as Lovers*, both Brigitte and Paula strive to break out from the terrible cycle of poverty and their deplorable situation and rank in the lower social strata while on the hunt for husbands. But both are shattered, disoriented, and scattered after waking up in a nightmare world filled with darker sorrows and tragedies. Paula eventually makes a living as a shop girl, while Brigitte works as a prostitute. Kurt Janisch, a police officer, traps Gabi as prey; Gerti and Gabi, on the other hand, both suffer the same fate.

Elfriede Jelinek has continually focused on demonstrating how an authoritarian male-dominated society and sexual sagacity reprimand women's autonomy through her sadomasochistic and filthy narratives. Essentially, *Women as Lovers* is one of her incredible novels that uncover the predicament of people in the marketplace and authoritarian society. She has exceptionally been sarcastic while depicting the prejudice of social, political, and monetary shows of the cutting-edge world utilizing protagonists such as Brigitte, Paula, Heinz, Erich, and Gerti.

Women as Lovers by Elfriede Jelinek illustrate the Austrian country life's zealotry and dejection through a hilarious tale of two young women: Paula and Brigitte. Paula hails from the countryside, while Brigitte lives in the big city. When it comes to age, Paula is just 15 and Brigitte is already 18. Paula is destined to toil at the local store as a cashier. A bra and pantyhose factory worker, Brigitte specializes in bra and pantyhose production. The longing for dressmaking is a constant in Paula's life, whereas the longing to capture Heinz is a persistent dream in Brigitte's. Both young women fall victim to the enticement of physical perfection and become pregnant as a result. In order to entice Heinz, Brigitte uses her physique and elegance because she has youth, which she also shares with others, such as in a noisy factory or on a crowded bus. They're both looking forward to a brighter future as:

brigitte crawls up heinz's mummy's arse. she doesn't find anything else there either except the same shit as in the bowl, which she's just scrubbing. but one day this will lie behind me, then the future will lie before me. no, once the shit is behind me, I am already in future. first i must work to reach a status, which enables me to be ALLOWED to have a future at all. future is luxury. there's not much of it about.

(*Women* 11)

But on contrary, Erich's sole delight is booze and orgasm. There is no passionate devotion and rationality in the relationship. Paula doesn't mean to do it, but she does. When Erich slaps Paula, her dad also gives her a good thrashing. Furthermore, Erich intends to savagely beat her to a pulp once they get married.

Brigitte and Paula want to give happy endings to their lives as both of them want to get married to achieve their financial and social stability. Both of the girls had high aspirations and dreams. They wanted to live a dignified life; even both of them succeed in the beginning as Brigitte wins Heinz and becomes a shop-girl while Paula

is impregnated by Erich who turns, at last, the drunkard that forces Paula to be a prostitute. It also signifies the alienating atmosphere not only in terms of sexual relations but also in employment. Women are engaged in a kind of sexual employment that shatters them and makes them a bad example in society. Their self-esteem and honor are marred as a result Paula contrary to Brigitte is a bad example in society as:

and on goes paula the bad example always alternating with the good example, brigitte, paula, the bad example, trails alone when it is still almost night, paula trials into the neighboring town, which is almost a city, were one can therefore also learn a trade, which can possibly change a whole life: dressmaking. in the neighborhood town one also learns superfluous things, which could lead one astray: cinema and café going. Paula has already been warned against both.... at home paula works for her family, whom she has to thank for this false life. (*Women 27*).

Paula always wants to become a dressmaker or fashion designer but she knows that her parents won't allow her to go against the traditional selling in marriage. It has never happened in the village that any girl has learned dressmaking. The cultural canons are hard to break for Paula. She is not allowed to even think of becoming a fashion designer. Her desires have no value. She becomes the subject of the hegemonic character of society that reflects the influence of cultural hegemony on career choices. She has no choices of her own. It is hard for a girl to get a good husband since she needs to catch that by her body trap as:

And what will become of paula? Sales assistant or housewife? ...NO! because paula wants to learn dressmaking. that's never happened before in the village, that a girl wants to LEARN something. It is bound to go wrong. her mother asks: paula don't you want to be a sales

assistant after all, where you get to know someone or a housewife once you got to know someone? ... her mother says: paula, you must become a sales assistant or a housewife. paula replies: mother, there isn't a vacancy as trainee sales assistant available just now. her mother says: then stay at home, paula, and become a housewife and help me with the housework and with the animals.... (*Women 16*)

Paula now wants the sublimation from the social degradations. She thinks that love is the only source that might come to her rescue. She once thought that it is dressmaking that would elevate her status but this preference was replaced by love which she thought is the most authenticated source of delight. There has been a long longing in Paula. Poor Paula does not know that men in the monster form use love as a subjugating tool and crush her inner identity which results in Paula's traumatic fall. She becomes the victim of love. It is a sober subjugation. She turns out to be a subhuman and subaltern creature. She is the symbol of solidarity with the women as:

But above everything is love, which is best of all, replies paula. Paula is better, because she will have love inside, when the right moment comes first of all paula is better because of dress making, subsequently she will be ennobled by love. love will take the place of dressmaking. i am already so glad.... men can be pigs, but also the opposite. what is the opposite of a pig?.... paula, the victim of the business, is learning dress-making. She can already manage an apron.... Since paula is learning more and more about love in her breaks, mostly from comic books.... paula would be so crazy to show any solidarity with the women in her family, with these poor doormats! (*Women 28-30*)

Elfriede Jelinek depicts the female world's persecution, sorrow, and reliance on the X-gendered. The grievous and tragic incarnation of this provincial destiny and fortunes is perceived as monetary, yet for Jelinek, the image, just as economic oppression's main weapon, is the sexual squeezing of women by male-driven power relations. The human body, according to Foucault, is a locus onto which society's cultural canons, hierarchies, and metaphysical fidelities are etched and reinforced. The reflections of married life reveal twofold burden upon Paula and Brigitte. They both pay equally for the labour of love, as life has become a barren wasteland for the love and romance that both of the girls had hoped for. The salvation of the self by virtue of the culture of marrying was supposed to be the sole legacy whereby the adversities of bondage and emotional captivity would be abolished. "but marriage comes always without life" (13). The novel depicts sexuality as a power struggle, with the common curse of misery serving as a substitute for the pleasure of passion; love is reduced to miserable anti-romance and cruel sadomasochistic longings. She's shown the darker side of human emotions. In Austria, men are seen as hunters. They are bloodhounds and predators. The cultural canon of the wedding is deceitful, hurting, and hounding females. As a result, commercializing social relationships has become the norm as:

the girls become their wives. huntsman is a better job, which is imported from outside. there are no teachers and priests, the village has no church and no school. the elite profession of co-op branch manager is also imported from outside, three women and girls from the village and a girl trainee from the village always work under him. the women remains the sales assistant until their marriage, once they are married, that is the end of selling, then they are sold themselves and the next sales assistant can take her place and go on selling, the substitution is made without a hitch. (*Women* 12)

The novel *Women as Lovers* magnify women like epic ladies as darlings of the devil. This is not just the depiction of grimy feelings and attitudes of men towards women flock however it additionally mirrors the societal clichés and cultural platitudes through female misogyny. Women, according to Jelinek, were the ones who caused their pain. Moms were enraged by their tiny girls' lack of self-actualization and exploration of the world of possibilities. They never admired their daughters enough to provide them with a better future, resulting in feminine misogynistic characteristics such as:

the women begin to hate their daughters and want to have them die as quickly as possible just as to die as quickly as she should. but they once died, so they must get a man. Sometimes a daughter does not want to die as quickly as she should, but prefers to remain a sales assistant for one or two years and live! Yes live! In rare cases she would even like to become sales assistant in the country town, where there are other professions such as priest, teacher factory, plumber, joiner, locksmith, but also watchmaker, baker, butcher! and pork butcher! and many more, may more promises of life in more beautiful future. (*Women* 13-14)

Winning a man's hand in marriage was a death sentence for the girls, as they never desired to die so young because if they died so early, their hopes would burry with them. They desired to live a lot. It wasn't simple to win a man with such bright possibilities. Cultural hierarchies are reflected in the novel's composition and reflections. The ingrained preconceptions of traditional canons have disastrous consequences. Characters such as Brigitte and Paula reflect the “Eco’s of power relations and subjugation in Jelinek’s dramatic enactment of sickness/disease or modern women” (237.) Jelinek satirizes the bigotry of the societal and aesthetic endowments as “love and marriage in the claustrophobic surroundings of rural Austria

seem close to Karl Marx's view that marriage in bourgeois society is little more than a legalized prostitution." (*The Guardian*).

Elfriede Jelinek has been unfairly accused and condemned for creating pornography since her work has always been courageous, bold, puny, combative, and jaundiced, which is a representation of the human world's tragedies and misery. Her disdain is disseminated via shocking twittering. It tends to be wandering in the wilderness, devoid of the cocoon or covering of affectionate and unrestricted social contact. As she has explored every subject from every angle, ranging from sociopolitical difficulties to cultural and economic harshness, her inventiveness demonstrates that she has evolved "a form of cubism." Jelinek is depicted as an ethical and moral philosopher whose outspoken vocalism is always criticized.

The rural setting of *Women as Lovers* and the landscape in its background portray the natural beauty in the novel as Jelinek has capitalized the word 'BEAUTIFUL' but actually, it mockingly satirizes the beauty of the society. It is used in an ironic tone that satirizes the issues of social inequality, female misogamy, and the rustic life of the characters living in both disdain and fantasy as:

Sometimes in the evening the cycles cycle their home. Home the homes stand in the beautiful landscape. contentment flourishes here, one can see that, whoever is not made content by the landscape, is made completely content by children and husband. whoever is not made content by landscape, is made completely content children and husband. whoever is not made content by landscape, children, and husband, is made completely content by work.... sadly life passes one by here, only work remains. sometimes one of the women tries to join the life that's passing by and to chat a little. Sadly life then drives off by car, too fast for the bicycle. goodbye! (*Women* 2-3)

Human decency is the subject of Jelinek's writings while her central theme is the heinous obscenity of human relationships, particularly between the sexes. Though her novels do not carry any political message, still her works are termed to be Marxist and socialist texts. She does not openly address World War II in her novels, but she does discuss how it infiltrated domestic Austrian life, which is explored throughout them. Throughout her writing, human suffering and aesthetic form have been her primary interests. The illness of the modern woman and her deceased character in the modern power relations "represent the body and how it functions as a metaphor for cultural and social crises presents one of the significant sites in contemporary critical work where the interactions of representation and power are made visible" (*German Quarterly* 237).

Women as Lovers is a kind of novel that at first explores the small-town class resentments through the protagonists like Paula, Brigitte, and Susi. In contrast to the working-class Paula and Brigitte, Susi is the complacently lovely middle-class girl who seeks a husband with a college degree and a better life. She exemplifies a galloping thoroughbred in contrast to two plodding workhorses as:

it is as if one has come into the world of something beautiful. And yet one has come to life, which is called housework, and which sticks to one, if one touches it by mistake. at home paula works for her family whom she has to thank for this false life, is anybody surprised that there is a longing in paula? In the bus apart from her a lot of children are going to school and a lot of women to the butcher! or cemetery.
(27-28)

All three protagonists Paula, Brigitte, and Susi believed that sex will give them power over men and also it will empower their own life but they turned to be bondswomen to appealing fantasies, and they are severely critical of their inclined concurrence in their fortune. Jelinek employs a narrative tactic similar to Bertolt Brecht's classic

distancing effect in the theatre in that the scathing parodic tone actually makes the novel an anti-romantic tale, having been conscious of the hazards that are imposed on them as victims, indulging in ethical sentimentalizing. The power of love, sex, and beauty of the body is the only trap that can be used to entrap men and win husbands for a better life and secure their financial position in society. On the other hand, men like Erich also use the body as an asset to turn the might of their body into money to enrich their financial and social stability. Both men and women are entrapped in the vicious power circle that cannot be easily broken as Foucault and Jelinek talk about the power's inscription on human relations. It results that the fascist regime's extension into the subjectification of the human body as:

brigitte knows, there are so many women who would like to turn a stranger's, her, brigitte's future into one of their own. so brigitte prefers to turn into an extension of heinz's limbs, into a part of heinz's body. Hardly has Heinz shot through the door, than he's already aiming at the settee,... he is already taking a blind leap, Brigitte cushions the onslaught with her body... if Brigitte is hungry later, the Brigitte is too, a single body in every respect. heinz and Brigitte are one. a happy situation for two young people... for heinz his body counts a lot, more than anything that is a part of his professional advancement. and good food! (63-65)

Jelinek's "writings appear to be guided by seemingly contradicting aims," according to the tryst with violence and (anti-)pornography that resolves the writer's "appropriation of representational violence may seem too assured of its critical, even redemptive, power" (Michael Hulse 79-112).

The majority of Jelinek's writing, including the beginning of *Die Ausgesperrten*, appears to be based on this concept. The frenzy that drives Anna, Rainer, Sophie, and Hans in the novel *Wonderful Wonderful Times* (*Die*

Ausgesperrten) cannot be measured psychologically. Since then, Jelinek has shifted his focus from psychological fiction to moral, historical, and political allegory. In this scenario, the drive to destroy arises from a shared sense of captivity between *Die Ausgesperrten* and *Die Liebhaberinnen*. While Paula and Brigitte anticipated sex to save them, these four youths sought the thrill of violence, inflicting pain on others to relieve their nausea and loathing. Not only are sadism and nihilism directed at Austrians, but also at their families. Finally, Rainer transforms into a reincarnation of his father, battling his parents and sister with his father's SS service weapon.

Elfriede Jelinek's other masterpiece, *Greed*, is a beautiful, bleak portrait of Austria's socio-political scene, revealing capitalist greed and authoritarian masculine rule. It's told through the eyes of an undetectable divine speaker and her encounters with Kurt Janisch, a country cop. In Austria's loud atmosphere, the political critique of the use and abuse of power against women (biopower) also remains unnoticed and ignored. When the world news got dominated by the 'Fritzl Case' in 2008, Elfriede Jelinek put a short essay on her website reflected as 'I'm Verlassenen'. It opens like this: "Austria is a small world in which the big world holds its rehearsal" (*London Review*). It really alluded to the controversy in which a woman called Elisabeth Fritzl (born 6 April 1966) disclosed to authorities in Amstetten, Lower Austria that her 73-year-old father, Josef Fritzl, held her captive for 24 years in the basement of her own home and fathered seven children with her. The case was supposed to be more horrific and tragic when the case study disclosed that there was also the mother's involvement in supporting her husband by making her own daughter his sexual slave. It looked like there had been something rotten in the Austrian society. Elfriede Jelinek talks about the fall of Austrian society.

Similarly, *Greed* being a sort of innovational crime novel films Kurt Janisch, a cop, portrayed as a man not dissimilar to Joseph Fritzl; a porn star. In the dense rural highlands and insignificant metropolitan of southern Austria, many crimes are carried out anonymously by a voracious, frustrated, fair, athletic, with a continually erect penis country cop. "I'd better take over the telling of the story myself now," an imperceptible lady character says, implying that Kurt Janisch, a country police officer, is completely consumed by a form of covetousness: covetousness for property,

particularly that of a separated or divorced reasonably aged woman, “Don’t interrupt!”, as stated by an unnoticeable lady character who likely fell victim to Janisch's barbarities and wilderness. (4). Kurt Janisch is a gay man who doesn't waste energy on sex energetically since he has a strong desire for property. He takes the lonely females uphill past the city centers to sequester their property, exploiting and alluring them as:

The screaming woman beside her car which has got a dent in its tin roof suddenly falls silent and stares at the man in a uniform, as if she were looking at a live man for the first time. The mascara is running down her more than fifty-year-old face, it doesn’t rally matter. The face should not stand for so much food, because it looks a little puffy, but that does not matter either. Down below, on the valley side of the lake shore, beside the woman and the country policeman, the landscape spreads out alongside the e highway. (*Greed*)

Gerti, the novel's central character, is a former piano instructor who has become one of his sex slaves. She wanted to enjoy an idyllic retirement in the pastorals of a mountain community in Vienna. Nonetheless, she becomes entangled in a horrible relationship of obligation to sexual encounters with Janisch, a police officer. She'd come to find love and live a beautiful and passionate life in the remote tranquility of southern Austria's slopes. In any event, her fantasy goes unnoticed as she transforms into a covetous survivor. Gerti is spared execution because she forces Janisch to be killed. She is continually humiliated and abused without mercy. She had, on the other hand, come searching for romantic love, but she is suffering from humiliating sex strokes. She's one of Janisch's attractive women with a promising future. Janisch digs his claws deep into Gerti's face. She feverishly and slavishly turns

his devotee despite having so little time in a day. He tries to offer her some of the undivided attention she has needed for so long while keeping his eyes on the objective. In this regard, Janisch's heinous sexual relationship with her shows a great deal about his character:

One would like nothing better than to tear her to shreds, this woman. Instead, decorated like a fighting cock, with its little red helmet, his cock enters Gerti because that's what she wants, it would prefer to go somewhere else. And once it is standing erect, it can't do it fast enough, so that it's over and done with once again. Oh dear, already over? Please, here's the gate, where it always is, and as always it's as wide open as a barn door, and we eat human flesh like a horse. No music needed for resuscitation. The man can't bear to hear anymore, he's already had to hear so much, for him the whole thing is a process without any adornment. The process can just go ahead and proceed. It'll be over all the more quickly. The man really has no grounds to care one way or the other, all he needs is the ground, and he can throw the rest away. (*Greed*)

The manifestations of domination and persecution in this work indicate that economic circumstances have damaged, corrupted, and tainted people. And that the cop, the state machinery, is a member of the oppressor class. As a result, persons who are treated as the law's watchdogs infringe on ordinary liberties. The validity of postulating power and the severity of power relations are revealed through sexual voracity and viciousness against women. Kurt Janisch plays Josef Fritzl, a top hoarder among 'lower-middle-class' Austrian property accumulators in the novel *Greed*. The cultural elite called it an affront to Austrian unobtrusiveness because Jelinek's evidently unequivocal subject of her work stirred organizational wrath. The media had

a significant impact on Elfriede Jelinek's work. Jelinek built the frameworks for Austria's revolutionary postbellum renaissance, which laid the groundwork for 'Austria's radical postwar renaissance,' and she was the youngest to achieve acclaim at the onset. Nicholas Spice provides his opinion:

Thomas Bernhard was the acknowledged leader of the dissident pack, with Peter Handke and the Forum Stadtpark group from Graz representing the next wave of an obligatory avant-garde. Jelinek was at the young end of this group but gained instant recognition within it. It was her natural mode to epater les bourgeois, staying with her mother.
(London Review)

As a writer, Jelinek aims at agitating drastically against the social constitution and unraveling and demythologizing the cultural platitudes and the “societal clichés” to create amazingly fatalistic “texts of negation.” People are roused into violent, irrational passions by her influence. Feminist credo, intellectual gaze, and philosophy into society's depths propel this stunning assessment of modern humanity's harmful canons. Austria is portrayed not just as a country with its own history, politics, and culture, but also as a model for social orders or communities. She depicts Austria as a pattern for a densely contained community, engrossed and lost in its gorgeous idol, which is created on a stunning basis. It's difficult to avoid conjuring up images of a classical civilization at peace with itself and its tragic present-day past as a result of its historical ties to Nazi Germany and its vast and important role in Holocaust survival. *Greed* reveals Austria's postwar obsession with and heritage from the Nazi past. The discourse on sexuality and gender, on the other hand, generates a “high” culture that explores modern-day outrages of sovereignty.

Greed's relationships are precarious, as they are founded on speculative assumptions that are overly reliant on power dynamics. It was “the key to understanding inter-human relations and more broadly, the functioning of the social body”, according to Foucault (1). *Greed's* characters are “marionettes of their social

conditions" (*The New York Times*). Their main concern is the 'social conditions' compared to people. She chains the dolls and hangs them on hooks. *Greed* paints the 'delicate realism' of love and romance. It also highlights the ferocity of sexual relations, the adoration, and the sentiment of voracity depicting the savagery of sexual relations. It is the epitome of persecution of human feelings of affection and sympathy as:

Silly cows, women. All of them. Above all, the educated ones (at least I'm not one of them), as a man I once met who specialized in deceitful promises of marriage personally assured me. But they squander themselves precisely because they think it is all too late for them... one can't really say squander with respect to those women. They rashly expend themselves.... (*Greed* 22)

It also has a significant number of shades of malice and irritations typical of patriarchal capitalism, particularly in its Austrian incarnation. She has delivered a stinging rebuke to the everyday rise of fascism in interpersonal relations. These denouncements have a dark humor to them. The lashing of these accusations and analyses is exceedingly sardonic and pleasurable, and far too delicate to be acknowledged as a satire on a regular basis.

Jelinek is a sort of penologist whose impartiality leads her to "look inside society's petri dish" (*The New York Times*). The compositions of the author are complex, representing the predicament and social circumstances of women caught in an undesirable and unusual life, as well as men divided and scattered as a result of the harsh labour in the horrible untamed forests. Similarly, like Gerti, Gabi a fancy girl and the other younger lover of Janisch, is his regular conquest. However, Janisch does not see in the sixteen-year-old Gabi the real estate potential yet still he hopes to conquer it. But unlike others, she is not entirely submissive as she keeps him threatening like "I'm telling mommy, I'm not quite sixteen yet" (*Greed*). But bestiality awakens in Janisch who almost casually kills her and dumps her body in a

local lake. And when the concern arises about the missing girl, the investigation team in which Janisch also participates investigates the case. The murder remains a mystery since Gerti knows everything about her relation of Gabi with Kurt Janisch but she ignores it. It shows that no one is paying attention to them and gives them a breath of comfort. Their cries become lost in the din of the city at times and in the echoing echoes of the wild forests at other times. As Gabi's body is pulled out of the mountain lake, we see the vicious and colorless world of power-driven violence, sexism in the workplace, and 'commercial clichés' in action. There's a shaky trial going on with "...no judge or jury, no court protocol, and, of course, no defense counsel" (*The New York Times*). In the narrative, there is a recurring anti-Semitism that conjures the Nazi past and the Austrian people's obsession with Nazi fascism.

Kurt Janisch, the sex monster cop, finally joins the investigation team to help solve the homicide conundrum, providing a new perspective on today's administrative techniques and power mechanisms. Hence, sovereign and disciplinary power play a secondary role, demonstrating that biopower is the primary component of all three forms of power. Power relations "can be in play family relations, or within an institution, or an administration – or between a dominating and a dominated class power relations" (15).

Biopolitics witnesses a remarkable historical metamorphosis and evolution of a politics of hegemony or domination to a politics of society. Elfriede Jelinek has consistently been uncovering the deceptions, the void shows of society, customs, and male-centric practices that lead to the abuse of her characters and the manner in which they are minimized and traumatized in the public arena. Her characters are treated as subalterns and sub-humans. The novel *Wonderful Wonderful Times* unravels the issues of Anti-Semitism, power dynamics, socio-political issues, and dictatorship. The characters are battling for self-actualizing, respect, and identity as they are oppressed and fragmented by the power struggle in Austrian culture. In addition, the narrative depicts the ways in which Jews in Austrian society faced discrimination, hostility, and malignancy. The author has shown the cruelty and unfairness experienced by Austrians via the characters of Rainer gang and the Witkowski family. From each point, Jelinek has challenged the predisposition and discrimination towards the

splinter groups in Austrian society since the gang members Sophie and Rainer have a conversation like:

You don't go killing people just because you saw it in the film. Who knows what I'm capable of, says Rainer. All I know is that I'm capable of inconceivable cruelty and keep firm grip on myself so that I don't really behave that way.... I bought you one, too, says Sophie, offering it. With fish and onions, how you like it. Great! (*Wonderful 21*)

The present power mechanics lead to the persecution, dehumanization, slander, and dispersion of the Jews in Austrian culture as they defied brutality and mischievous treatment. Anti-Semitism and power have consistently been the other significant subject and issues in the novels of Elfriede Jelinek. By and large, anti-Semitism implies antagonism, prejudice, victimization or persecution of Jews. It is additionally eyed as a sort of racism. A person is said to be an anti-Semite who holds such antipathy and bitterness against them. Comprehensively speaking anti-Semitism may have numerous magnitude and manifestations, ranging from articulations of disdain or victimization against individual Jews to systematic assault by hordes, state-sponsored terrorism (political or social), or even military activities on Jews or their networks. In present-day times anti-Semitism may have immense and varied implications. It can likewise be a sort of disdain and harshness against any minority community like Dalits or Negros too. Due to the power politics of World War II 1945 in Germany and Austria, the ethnic group of Jews turned into survivors of the holocaust, and they were tormented, and their souls were profoundly harmed. Elfriede Jelinek, destined to be a common Czechoslovakian Jewish socialist father and a bourgeois Austrian Catholic mother, turned herself into the survivor of the holocaust and used pen and paper as a weapon to combat the rising anti-Semitic tendencies and everyday horrendous occurrences in the general public that was a continuation of the Nazi inheritance in the Austrian culture. *Wonderful Wonderful Times* features four teen characters, Hans, Rainer, Sophie, and Anne, cross and corrupt since they brutally see themselves with the past age's post-World War II legacy. Witkowski, the family patriarch, and former

Nazi lost both his power and one leg in the war. While compensating for his loss, he not only terrorizes his family but also explicitly is subjugating and genuinely mishandling his wife. Jelinek, in her philosophical subjects, uncovers that the power of families is to shape their youngsters and make them responsible human beings and citizens.

Through her yet another bold and horrific novel *Wonderful Wonderful Times*, Jelinek continued her post-war explorations of her mid-twenties. The novel, set in Vienna in the 1950s, unravels the raw flashes of the era as long as Austria remains reeling beneath the ramifications of the struggle, and the economic boom allows the war's brutalities to be easily forgotten. As a result, a deeper bottled-up violence is enshrouded by the spell of shallow epicurism. The novel's four main characters are young people who represent both the external setting and the internal inclination of Austrian culture following World War II. Witkowski's younger son Rainer Maria, who is named after poet Rainer Maria Rilke, is a budding poet as well as a budding pianist. The city of Vienna is known for its music and culture, yet the twins live in squalor. Their sour, bitter, and sexually licentious father lives on a small pension, and their cow-like mother is basically his slave. The war revolver keeps hanging all the time on the wall to put the family warned in case of any resistance. Similarly, Sophie Pachofen, a Sushi-like heroine from *Die Liebhabernnen*, is both a wealthy girl and a ruined lover. Hans Sepp is an electrician's apprentice from a low-income background. And, like Rainer, he adores Sophie, implying that they share a passion for social climbing. Hence, it results in Austria's culture of inclination toward violence and has been in love with the war in the form of biopower or juvenile power. It also results in the teen being prone to violence that a curse may fall anytime on the Austrian people.

Furthermore, the novel opens with four friends ferociously assaulting and brutalizing an alone man walking in a public park, corroborating Ingeborg Bachmann's argument that Nazi violence in Austria did not disappear after the war; rather, it simply migrated to family and private life. As a result, fascism appears to be igniting in Austrian society, manifesting itself in the shape of biopower in the social institutes.

The novel *Wonderful Wonderful Times* depicts juvenile delinquency. Since, “A dozen years after the collapse of the Third Reich, four adolescents commit a gratuitously violent assault and robbery in a Viennese park. So begins Jelinek’s brilliant new novel, an unleashing and horrifying exploration of postwar Austria” (*Publishers Weekly* 1). The linguistic zeal lead Elfriede Jelinek, to reveal the cultural adages that were covered up inside within subjugating power relations in the social fabric of life in Austria. She aims at examining society closely with her analytical eye to reveal the treasure trove of her insight. Her compositions are so splendid through which a profound understanding of the Austrian culture is uncovered and reached. The novel *Wonderful Wonderful Times* published in (1980) in an English variant (1990), shows the extremist inclinations of the Ranier group and the Witkowski family acquired from social relations having formed their behaviour in a manner they began exploiting others. Jelinek ordinarily has crafted numerous compositions that are sadomasochistic narratives. However, the novel *Wonderful Wonderful Times* incarnates the ecstasy of perverted violence as pleasure in a group of teenagers, strongly reflecting her vision of Austria’s postwar politics and the apathetic and barbaric conception of its people.

The novel *Wonderful Wonderful Times* is sketching about juvenile yet violent teens, still in their eighteens or twenties, and their families. Ranier and Anna are twins who live with their dad, a previous Nazi military official, and their oppressed docile mother. Rainer projects himself to be a virtuoso and super-scholarly while unmasking his egotism and fiendishness towards everybody. Anna spills out her frustration while behaving madly towards outsiders that implies minorities are being targeted and barricaded in Austrian society. Hans, who lacks discipline, desires to grow into a gym teacher. There seems hollowness in the power relations of Hans' family as his dad has died in inhumane imprisonment in a Nazi concentration camp. The mother attempts to rescue her son from trauma that has made him fierce and violent since he might be yearning for vengeance for his dad's demise. Sophie comes from an imperial family. Like her mom, Sophie is ruined and annihilated and throws tantrums each time in public places. Rainer and Anna, the twins, are the most loathed and miserable, while

Sophie, the royal young lady, and Hans, the lower class, are also entangled in the air. Emily Shu Tasi accepts the following:

It is clear that their motivation is not money, but a pure discharge of inner hostility towards those whose way of life and ethics are different from theirs. In other words, the assaulted “neighbor,” who isn't their model of an inner self-ideal, is diminished to a mere object for them to release their perverted hostility to demonstrate they have the ability to act like God and haphazardly control human lives (Tasi 64).

Thus, it's clear that Jelinek's characters aren't meant to be sympathetic, but rather to scorn and satirize postwar Austria, examining the Nazi history, xenophobia, and sexual depravities. Jelinek demonstrates the enormous power of the market system in shaping and mutilating human existence. It also perverts their interpersonal interactions, leading them to power and violence-driven partnerships. The satisfaction in silly, detestable, and viciousness and the infliction of pain upon others offers joy to the group of youngsters, accordingly mirroring the pitiless mindset of after war and post-holocaust of the Austrian people. The enjoyment of evil by tormenting others has raised the frenzy in Austrian society, and the occurrences have been ascending with pace, which has been alarming and is liable for the tragic domestic misfortunes. This mirrors the narcissistic-super ego hidden in Austrian society. The occasions like the Trial of Adolf Eichmann in 1961 and the scandal of Kurt Waldheim, a former member of the Nazi military who carried out abominations in the Balkans, in 1986 unveil that Austria is still susceptible to right-wing extremism, racism, and traditional radicalism and prejudice. While responding to an inquiry, Elfriede Jelinek did not acknowledge that Austrian is an anti-Semitic nation but she professed the existence of a powerful and long-standing anti-Semitic ideology that fashioned Hitler the political criminal (21). “Jelinek in this work presents a reality, where the soulless putrefying history of war crimes and guilt has been shoveled and swept under the carpet” (*Bird Cage* 1).

The characters in *Wonderful Wonderful Times* dwell in the cosmic void, daman all, and are just dolls impoverished of any virtue or ethics and behave insanely. They participate in misanthropic proceedings and legitimize them in their way. Inflicting torment to human beings delights and gladdens them. Hence, it intrinsically provides Jelinek with great opportunities to traverse the obnoxious and shaded complexion of human emotions signaling the turmoil of human beings. The club Rainer gang is laudable to analyze social structures, conflicts, and power relations. Hans, being from a working-class family, is rooted in socialism. On the other hand, Rainer and Anna are from a petite bourgeois family; who inherit the traits from their father, an x Nazi military officer.

Sophie comes from an aristocratic family that acquired their riches during WWII by committing unjust atrocities and utilizing forced laborers. Because Hans and Sophie were able to avoid the lunacy due to their desire for economic advancement and a secure financial basis, it is ironic that Rainer and Anna progressively devolve into ashes, as Rainer puts it:

Murder and assault are not lunacy; they are the logical conclusions if you live a life without an assured financial foundation... (Furthermore), Rainer established a definition: The person who is in charge is never snooping; after all, he is the one who holds the reigns. Also he has written a new poem, specially for Sophie, in which he disposes of Christian thought, which no longer counts any more, once and for all. (*Wonderful Wonderful Times* 189)

Power dimensions prevail everywhere in every charter of Elfriede Jelinek. Ranier is the epitome of pessimism who has misunderstood existentialism. The family patron Witkowski is the symbol of domestic abuse, perversion, and brutal crimes. Hans is a cowardly boy and a metaphor for depression and anxiety. Garbage, dirt, sweat, hatred, and humiliation are piled up in the corners of the house. Jelinek's impassive approach in this novel provides fiction with rarity. She has cleverly employed her voices and

satiric counter-voices with dry humor. The audience cries and laughs at the very other steps simultaneously. The title 'Wonderful Wonderful Times' might be used as a kind of lamentation and regret by the novelist. The power structure of society is most vividly expressed in Jelinek's narratives through sexuality. She's also been heard critiquing media terminology, particularly political, social, and economic clichés. She exemplifies the kind of thinking that distinguishes those who deny the Nazi past and who have a singular view on the current and contemporary political world order, both national and international. In the same way that Jelinek's feminism is a constant observer and depicter of power and helplessness, she also lets her brain and pen sweep across the Nazi past as well as the political and social landscape of modern-day Austria. She takes an inexorable break and sheds some light into the darkest corners. It's logical that those caught in its beams would fight tooth and nail to keep the light away.

The subject of sexuality has been used as a reflection of power dynamics within society by Elfriede Jelinek. Relentlessly she takes a breath and casts light into life's darkest corners. As Peter Ayrton of *Serpent's Tail Press*, Jelinek's British publisher says: "She's the voice of the avant-garde. . . . In a way it's a problem with the Nobel Prize. It provides a mass readership for writers who don't write for one" (Abbot 16). Her texts, written from the perspective of an outsider in Austrian culture, allow Jelinek to give voice to those that have been silenced in her home country. Although no one wants to see it, she blatantly displays that the undesired and unfamiliar may be located right in the middle of one's mental geographic map of Austria, regardless of whether or not one is looking for it. "As the bad conscience of Austria, Jelinek tells of that which has been falsified and suppressed." That is to say, the novel *Wonderful, Wonderful Times* depicts how adolescent violence arose in Austria during the twentieth century as a result of the elder generation's refusal to confront the past (Sture Packalén 1).

The writings of Jelinek are complex in their themes. The narrative technique and "the nature of Jelinek's texts is often hard to define. They shift between prose and poetry, incantation . . . and hymn; they contain theatrical scenes and filmic sequences" (14). While reading and analyzing Elfriede Jelinek's novel *Wonderful Wonderful*

Times, it does not seem to be state-sponsored genocide or extremism, but after close study and critical analysis, the novel depicts family and society as a metaphor for the state and its apparatus. This is not to say that there was no political conversation, but it took place at home and in the company of intimate friends. The rest of the story focuses on the darkest aspects of human nature. The story concludes with even more heinous brutality, presenting a horrific calamity that shatters and kills lives. Everyone looks to be vulgar, corrupt, or perverse in *Wonderful Wonderful Times*, which is set in the postwar gloom of Vienna in the 1950s, and the plot culminates in a terrible bloodbath. Rainer, an absurd, kills all his family and gives the whole world a shock as:

After firing this shot, Rainer goes out into the hall, where Mother comes towards him, not speaking or making any kind of utterance at all. He knows he has to kill the whole family now so that there will be no witness to betray him to the police. Instantly Rainer shoots his mother, also in the head.... Rainer goes in to his Father, with axe.... Rainer wields the axe and strikes out without thinking anything at all.... Rainer goes to his sister, whom he has already shot... and hacks away at Anna's head just as he hacked at Father's and mother's heads.... (*Wonderful* 249-50)

Thus, Irony and satire of the most heinous type should be derived from the title. Jelinek satirizes or criticizes the 'mass-media controlled society' that is subservient, thought to be un-agitating by those in power. Most of the time she uses figurative language full of similes and metaphors that purifies the corrupted language of the media. Similarly, Jelinek's characters are crafted with black irony and jarring distortion, as is the voice she chooses to narrate their stories. Although grace is the final consequence, the negative pictures are presented through their acts. Elfriede Jelinek discusses the twentieth century's still-unresolved accounts. Given the breakup of her once-mighty empire, the horrific chaos that followed World War I, her

endorsement of the Nazi version of Germaneness, and her abandonment of her own in an insane world, Austria is, of course, the place to do it.

Similarly, Elfriede Jelinek, one of the most decorated authors at present writes the postmodern corpus with 'streams of consciousness. Her masterpiece, *The Piano Teacher* is told by an anonymous narrator in a casual way. Through all her other novels like *The Piano Teacher*, Jelinek achieved the avant-garde technique and the technique of satire. The novel reflects the transition of biopower in the form of a mother with whom Erika lives at home. Erika's father's absence signifies that the sovereign power has taken asylum though still prevalent like his father's presence in the asylum. Domination of the mother possessing power is the perpetuation of modern-day treatment of power and authority. It represents the biopolitical character of western politics that in turn rests upon the body. Erika's body is the stage where both biopower and sovereign power play their part. The subjectification of Erika in the beginning by her harridan mother and at the end of the novel by vociferous Walter Klemmer is vividly the expression of power politics of the time prevalent in the modern social and political institutes. Through Jelinek's characters, the complexity of Foucault's view of power transmission and its dispersed character in relationships is readily realized. All her protagonists face the conflict of power. Sometimes they are killed softly while entering into the obligatory mother-daughter relations and their involuntary acts of subjugation make them feel pain. She feels pain in the silence of her mother and expects that Klemmer will not panic and ironically, she put out:

His voice is almost toneless. Erika knows that tone from her mother. I hope Klemmer won't hit me, she thinks fearfully. She stresses that he can do anything to her. Anything to her. Anything she stresses, so long as it hurts, for there is hardly anything I don't desire.... I hope that she does not hit me unexpectedly.... She assumes that she has found the master she has been longing for. (*The Piano Teacher*)

Thus, it reflects that Erika is also responsible for her subjugation that she has kneeled before the power. She wants her to be enslaved and fractured. As a result, she becomes the subaltern in the high culture society where she lost her all charm of innocence and beauty. She was an art itself and an artist that could not catch the best price and value in the form of esteem and love.

Jelinek's writings are basically modern-day parables. She has been whisked away to a new, darker, and uncharted realm. She has always been accused of rhetorical excess because of the roughness, crudity, and ferocity in her compositions. Her imagined world is characterized by deformity, sarcastic extremity, and the feebleness of high culture. Disrupting the language media, high culture and everyday life made her future avant-garde. By the means of puns, the unconventional usage of verbs and tenses, satirical scathing quotations, and verbal horseplay of all sorts, she went global which earned her international prestige.

Jelinek itself is an art. Her other novel *Lust* is master art. The novel begins to decipher the Direktor Hermann's powerhouses. His factory and his home are the institutes that are reflections of his utilization of power discourse. He is the director at the paper mill and Direktor at his house. At the mill full of hardship, the workers are the victims of economic power, and as a result, life has become a burden for Gerti, Direktor Hermann's wife, as the days pass. "At times the woman is dissatisfied with these defects that burden her life: husband and son" (6). The housing dictatorship has more than doubled. Desires are satisfied in bizarre ways. Gerti is handled as if she were a toy, detached and estranged, with no feelings or emotions. "...women realize that there is no stable center in her life, not even a recreation center where a life of recreation might be waiting "(8). Gerti has been battling and straining to get a hold of her monster husband for years but to no effect. When her husband arrives home, he swoops down on her like a wolf on its prey. "He takes her arm in a determined grip. First he wants a crack at her.... Time and again the same old song. This resounding banging tune" (*Lust*). Elfriede Jelinek depicts a couple who has a strange and reclusive married relationship in this story. Gerti, the protagonist, suffers from psychological estrangement and disillusionment. In addition to her dissatisfaction with her current situation, she is unhappy with her role at home. In the immediate

aftermath of World War I, a time of great sorrow and hardship is shown in the plotline. These challenges lead to moral and social degeneration and ignominy of ideals. She wishes to be free of the monotony of captivity and subjection. She feels enslaved and longs to be free of her shackles.

The novel was also adapted into a film directed by Michael Haneke, an Austrian screenwriter. The film won the Grand Prix at the 2001 Cannes Film Festival, with Huppert and Magimel taking home the awards for Best Actress and Best Actor, respectively. It has earned positive feedback as well as awards and nominations.

The omniscience of a narrator is one of the major pieces of evidence about Elfriede Jelinek that makes her a unique innovator of a narrative technique that her writings are experimental. This technique raises in our mind the stream of consciousness that the reader is perplexed to understand whether it is Jelinek whose mind is reflected or these are ideas of the characters we are reading.

The majority of Elfriede Jelinek's protagonists and characters are fighting for power in order to gain social recognition and selfhood. The author has deciphered the world's misery, bewilderment, and disappointment in the present day, particularly in Austrian society. In the novels, the power dynamics ingrained in the prevalent power relations have dispersed and fragmented the characters. Her most horrifying and horrible novels are *Women as Lovers* and *Greed*. Power, criminality, anti-Semitism, and fascism are all explored in these texts. Bias, prejudice, and hatred plague the characters in society. Power dynamics, the subjection of the underclass, and the rise of anti-Semitism in Austrian culture are all key themes in her writing, particularly in the novels *Women as Lovers*, *Wonderful Wonderful Times*, and *Greed*. Due to genetic abnormalities and societal injustices, the characters are outliers in society. Elfriede Jelinek isn't interested in philosophical discussions about her work since she creates flawed and diabolical people that express morality via immorality. Through the story of common and average people, Jelinek's novels expose common afflictions and human agony. She has symbolically questioned the absurdity of rural living. The losses and suffering of her protagonists are indicative of man's plight in this world. Life is a never-ending struggle for her, full of complications and roadblocks. To live a

dignified life and establish one's dignity, one must fight an endless battle against the world, which infantilizes and demonizes him, stripping him of his uniqueness, liberty, and self-actualization.

In addition, the protagonists and characters in Elfriede Jelinek's novels are struggling for the right to be recognized and acknowledged in society. In Austrian society, the author has reflected on modern man's suffering, obstacles, and frustrations. Power dynamics that prevail in society have made the characters in the novel disintegrate and alienated. In her most horrifying and polyphonic novel, *Wonderful Wonderful Times*, the issues of Fascism and anti-Semitism are exposed. In today's society, the characters face discrimination and hatred. In many of her novels, particularly in *Wonderful Wonderful Times*, power dynamics and developing anti-Semitic inclinations in Austrian society serve as a central theme and recurring motif. The protagonists are outcasts in their society, owing to genetic flaws as well as societal injustices. Elfriede Jelinek is less interested in making philosophical remarks than in portraying the struggle of deformed and demonic figures that embody the narcissist super-ego. A detailed investigation of Jelinek's work reveals that it enacts the general drama of human agony and suffering, as she uses the story in novel form to offer symbolic issues about ordinary people's lives. As human beings, her characters' struggles and tragedies are a metaphor for our own. Life is a never-ending battle for her, and she relishes the challenge. An individual must wage a battle against the world, which denies him any feeling of identity or fulfilment, in order to claim the dignity of his existence.

Chapter 4

Panopticism and Surveillance

Michel Foucault attempts to discern how society is constructed and organized differently in the modern world through his writings than it was in the past. For this, Foucault looked to Jeremy Bentham's nineteenth-century prison reforms, which he used as a metaphor for what goes on in nineteenth-century society. He expanded and modernized Bentham's concept, according to which the ideal prison, the "Panopticon," would be built or organized in such a way that all of the cells are open to a central tower and the people in the cells do not communicate directly because they are constantly confronted by the panoptic tower (pan=all; optic=seeing). Furthermore, there is no way of knowing whether or not someone is inside the tower. They must always believe that they are being watched at all times: "the inmate must never know whether he is being looked at any one moment, but he must be sure that he may always be so" (*Discipline* 201).

Similarly, in the modern context, optical imaging has traditionally been permeating the narratives of modern novelists and theorists: windows and mirrors, microscopes and telescopes, CCTVs, perspective, and focalization. Of late, after Foucault, a metaphor was enumerated in this string: Panoramic Prison and its derivations-- Panopticism, panoramic surveillance, and panoramic narration. The panoramic presumption is full of pessimistic meanings and is always placed in the context of ideological interpretation, thus emitting a particularly hostile light to the type of novel apparatus of power and/or its apostles.

Moreover, modern means of surveillance for subjectivity or infantilizing the bodies have been the focal point of diverse subjects of social sciences and humanities particularly modern novelists like Elfriede Jelinek. This explores how surveillance executes the power to limit self-definition, hence the confiscation of the human body. Surveillance can be appraised as a process of perpetuating social structures of gender, race, and class while understanding the body as being intimately related to the burgeoning of not only an autonomous female subject but also the X gender who

kneels at different stages to the different power structures. Elfriede Jelinek in her novels explores various applications of surveillance and how modern Panopticism while subjugating the body is changing how we see our reality, ourselves, and our social designs. Thus, Foucault puts:

He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection. (*Discipline and Punish*)

Similarly, Jelinek's characters are regarded as tissue papers, with human life enslaved to filthy and cruel labour. The female protagonists like Erika Khout, Gerti and Paula, etc. have been continuously surveilled by the possessive domineering power relation that never lets them venture out to realize their dreams. There remains nothing in their houses, only sacrificing the desires that reveal the sad story of 'failings of feminine desires' just as Erika Khout in *The Piano Teacher* is treated as private property by her mother who trims her feathers to restrict her from prospecting her world. Hence, the novels of Elfriede Jelinek decipher the modern-day atrocities towards women flock trapped in power relations and the hypocrisy of the cultural canons of subjugating characterization. Most of the seminal novels of Elfriede Jelinek prove to be stunning, searing, and excruciating portraits of a woman trapped in a harsh society and her innermost impulses.

Elfriede Jelinek has profoundly been applauded as a multifaceted genius and vociferous author and writer far and wide across the globe. In the majority of her novels and plays, she has spotlighted extraordinarily complex social topics seething from sexuality and erotic entertainment to viciousness, power, tyranny, man-centric society, and monopolistic power. Jelinek's life has consistently been brimming with battles and difficulties. Because of her family's maltreatment in Nazi cruel imprisonment, her devastated father was sent to an insane asylum, leaving her with

extreme engravings of the Nazi past. Furthermore, as a result of her dictatorial and oppressive mother denying her the opportunity to develop and attain perfection, she has experienced the harshness and cold-bloodedness of power relations.

The premise of the Panopticon turned out to be a metaphor that allowed Foucault to investigate the relationship between social control systems and people who are subjected to disciplinary procedures, as well as the concept of power-knowledge. Given that Foucault believes that "The Panopticon is a marvelous machine which, whatever use one may wish to put it to, produces homogeneous effects of power" (*Discipline and Punish*).

Moreover, Elfriede Jelinek is a wonderful craftsman for cultivating human emotions in her novels. Her novel, *The Piano Teacher* is a masterpiece that explores the dynamics of power, control, and gender dynamics in a relationship. Erika, the protagonist of the novel, wriggles under the thumb of her mom, wavering between the snickering young lady and a grown-up battling for independence, however a few groups may play to their captors to ask for rescue. While her life at home establishes the essential framework for her persona, it isn't until presumptuous youthful piano player Walter Klemmer who controls his way into exclusive classes with Erika that the novel veers into uncontrollably convincing - and agitating - province.

Foucault's power and knowledge, in his view, come from perceiving others. It articulated the change from sovereign coercive power to disciplinary force, with every civility piloted and all occasions recorded likewise Erika is being continuously put under surveillance:

If not, her mother knows where she's flitting about. Now and then, Erika may attend an evening concert, but she does so less and less. Instead, she sits at her piano, pounding away at her long-discarded career as a concert pianist. Or else she has an evil spirit, haunting some rehearsal with her students. Her mother can ring her up there in an emergency...She repeatedly begs not to telephone. But mother ignores

her pleas, for she alone dictates the shalts and shalt-nots. Mother also controls the general demand for her daughter, so that ultimately fewer and fewer people wish to see to her, or even speak to her. (*The Piano* 6)

That is, control is regulated now and then by her domineering mother. She is being aborted in order to be a daughter, and she emerges as an entity – an asset – that has been harmonized, ordained, and relished by her mother, the patron, throughout her life. Her mother keeps a hawk's eye on her property while serving as the patron, making every effort to ensure that it never leaves her sight under any circumstances. Erika is being patronized by her mom since she believes that she has financed her property as she says "Trust is fine, but control is better. Her greatest anxiety is to keep her property immovable, tie it down so it won't run away."(*The Piano* 1) It implies that the best way to ensure enduring profits from her finance is to ensure that her property does not stray from her control; that is, that it remains steady.

Elfriede Jelinek's *Die Klavierspielerin* is miraculous to a significant extent. The novel presents a massively fractured and disintegrating, perverted reflection of society in general and Austrian society in particular. The story depicts an enormously shattered and dissolving, warped representation of society in general, and it is emotional, volcanic, and vivid in a terrible, yet also glaringly alluring way. It also depicts how strangling and enthusiastically challenging it is to shred and chop away at the patriarchal designs and strands of power and authority that still exist, and how they burn through and invade everything and everyone. Erika Kohut's mother may look to be a harridan and, to be honest, a beast. However, Erika herself, although having faced her mother's mistreatment and tyranny, is being surveilled to every single detail of her life (as well as more than creepily sharing a bed with her), also purposefully and time again perniciously berates and corrupts her piano pupils. This perpetuates the mistreatment, ensuring that the wheels of power, cultural fortification, and weakened family structures continue to spin and thrive.

The novel portrays the state apparatus and or the state in the form of the mother, which is used to exploit the beauty and innocence of social structures like family as:

She (Erika's Mother) puts Erika against the wall, under interrogation-inquisitor and executioner in one, unanimously recognized as Mother by the state and the family. She investigates.... Even here, in this dump, which is slowly falling to pieces, Erika already has her own realm, her own roost, which she rules and is ruled in. It is only a provisional realm; Mother can walk in any time, there is no lock on Erika's door. A child has no secrets from her mother (*The Piano Teacher* 3-5)

Jelinek's work has always been brave, full of adventure, witty with an antagonistic approach, and devastating revealing the sorriness of human existence. Likely, Foucault's surveillance—a standardization of sorts resulted from the danger of indoctrination and control, as a result of panopticism's acceptance of rulings and submission to authority. Palpable demeanor is refined not by exhaustive reconnaissance or surveillance, but rather through panoptic control and convincing a populous to acclimatize to adjust by the disguise of this reality. In this way, the activities of the screen or monitor are dependent on the amount of screening that is done and the practices that are presented; the more screening that is done, the more impressive one becomes. The major source of power is the knowledge gained from the onlooker's observations of actions in a circular design, with knowledge and power mutually reinforcing. Consequently, Foucault states that power:

Reaches to into the very grain of individuals, touches their bodies, and inserts itself into their actions and attitudes, their discourses, learning process and everyday lives.... By being combined and generalized,

they attained a level at which the formation of knowledge and the increase in power regularly reinforce one another in circular process.

(Foucault)

Similarly, Erika knows the power of the mother-daughter relations that keeps her on her toes, and vigilant. She can't escape her mother's horror house since the novel *The Piano Teacher* portrays her as being in a bunch of scattered and withered flowers "These flowers have never breathed fresh air, nor have they ever experienced water"(11). The longing for being and desire to dress up like the bride to be loved and liked keeps her to remain awake at night. Since being chained in the blood relation, her mother "... sleeps like a baby, dreaming up new methods of torture. Sometimes, very seldom, Erika gets up, opens the closet door, and caresses the witness to her secret desires" (10).

The novel *The Piano Teacher* is a horrendous, ruthless experience. It can be said that it is the invasion of the grotesque, caliginous insides of the human mind. One returns to reality disheartened and disturbed, having tasted the degree of obliteration that domineering guardians can have on their kids' lives. In any case, despite the depressing story it contains, the novel is eloquently constructed, with breathtaking snapshots of lyricism; its merit cannot be questioned, despite the depressing story it contains. There is an insertion of power into people's behavior as a result of the veracious venerability, which according to Foucault is not really that they are tyrannized by the social ordering but that they are "carefully fabricated in it" (Foucault). With the assistance of an efficacious system of monitoring, power turns out to be more productive than knowledge, the accompanying suit remains consistently looking for "new objects of knowledge over all the surfaces on which power is exercised" (Foucault).

As such, there is no indication of excellence, benignity, or expectation within the screwy, and misshaped universe of the piano teacher, Erika. She is enjoined by music, that is in fact, and however; this music is quiet and notional, being appraised exclusively through words. But then, in the story setting could unmistakably be heard

the faded pops of needles penetrating the skin or the scarcely discernible sizzle of the blade razor into flesh. The reverberation of these sounds becomes distressing, although the hypnotic music is thought to remain silent.

Erika, the pianist, lives with her mother in a walled, isolated universe where her relatives and friends have been expelled. Over time, they've developed a fragile and strange symbiosis; it's a mix of affection and disdain, with power compatibility that's a little more difficult to recognize and explain. Reliant to each other, the two ladies are associated through imperceptible, yet solid fibers. Erika's life is closely supervised by her mother, who is lustful and possessive and has dedicated her entire life to ensuring Erika's well-being in return for her enslavement and obedience. Erika has been taught not to be depressed, and she has ingrained in her the conviction that she is more remarkable and pompous than others. The young lady's sexuality is repressed; her faculties have gotten desensitized and, trying to feel subject, whatever, Erika incurs torment on herself. It is, simultaneously, a discharge valve that assists her with enduring a 'suffocating relationship' that has paralyzed her soul.

Mother shows up as an oppressive power, accepting the demonstration of a damaging creation, forming, as indicated by her impulses, the shattered baby doll that she controls through the strings of the mother-daughter relationship as a means of exerting control over her daughter. It is a Khoust legacy of dominance that her mother turns deaf and dumb to the imploring of Erika and "...ignores her pleas, for she (mother) alone dictates the shalt and shalt-nots" (6). It is bewildering why Erika is unable to escape her authoritarian mother. The evidence demonstrates that she resists and revolts, at least some of the time, when shopping for gowns, through her privileged insights, and by violent outbursts that she afterward laments. Be that as it may, she never revolts totally; she looks like a confined creature, which has a restricted space to show itself as "Erika's mother prefers inflicting injuries herself, then supervising the therapy" (9). Erika's mother is the one who validates Erika's individuality; therefore, she can't go too far. Mother represents asylum and comfort; she is the proportion of substantial worth and uniqueness. Without the creator, the creation created would succumb if it were not nourished by extrinsic factors.

The charters seem to be despised in this novel with heart. No one can be associated with any of them, even the pity could not be felt for Erika, occasionally. When confronted with her barbaric and underhanded attitude, even this empathy faded away. She may have the earmarks of being someone more than the defenseless and innocent person she appears to be. Emulating her mom's example, she applies power over her students and causes torment without regret. What her mom has done out of affection and ownership, Erika is doing out of a misanthropic, determining innovative inclination. Her journey to marginalization is, by all accounts, without a return; she is obviously worthless, and no one could save her from the horrible conditions in which she is being demonized.

When *The Piano Teacher* digs deeper, it discovers various strings that impact everyone: above all, there looms the commanding and uncompromising character of Elfriede Jelinek, whose paradoxical and caustic voice can be heard throughout this novel. The author's quality is awkwardly felt through her barbarous investigation of human instinct or her venomous appraisal of Austrian culture, giving the impression that we are the mute audience of a gnarled mise-en-scene where Jelinek stacks up against all the evils, blemishes, and flaws of a world she despises. Erika used to visit peep shows and the house with strange men. It was a kind of resistance to breaking the shackles of subjugation to live a life of liberty and love as her mother never wanted her to roam freely. She became the victim not only of her mother but rather the venomous music student Walter Klemmer. 'She is banged slowly by him; since he is always on the pull':

He is crazy about music. He is also secretly crazy about his music teacher. He is of the highly personal opinion that Fraulein Khout is the very woman a young man desires as an overture to life. The young man starts out on a small scale and climbs rapidly. (57)

Erika loses her virgin world or the world of innocence when she is overpowered and raped by jackal Klemmer behind the wall before her mother in her apartment. The incarnated world of voyeurism leads her to get raped and lost, which signifies that

Walter utilized sex as a powerful weapon. Her outlandish self-typification is so extreme that she refers to herself as "a piece of tar paper in the rain." (45).

As an outcome of having disguised this throughout her life, Erika, as a grown-up, surrenders herself to limitations and constraints like her mom were for sure ready to notice all that she does. Thusly, Erika's mom keeps on practicing control over her girl in any event, when she isn't close to her. This show of inescapable power is explained when inspected as far as Michel Foucault's reference to Jeremy Bentham's 'Panopticon' as an administrative arrangement of power and domination. The Panopticon has been envisioned as a pinnacle structure with a gatekeeper who can notice many cells. The detainees can't see the gatekeeper or one another and therefore act like they are being watched. This is society's method of standardization, and Foucault considers it the most effective form of power— you become your own watchman. Erika also acts in a way that seems she is constantly aware of her mother's quality, whereas, in truth, her mother is ready to notice whatever she does. Erika surrenders herself to limitations and was surely ready to notice all that she does. Erika, thusly, turns into her mom.

Thus, Austrian novelist Elfriede Jelinek seems to explore the dimensions of surveillance and Panopticism that Foucault speaks to and has championed in modern life in her novel *The Piano Teacher*. Erika Khout, too, is a victim of society's confinement of power relations. The protagonists appear to be outcasts in society, owing to either personal flaws or societal injustices. The Austrian novelist is less interested in making philosophical pronouncements than in highlighting the situation of destitute and isolated individuals, expressing empathy for them, and condemnation of society. Jelinek's major works deal with the general drama of human agony, according to a close examination of her fiction. Her protagonist's challenging issues, trials, and obstacles are emblematic of man's situation in this universe. The innocence of the character is put forth to us and how trimming the feathers and dooming the life makes one a psychopath. To understand human agony and distress while subjugation human emotions, Elfriede Jelinek is a must-read.

As a writer, Jelinek has been so successful while highlighting the mysterious miseries and social clinches. According to Jelinek, family tragedies and traumata were the catalysts for her creativity, as she was able to transmute the terrible seclusion she experienced during her mental illness into artistic output. *Die Liebhaberinnen* translated as *Women as Lovers* is a widely acclaimed and read book by Elfriede Jelinek that seems to satirize the shortcomings of Austrian society. "It is a chilling and truthful vision of women's precarious position in a society dominated by money and men" (*Kirkus Reviews*). In the novel *Women as Lovers* published in 1975, the social truth is depicted via the lives of the protagonists Brigitte and Paula as they shift from hopes of the future to living at home with their husbands and children. Jelinek explains in her work *Women as Lovers* that she is interested in popular beliefs and debunks them. The novel depicts alienation in all its forms as portrayed by Elfriede Jelinek. Accordingly, "...*Die Liebhaberinnen* can be read as a Marxist and/or socialist feminist text, depicting both alienation from labor and sexuality..." (*Obscene* 20). But finally, in the end, both Brigitte and Paula are alienated from the pleasures of marriage and home. Brigitte turns out to be a 'shop girl' and Paula to be a prostitute.

The novel explores the organization of power and its apparatus that configure gender and violence. The narrative of Brigitte and Paula depicts the image of exploitative and insidious mechanics of power, capitalism, and surveillance simultaneously leading to alienation and trauma. The novel deciphers even demythologizes the ways the capitalist power structures and the prism of the Panopticon regenerate themselves while creating submissive, subjugated, and compliant subjects. Like Fontanne's *Effie Briest* and Flaubert's *Madame Bovary*, *Women as Lovers* also stereotypes 19th-century realism by exploring the process of love and marrying within the domestic realm to escape the banal tragedies of bourgeois society.

The life of the protagonists has been so suffocating due to life like a 'carceral archipelago' in the faraway alpinism of Austria. The atmosphere around them has strangled their life. Paula terribly faces 'slow dying' and not only the women but "...the husbands and wives die away together..." (16). She is being watched now and

then by everyone. Her husband is having a falcon eye over her, "he watches over his wife like a watchdog outside, he watches over her as she dies..." (16). It means that the "carceral society" has evolved into the "carceral culture," defined by Foucault as a culture in which the panoptic monitoring paradigm has become a social organizing principle (16). The panoptic model is a 'representative model' that films the happenings of modern society. Similarly, the novel *Women as Lovers* is reminiscent of dark fairy tales that incarcerate even human souls.

There are usually sanctions put on Paula. She is not allowed to pursue her career as a fashion designer or dressmaker as her mother orders "...stay at home, paula, and become a housewife..."(16). It is like quarantine, Paula is kept quarantined in her own house for the reason her mind may be saved from the plague of resistance. Most of the time, she is restricted to her house. Her mother also seems to impose restrictions on her freedom, voicing 'stays home, stay safe. She has "to stay at home and help momma and attend on him (dada)" (*Women*). Meanwhile, she faces severe punishment for going against the sops of masking and social distancing. She can't unmask her plans of becoming a dress-maker and needs to maintain social distancing from those who dream like that. If it becomes necessary to leave the house for any reason like to "fetch the beer from innkeeper, that takes eight minutes, and if it takes longer then i will break your back.... i and your dada and your brother will really break your back", warns her mother. Paula lives in a frozen space. Going out means going (die) forever. She remains segmented and immobile always fearing contagion and punishment. Like Erika, she is routinely beaten blue that is because surveillance is for servitude as Foucault advocates that they must be brought together, "made to join together in useful exercises, forced together to adopt good habits, preventing moral contagion by active surveillance, maintaining reflection by the rule of silence" (*Discipline and Punish*). Thus, the violation of the law brings legitimate punishment.

Through the works like *Women as Lovers*, Jelinek has been investigating the 'perverse world' of pleasure and pain. Sexual pleasure for Paula and Brigitte was not a pleasurable joy but a leghorn job. They had to pay for the pleasure of years "with a whole swarm of children" (91). The husband keeps her wife (Paula) "under strict supervision and 'in the peaceful mountain atmosphere asthma watches his wife as she

works" (92). But she stealingly ventures outside to steal the show and then marches up the hill where "... momma gets going too" (93). On the other hand, Heinz to whom Paula has sold her heart "is the productive property of all of them" (93). He is looked at as a cow that "provides milk for dada's coffee..." (94). Erich is being watched by grandmamma and momma in shifts 'so that no one takes their erich away' (94). It signifies an individualizing observation guarding the gates which shows that the gaze is alert in every direction. And also signifies that not only the women but the men are also the victims of 'societal clichés'.

In the ultimate ten years, the idea of surveillance has got momentum and advanced as a recurring interdisciplinary thought of study and research. Michel Foucault, the French philosopher who is the pioneer in advancing Jeremy Bentham's concept of 'Panopticon' into 'surveillance' and 'technologies of the self', has the tradition of exploring the sexual discourse- demystifying sex; reducing it to issues of mechanics or power. Similarly, Elfriede Jelinek through the cultural canons of marrying highlights the versions of sex relating it to the different aspects of life. They are all too conscious that sex is usually staged the same as life is staged through different perspectives. Encouraging this conviction is the luminous cinematography that validates Foucault's concept of "visibility is a trap" (*Discipline and Punish*). Similarly, Paula in *Women as Lovers* is being watched in the evening when people take refuge in the best seats in their houses. Collectively they observe "...in person or through binoculars paula's idiotic efforts" (143). "paula practices being invisible" (135) but in the wilderness, the wild men chase her to sow wild oats (sperm) into the fertile soil (ovary) of Paula without paying for the fruit. They do it for having 'post-conception fun'. It is like the guards could not be seen but they could see their prey (cell).

In modern times, whatever is done by an individual in society is done under surveillance. It means that we live in a panoptic society where everything ranging from surfing, going to stores, driving a car, or using mobile devices to looking for entertainment or coming out in the dark, is under scrutiny and surveillance. Foucault also presumes that societal surveillance commenced getting impetus during the 16th century to regulate the masses. Almost every innovative technology in modern times

replicates Foucault's thoughts supporting categorizing, differentiating, hierarchizing, and excluding people from the masses.

Elfriede Jelinek with her meticulous gaze appraises closely the social organization that exhibits the variety of her rationality. Her writings are so strong that are:

It is, in fact. Jelinek's characters and the voice she uses to tell of them, are fashioned with black irony and jaded distortion. Yet the ultimate effect is grace, a dark image delivered in terms appropriate to it, but in a draftsmanship that conveys a hint of delicacy and lyricism, as if these had been ejected from the room but continued to haunt it. (*Los Angeles Times*)

The novel *Wonderful Wonderful Times* is another masterpiece by Elfriede Jelinek that is a 'fierce exhilarating prose'. It showcases how the present has been contaminated as a result of atrocities committed in the past. While surveilling the past through the prism of the present, Jelinek portrays the horrible incidents taking place in the streets of Vienna marring the innocence and beauty of the world.

Her novel *Wonderful Wonderful Times* published in (1980) an English version (1990) demonstrate, the estrangement of the teen from their family relations which shaped their behaviour in a way they started exploiting others. It has in it a "brilliant...an unrelenting and horrifying exploration of postwar Austria..." (*Publishers Weekly*). Enjoying senseless evil and violence and inflicting pain upon others pleases the gang of teenagers. This replicates the ferocious outlook of the postwar and post-holocaust ethos of the Austrian people in general. Rising incidents of victimizing and perpetrating wrongs to others have raised panic in Austrian society. There is an apprehension that domestic tragedies rise at an alarming pace. This manifests the narcissistic-super ego camouflaged in Austrian society. As early mentioned, in the historical Trial of Adolf Eichmann's 1961 and 1986's scandal of a

former member of the Nazi Force, Kurt Waldheim witnessed the wickedness of Austria. His atrocious crimes in the Balkans, expose the vulnerability of Austria to right-wing extremism and racism.

The ferocious gang consisting of four teenage characters, Hans, Rainer, Sophie, and Anne in the novel *Wonderful Wonderful Times* are doltish and crooked. They've been engrossed with the post-World War II legacy of the previous generation. Witkowski, the family patriarch, and a former Nazi, continues his culture of terrorizing his family and sexually abusing his wife. He intends to make up for his loss of authority and one leg by being stern and ruthless at home, enforcing 'shalts and shalt-nots.' Jelinek's philosophical themes unmask how 'power relations' shape families and their children to transform them into reliable humans and citizens. Jelinek shows a reality in which the lifeless, stinking baggage of atrocities and guilt has been pushed under the rug in this work. (*The Birdcage*). The characterization in the novel *Wonderful Wonderful Times* is so demonic, as "demon spirit is entering first the boy, then a girl, a structure, a thing, a totality, to let it speak its horrible truth" (*The Scotsman*). It means her characters live in a cosmic void, suffering from immense cultural and social disorders. They are damn all, empty earthen pots, bereaved of any sense of moral, spiritual, or intellectual forwardness. Their insanity leads them to engage in anti-social practices which they justify in their way. They find pleasure in pain. While tormenting and traumatizing others they get pleased and pleasure comes only this way.

To enter Elfriede Jelinek's literary horror house, one must have an 'iron nerve'. The place has always been crowded; there is the reign of wild noise. The shabby walls disclose the chaotic displeasure. If anything has pleasure, it is violence. Violence flows from every direction attacking even the reader as well. Though the war has ended, still Nazism lurks in the atmosphere. Jelinek lands the reader in the most chilling, violent, misanthropic, and nihilistic world where immoral behaviour is always present on the streets and behind the closed doors of Vienna. There are:

All around the shabby old apartment tower the innumerable substandard dwelling of the old imperial city tower. Ugly and

unprepossessing people, many of them old as well, slink about these blocks, carrying chamber pots and pitchers to the toilets and water pipes in the corridors and back again. This produces a constant to-and-fro without any productive side to it. From time and again genius will flourish in their midst. The soil that nourishes this genius will frequently be filth, and madness will mark the bounds.... (*Wonderful Wonderful Times* 14)

Jelinek, through former Nazi military officer, Witkowski, and the Rainer gang, captures the dark side of Austrian society. Misogynistic cranky and crippled former SS officer beats his wife regularly and takes pornographic photos of her. He then hides them under his pistol. It is the process of shaping and reshaping the character of teens at home that would be showcased later on the streets of Vienna. Rainer; who gets right hiding now and again too, and Anna; who is arguably worse than her brother – humiliate a boy through sex in a school bathroom. They also take out their frustrations on the general public with brutal attacks and wallet pinching as:

That's brutal violence against a defenseless person, and quite unnecessary, declares Sophie, and she pulls with an audible tearing at the hair of the man lying in the untidy heap on the ground.... Hans, the sweat flying from him, is still pounding away the victim like some mindless machine that destroys the spirit in others. That is how the brother and sister see him: as a machine.... Hans's fists thump down like hammers and only four further blows. (*Wonderful Wonderful Times* 8-9)

The title of the novel *Wonderful Wonderful Times* itself reveals that Elfriede Jelinek has been continuously lamenting Austria's glorious times of peace and harmony. She

declares it the 'wonderful times' or it is ironically mocking the post-war atmosphere created in the Austrian society calling it 'wonderful wonderful times'. Now at present nothing has been so wonderful for many people. Outsiders are always surveilled and put under control. Sometimes they are badly beaten up to show that their social relations are knitted with power relations. As a foreigner:

At this time, of course, there are still a good many innocent perpetrators. With their wartime memories, their souvenirs, they stand gazing into the audience from windows bright with flowers.... Anna reserves particular contempt. Cleanliness goes against her grain. By nature, she is extremely unclean both within and without. The youngsters appropriate the man's wallet. This notwithstanding, he is badly beaten up. (*Wonderful Wonderful Times* 7-8)

The title of the novel seems quite paradoxical to what the book signifies. It is a piece of drip-drab post-World War narration, set in 1950. As a nation, Austria is seeking to create a semblance of normalcy and generosity while shrouding the past and holding history's ghosts at arm's length. But there are spillover implications from the malevolence of war. Their offspring are filthy, venomous hellions who are elongations of the Hitlerian generation before them, potentially a new "lost" generation.

Elfriede Jelinek has herself been bestowed with a panoptic gaze. She has been seen penetrating deep into human thoughts and emotions and trying to unravel how infantilizing the body and its subjugation is the byproduct of the Panopticon and surveillance. As Connor Sheridan admits it:

For Foucault, the idea of panoptic power is vested in the idea of self-surveillance, and this kind of domination is encouraged by disciplinary apparatuses but it is imposed on oneself. Though the worker or

prisoner feels in control of their actions and feels like they are the ones deciding to follow the rules laid out by their respective systems, in fact, they are being subjected to various psychological pressures to encourage their cooperation with the system.... (Foucault, Power and the Modern Panopticon 18)

Lust, an incredibly violent novel, tells the story of Hermann, a paper mill superintendent, and his wife, Gerti. She is a victim of sexual abuse. She is regularly banged by her husband. They have a child together. She resides in the House of Lords and Masters as a prisoner. Herman, her wild husband and a supervisor by profession, has been a constant force in her life. He strangles her and forces her to engage in red pornography, which symbolizes women's powerlessness in general and Austrian women in particular. "The woman was brought here from the town, to this place where her husband runs the paper mill" as a commodity (4). He is a horrible monster who has no regard for her nerves. She was not willing to come to this location, but she was dragged there against her will. She is considered as a worker rather than just a wife, as "The Direktor (Herman) does not treat his workers as individuals. But he knows their total value as the workforce."(4). When it comes to her identity as a mother and wife, she is nothing more than an object.

Jelinek's works are full of dynamic themes based on power dynamics that are devoid of pleasure. Her novels aren't so much "anti-romances" as they are "moral pornographies" that constantly replicate social relationships. According to Carter, a 'moral pornographer' is someone who "might use pornography as a critique of the current relations between the sexes" (19).

The novel *Lust* deciphers the myth of cultural canons of society. Marriage has become legalized prostitution. Full of pains and sorrows, Gerti experiences the absurdity of life, since she tries to develop a positive essence through her choice at the end when she was rescued from (Director) Herman by Michel. She is a firm believer in the healing power of love. She gets trapped in trouble at the time when she searches

for love outside of marriage relations. Since her relationship with director Herman would have been purely economic but her adulterous relationship with Michael is a fallacious truce. Gerti herself is complicit in her victimization and subjugation. Concerning her husband's behavior:

Only last week the woman bought herself a trouser suit in the boutique . . . Three new pullovers she's purchased she hides away in the cupboard, so that she offers no purchase to mistrust, no occasion for the suspicion that she's using her bloody groove as a ticket to a month of pleasures. The fact is that all she picks from the tree of her Man is that goodly fruit, money.... The woman's housekeeping money is paid out to her and more! (*Lust* 39)

Herman's profession as a supervisor suits him even after his factory schedule. He is the super supervisor at his home too. Whenever he returns to his house, he comes with that age-old taste for supervising. Supervising at home is so similar to supervising his workers. Every bit, every corner, and every turn is supervised by him even at his house; his skill remains dominant in every place. Sometimes his gaze asks him to use force, sometimes gaze itself is sufficient:

He forces her head back so that her neck cracks, an ungainly sound, and he slurps at her labia, gripped and gathers tight, the life silently from his eyes up to her. Patience: the fruit'll ripen yet. That's what get if you stack your habits one atop the other to pick something off the top of the tree, only to find you like the taste after all. Everything is hampered and trammled by the bans and banns of lust and desire. Even on a low hill there's a limit to how will grow, and limits, and the limits placed on us are rigid and extend not much further than we can

reach, and we can't reach far, not much of a voyage in our little blood vessels, hard and rigid.... Anyone can look in, anyone can envy the rich the beautiful things they keep hidden away. (*Lust* 4-5)

The day-long wallowing and waltzing have made the director so tired but he gets refreshed on reaching his home. He starts the same process that he has been with throughout the day at the factory but this time the subject or the supervisee is none other than her wife, Gerti. Direktor is excited to enjoy the bestiality in wild alpine ski resorts wildly. He pollutes with his paper factory not only the town but he pollutes her wife too. The atmosphere seems too dirty both inside and outside. Smoke, the dirt of the factory, penetrates the atmosphere the same as he penetrates his dirt into his wife as:

The man (Director) is sleeping dog that shouldn't have been woken and fetched home from a circle of business friends. He carries his weapon below his belt. Right now he has fetched his pistol out; it has come like a shot.... Just now was wallowing and waltzing inside her.... This man has emptied himself into woman.... The Direktor withdraws from the woman, leaving his waste behind. (*Lust* 5-6)

Lust is all about intoxication with different dimensions: intoxication towards having power over, the intoxication of authority in terms of playing on top of one's wife, the intoxication of planning to violently have sex at home, intoxicating the children to brazenly bang wife's back, and intoxicating self to escape the world intoxicated with the wild lust. Lascivious Direktor Herman has been so horrifying through his owning the erotic penis that can at least ascend a level of authority within the establishment. He sometimes intoxicates his son to enjoy uninterrupted violent sex with Gerti. Thus men or 'man' in *Lust* is a metaphor for 'the Man' of the novel.

The violent narrative is the illustration of harsh reality, minimized to a string of prototypical clichés' that betrays 'a critical impulse that has been interpreted as satiric' (*The Ends of Satire*). The novel carries a wide range of themes inside the cultural and feminist discourses like power dynamics related to gender relations in Michael Foucault's Panopticism and surveillance. The replacement of coercive or monarchical power with modern regulatory or disciplinary power, as well as normalizing measures, is the backdrop for Foucault's 'docile' bodies. Elfriede Jelinek's characters are characterized as docile bodies prone to sexual subjectivity and vandalism that is just the replication of "anatomy-politics of the human body" (*Feminist* 224). Herman loves to take hold of her subjects both outside the factory and at home, and the most subject creature at his disposal is her wife, Gerti. His heart is filled with extreme excitement when he "hits her on her back of her head and tightens her grip on her hand, his enemies of old. For his slaves he has no love either. He stuffs his sex into the woman (Gerti)" (5). Gerti's body, a prototype of others, is just being used for sexual gratification by her husband at first and by a would-be politician Michael with his gang at last. "The body (has) become a 'political field,' inscribed and produced by power relations," Gerti's body demonstrates through its utility, docility, and subjectivity (*Feminist* 224).

Gerti is the epitome of the enterprise of modern mechanics of surveillance and subjugation. Though she is the private property of Director Herman, her privacy is not maintained; "Anyone can look in, anyone can envy the rich the beautiful things they (women in general but Gerti in particular) keep hidden away" (*Lust* 5). She remains the focal point of transgression. She is always worn with the garland of slavery. She is leashed all the time in the sex garden (house) lashed on all sides; from top to bottom. However, she wants to escape these 'reeking fetters' but the director's (husband) signature is a must. Hence, the Director's weight keeps her down as the workers are down all day.

There has been continuously placing the 'docile bodies' paradigm in these novels like Foucault who appropriates 'technologies of self and/or techniques of femininity' in which sovereign authority is transitioning to the modern disciplinary forms of power. There has been a transition from "overt demonstrations of women's

oppression to more insidious modes of control,” according to the study (Feminism 225). On its aggrandized subtle nature, Bartky raises the question “Where is the account of the disciplinary practices that engender the 'docile bodies' of women, bodies more docile than the bodies of men?” (Foucault 25). Jelinek's novel *Lust* has created an outrage in literary circles across the world due to its anti-romantic pornographic display of women's pleasures. Herman is not her man (Gerti's). He is a man of lust. She is persistently been cleaning household filth and the director's filth in this way:

Presently she will be caught in the trap of the household once more and will return whence she came. It is a long while yet to sundown. The Man has poured forth his hoy and now, the slush dribbling from his mouth and genitals goes off to cleanse himself of the day's toil.... The woman beds down in her troubles and Hermann beds down on woman, in the peace of the night. (*Lust* 6)

After all, Gerti needed salvation from the lifelong sexual labor and sexual subjugation that she was encountering single-handedly. Initially, she had engraved all her hopes in her son who could rescue her from his father Direktor Herman, and later she found a young and ambitious lover, Michael who turns out to be not much better than her husband. After the father's biting is over, the son starts biting his mother savagely; "... he will cling to the women (mom), graze upon her, bite her nipples to punish her for allowing father to explore her tunnels and piping" (7-8). He knows all the castigation her mother has been receiving. He turns deaf and dumb to her mother's wailings. Whenever his mother calls for rescue or mourns with pain, he neglects his mother's hues and cries:

The child never listens. There he sits with his secret playthings, which partly consisted of disgusting pictures and part of the original material for those pictures. Son contemplates his little tail. Often his gun is

jammed there the selfish kid squats with his private collection, almost
 human in his blabbering greed. (*Lust*)

Gerti's attempt to escape the hazardous horror house of Herman fails at the time when she gets half seduced and half raped by the young student, Michael. Trying to find a man who can save her life, she drifts into a fantasy world of love and romance. But she is awakened due to the nightmare in which Michael only asks for sex:

 Even before the minute had of happiness can stroke the two of them,
 Michael has emitted fluid, and that's it. But, in the woman, nuclear
 energy is powering her higher. These are the headwaters of which
 she's secretly dreamed for decades.... This woman belongs to love.
 (*Lust* 96-97)

Through the novel *Greed*, Elfriede continues the theme of subjugation via the Panopticon and sexual surveillance over the characters and their helplessness before the state apparatus like policing. *Greed* (German: *Gier*) is a notable novel written by Austrian writer Elfriede Jelinek and released in 2000. After she had been awarded the Nobel Prize for Literature, it was her first novel, as well as her first book, that was translated into English. *Seven Stories Press* produced an English version of the novel in 2008. Her writing is heavily influenced by the Austrian literary heritage. The plot revolves around the semi-accidental murder of a teenage girl who is dumped in an ominous lake. Its major purpose is to show the power and brutality of love relationships by fleshing out the divisions between men and women.

Jelinek's literature is solely focused on two dimensions; power and powerlessness. Readers can pick between two completely different wavelengths: women in love with a country cop, and the cop's latent passion for hungry women, as well as the blatant of property. Kurt Janisch, the police officer, is a power-hungry individual. He also has a strong desire for property and material possessions. Jelinek deduces from a fancy crucifix that the prominent oppressor is nearly bursting out of

the fasteners that tie him to his instrument because of his exorbitant price (*Greed*). The country cop's avarice is unrivalled. He has prostituted himself to every woman in the area and beyond in the expectation of inheriting their homes or leaving him something in their wills. He looks at female genitalia the same way he looks at all of the doors that are continuously thrust open for him. When someone circles around him, disgustingly pointing him that he:

Completely lacks a whole dimension that is ... that there are other people apart from himself. We should all hate corporal life, but only this country policeman ... really does hate it. One doesn't just notice at first, because he sometimes jokes and laughs and sings songs to the accordion. (222)

Jelinek's work has always been brave, full of adventure, witty with an antagonistic approach, and devastating revealing the sorrow of human existence. Janisch (policeman) has darkest desires, similar to the "darkness that billows out from the cellar in Amstetten". Moreover, *Gier* (*Greed*) replicates the character of Josef Fritzl who had abandoned and captivated his daughter, Elisabeth Fritzl as a sexual slave. Tears roll down the cheeks on hearing that she was kept behind the bars for 24 years as "there were a thousand bars/and between these two bars no world" (*London Reviews*). And the most trivial thing is that she was kept hostile by her mother to her father. She was such an ogre who with her husband was staging the fantasies in real.

Kurt Janisch, the novel *Greed's* Josef Fritzl, is a "game boy" who is "fast asleep with sweet dreams of power and greatness..." (2). He has always been surveilling about the widow, desperate and left-out women in the town whom he could hunt for to quench his lust. When it comes to sex, he's more concerned with winning the property from them than with having sex with them since "abandoned property cannot bear the emptiness in itself, it wants to belong to someone again" (7). And, if Janisch doesn't take the property 'then someone else will take it (the property)...what (that property) belongs to one' (7).

Chapter 5

Resistance and its Dynamics

One of the significant affairs of humanities in the modern world is to study and understand the affinity between power and resistance. Michel Foucault believes, "Where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority concerning power" (Foucault, 95-96). Resistance aims at achieving some sort of change having varied dimensions. It differs from individual to group, from organization to intuitions and social structures. Most of the time from behavioral change, resistance is acknowledged to be a political movement. It is not only moral but also an intellectual pursuit too. In the regimes of power and authority, it results in the persecution of sublime thoughts if it is objected to. When someone resists, he puts all his faith in his courage of persuasion to achieve liberation from internal and external temptations of social, political, cultural, economic, and individual forces. It is the awakening of self-conscience and the conscience of society. Thus, Power relations always leave open the possibility for resistance (*Discipline 27*), which means that one cannot jump outside the situation that has trapped a person.

The *Advanced Learner's Dictionary* defines the term 'resistance' thus: 'power of resisting (something); to resist to the enemy's advance; passive resistance; effort made by groups of unconquered people to resist the invaders; antagonism; desire to oppose" (Hornby 837).

Resistance indicates society's frequent emergence; it did not give up the ghost with ease. The unabating struggle and resistance keep the self and society alive. Inflating resistance is like inflating 'a fresh flow of blood and whiff of oxygen' to rejuvenate and reinstate society's spirit as Foucault also puts in *History of Sexuality*:

Just as the network of power relations ends by forming a dense web that passes through apparatuses and institutions, without being exactly localized in them, so too the swarm of points of resistance traverses'

social stratifications and individual unities. And it is doubtless the strategic codification of these points of resistance that makes a revolution possible ... (96).

Many scholars used the term resistance to a large variety of actions in almost all dimensions of human life and diverse frameworks as Hollander and Einwohner demonstrated that “how everything from revolutions to hairstyles has been described as resistance” in the contemporary politics (534). Resistance can also be of different scales and sizes. It can be an act of an individual or a group, wide or limited, local or general, etc. There can also be varied directions of the resistance. The target can be the social groups or institutions or simply the social systems.

Foucault considers resistance as a form of power. For him, power and resistance are compatriot to each other. Power is difficult to understand in the absence of resistance. Though it might be an ambiguous argument that trivializes resistance one must understand that “resistance is always resistance to a particular form of power, and not to power itself...” (9).

Foucault claims that resistance is a must for the emergence of power. With the exercise of power, resistance can be seen evolving. It involves the agent or the subject whose actions or behaviour is influenced and the approaches exercised upon these activities. The term ‘resistance’ is complicated to define as Ortner believes “Resistance is a complex set of thoughts and behaviours...” (Ortner).

Resistance can be defined in two types; overt and covert resistance. Overt resistance comprises social movements and revolutions or there can also be acts of refusal whereas covert resistance simply refers to the acts of gossiping and subtle subversions.

According to Foucault, “Power is something exercised, put into action, in relationships – an active relation rather than a possession or static state of affairs.” (*Discipline and Punish* 26). It signifies that all his prominent work gives rise to the fundamental idea that society and individuals particularly its institutions are the places

where power relations can be observed. Similarly, Foucault investigates how various institutions wield power over groups and people in his "analysis of power," with the latter maintaining their identity and opposing the effects of authority. Furthermore, De Certeau regards every day practices as a collection of "ways of working" distinguished by "victories of the weak" over the "powerful," and consisting of devious tactics, knowing how to get away with things, "hunter's cunning," maneuvers, polymorphic situations, and so on. (xix).

Resistance is not just an act of protecting and confronting rather it is idiosyncratic self-assertion and self-actualization. Resistance is an effort to bring the marginalized to the mainstream and strive or longing for justice against the unjust. Resistance is a powerful behavioral weapon to topple the dominant power structure as “Foucault viewed resistance as a power...” (Stephen Legg).

Now a day, the theories and literature of resistance have been a universal phenomenon. The reason could be colonialism, constitutional and secular framework of governments, socialism, Marxism, and the feminist movement. Moreover, resistance is believed to be the foundation of any kind of change; since change is a constant and universal process. Resistance is an extrapolation of possible truth as Foucault calls resistance a 'reverse discourse'.

In the contemporary literary world, there are many authors and writers who throughout their writings explored the theme of resistance through their characterization. Toni Morrison is one like Elfriede Jelinek who is engaged in highlighting the violent acts of resistance and rebellion against the atrocities and victimization of their own. Her books, including *The Bluest Eye* (1970), *Song of Solomon* (1977), and *Beloved* (1987), have always centered on how race is socially constructed and how it affects the human mind.

Similarly, Elfriede Jelinek, in all her narratives, through “her musical flow of voices and counter voices” is seen taking the side of the subjugated, the oppressed, and those who are neglected like the old tunes of the forlorn orchestra. As she says, “When I write, I have always tried to be on the side of the weak. The side of the

powerful is not literature's side" (*The Lark*). She has become avant-garde through her fiction in which she has been seen bravely confronting the current political systems and power structures of society. Her works like *The Piano Teacher*, *Women as Lovers*, *Lust*, and *Greed*, and others are pièce de résistance "that with extraordinary linguistic zeal reveal the absurdity of society's clichés and their subjugating power". Though, the characters such as Erika, Brigitte, Paula, and Gerti resist the tyranny of the power world. To escape the vicious circle of oppression and suppression that they are trapped in, and to break the shackles and padlocks, Jelinek gives a wake-up call in all her narratives.

Elfriede Jelinek's incredible semi-autobiographical novel *The Piano Teacher* is a touching tale that at every step showcases resistance to the dominant power present in the relationships. The protagonist, Erika Kohut who is the symbol of resistance, challenges the authoritative and domineering mother whenever she finds an opportunity, though her resistance is a blend of aggression and passivity. Erika being a passive woman continuously confronts in a way that makes the blood run cold. She is caught in a "dualism of repression and domination, repulsion and compulsion, through the exquisitely dark central relationship" (*Leeds Guide*).

Jelinek is an iconoclast whose writings though blamed to be "whining, unenjoyable public pornography" does not write for pleasure rather she is resistant to the uncomfortable truths the society is undergoing; the truth that there is an overwhelming brute force of the existing power structures between men and women.

Erika has reached a critical age where she needs love and care. Her wishes come true only if she has a flowering family; a family that has a 'father' playing with kids in the Garden of Eden (happiness). But she lives in a shabby apartment with her mother where "she is shielded from influences, and never exposed to temptations" (*The Piano Teacher* 33). Her mother applies a 'hands-off policy' to her. She is still treated like a fawn that her mother guards against the hunters outside. Nobody can have an access to Erika as the fortified relations are ready to strongly defy any assault of love or pleasure that could take away Erika from her mother as:

... the female brigade, stand guard, rifle in hand, to protect Erika against the male hunter lurking outside. They may even have to give the intruder a physical warning.... (They) throw themselves in front of every man, to keep him away from their fawn. Young women should not be bothered by love or pleasure. (33)

Power and aggression, according to Jelinek, are the most important driving forces in relationship (*Wikigender*) same as Foucault believes that power and resistance is compatriot to each other which means that power gives rise to resistance. Erika longs for the life of the princess; the princess of her husband. Her closet is full of bridal dresses and lehengas but 'she never wears any of them. It is a kind of passive resistance that she buys such decorative dresses as "mother can't always prevent Erika from buying..." she is again restricted to 'what Erika will wear outside the house' (9). Erika's vanity keeps her mother always wretched and her wishes of wearing new dresses remain a dream. The mother gives an excuse that the design Erika has shopped for will wear out in 'one year-then never again'. So, her dream is sold with the reselling of these designed dresses as mother says, "if she wants to resell it, she'll have to hurry". And when a mother at once sells the dresses without Erika's confirmation in silence, Erika resists violently as:

Erika dashes the closet. Her dark suspicion has been confirmed several times in the past. Today, something else is missing: the dark grey autumn ensemble.... Whenever Erika realizes something is missing, she instantly knows whom to blame: the only possible culprit! You bitch, you bitch! Erika furiously yells at the superior authority, she grabs her mother's dark blond hair with its grey roots.... She pills it furiously. (8)

The most exciting thing about Elfriede Jelinek's work is how she uses linguistic and thematic experimentation techniques in her narratives. In the Nobel lecture, she opens up that her writing is twisted to understand just like the uncombed hair. Her style is just 'curling up with reality and she 'love(s) to curl up' (*The Nobel Prize*). She keeps a twisted style and portrays Erika as an absolute 'counter voice' resisting an absolute monarch (mother) like those who rise and resist for their rights and turn to be revolutionaries. Her expressionistic language and "fragmented style blurs reality and imagination" that give way to deadly styles. (*Scotland on Sunday*) She lives "in a sanctuary, where no one is allowed to bother her" (33), but she had a vision to posture to pasture outside.

The Piano Teacher presents before us a tale of two venomous women, a pair of spiders. Mother has already weaved her prey (Erika) in her web (net) and she has almost sucked her dry. Her desires for womanliness have been crushed. She can't escape this spiral web of relationship, though to take revenge and register her protest she "sprays acid on (her) students who do better than Erika or threaten (them) to do so" (9). It professes how professor Kohut's violent behaviour and use of force have become a perversion of her life.

The Piano Teacher time and again depicts Erika's overt (passive) resistance. The Noble committee also justifies her award, "To employ language is for her a form of resistance to life and society. She wants to reveal what is concealed and has been concealed in the past" (*The Lark*). Erika's femininity ignites when Walter Klemmer, her young piano student, gets access to her life, though she is fortified by a harridan. Walter Klemmer is the exhibition of glamorous, melomaniac, and gorgeous, and elegant boys. Sexually, he is extremely advanced and bold beyond his teacher. He finds an opportunity of seducing her teacher in a relationship that has evolved between the two. While dominating her, he demonstrates his sexual prowess and power that provokes the readers to resist.

Erika 'is an insect encased in amber' who prefers other ways to resist the shell of this 'dragon lady' (mother). Her psyche has got wounded now. She has no freedom to live a dignified life. To overcome such adversity, "Erika no longer stands on the

inherited motherland....” (24). She secretly visits the peep shows to gratify her sexual desire. She openly confronts her aggressive mother. Her sexual desire or impulse cannot be controlled by her mother if Erika is not, her sexual arousal insists her to resist as:

... the daughter screams at her mother: she should finally lead her own life. She is old enough, the daughter yells.... In this endless vastness of this cramped, doorless narrowness, the small was-stand on wheels, which simply stands there to be used. All that is all. (*The Piano Teacher*)

Erika desperately needs some sensual and sexual gratification as she no more can handle her helplessness. Her libido forces her to agitate. She requires excitement. She manages that anxiety by harming herself by self-mutilation. Since Erika does not harm herself in pleasure, but a kind of resistance that somehow pleases her. She finds pleasure in the pain that is a sexual act, similar to masturbation...’ (Tickling 30). Now she has reached a place to resist her sexual desire and resist while cutting her private part with the sharp razor. She fantasizes about feelings of love, fidelity, and intimacy. The incisions provide her with the pleasure of lovemaking. Erika repeats such horrible acts of vaginal cutting frequently to feel the lovemaking scenes that she has experienced while visiting the peep shows. Blood drips so does the pleasure as:

The razor blade is always wiped clean and then wrapped up again. Bright red blood trickles and trials from the wounds, sullyng everything as it flows. It oozes, warm, and silent, and the sensation is not unpleasant, it’s so liquid. It runs incessantly. It reddens everything. On the floor and on the bedding. Four slits, oozing nonstop. On the floor and on the bedding, the four tiny brooks unite into a raging torrent. Just keep flowing my tears and brook will take you in. (44)

Raising issues like Erika escaping her mother, decorating her closet with wedding gowns and decorated dresses, excursioning peep shows frequently, watching strangers' lovemaking in cars, inhaling the tissue papers wiped with male fluid, and at the end allowing Walter Klemmer to rape herself before her mother in her apartment are all acts of resistance from the dominant power relations. These are the means "to resist adopting the charges of specular or mimetic violence ..." (Elfriede Jelinek's *Language of Violence* 84). Erika Kohut is sketched as brazen feelings of resistance in a way it terrifies conscious readers as:

Erika Kohut exercises resistance against the feeling of shame [Scham]. She penetrates herself as if she were ente-ring a house that is off limits, and she watches herself doing so. Shame can only be a weapon once women are no longer ashamed of them-selves, when women's shame no longer belongs to men.... When the boundaries of do not cut up women, but destroy the territorializations of men is the recognition of the most real forms of male violence; but often degenerates into recognition of female. (*The Piano Teacher* 137-38)

Moreover, Erika Khout, the piano teacher resists the advancements of her music student who is ten years younger than her. She does not want to lose the biopower in the form of her mother and submit to the sovereign power in the form of Klemmer. She wants to prove her dominance to this male specimen and retain her supremacy.

It is surprising and worth seeing that Elfriede Jelinek religiously retains her identical tone in her novels. She continues to carry out the theme of dominance and escaping (resistance) the vicious circle of power in most of her novels. She uses language to explore the social and cultural frameworks of dependency and authority. Similarly, the novel *Women as Lovers* being the combination of two parallel stories of two women is set in rural Styria during the 1970s. Brigitte, an unskilled young woman, is working as a seamstress in a brassiere company to overcome her

destitution on the one hand, and on the other hand, Paula dreams and persuades her parents to go against the custom of being a sales assistant and allow her to be a fashion designer. Both the women prospect and hunt for a dignified and affluent life. In this novel, Elfriede Jelinek plays with clichés with the third person narrative to showcase how while resisting the cultural canons of marrying and occupation, humans are morally and emotionally fragmented and dispersed.

Both the protagonists Brigitte and Paula struggle and resist the established dictums throughout their transition of dreams for the future; to have life at home with husband and children. Brigitte at one time triumphs while “snagging the social and economic commodity Heinz, which directly results in an upgrading of her socioeconomic status” and contrarily Paula's eternity is "destroyed by her belief in the illusion of love” (Elfriede Jelinek 199-207).

Paula fears the loss of her existence due to marriage as her elder sisters Erika and Renate ‘were not in the world at all’ (12). She wants to accomplish her dreams before getting sold (married). She wants to entertain a right to choose; “to be allowed to think about what she wants to become one day: housewife or sales assistant” (12). Paula knows that some young man (hunter) will be waiting for the prey as the unemployed youth get frustrated and turn to be alcoholics after their marriage. Paula fears that her fate will force her to labour after her marriage as there is no availability of prosperous lads in the region as:

...but marriage always comes alone, without life. Hardly ever does a married woman work in the shop, unless her husband is unemployed or seriously injured. he’s always an alcoholic. as a woodcutter he has a hard and dangerous job, from which many a man has often not come back again... (13)

Paula resists the culture of marrying early. She considers it as a death as “sometimes daughters never want to die as quickly as she should, but prefers to remain sales assistant for one or two years and live!” (14). She likes autonomy and self-reliance.

Contrary to Brigitte, who has made man a kernel of jollity, Paula's happiness is jeopardized by a man. Her dream is accomplished only if she becomes a dressmaker. She fantasizes about her future reputation associated with her trademark of fashion designing as Paula says, "... i want to have something of my life, drive to Italy and go to cinema with the money i have earned with myself..." (17).

Moreover, Paula disassociates herself from her work. She does not feel proud in associating or taking pride in her work. It shows a kind of trauma Paula is going through that results a form of resistance Paula shows towards her profession as her sole delight was to become a fashion designer as:

about her dressmaking paula never says: my work. about her work paula never says: mine, not even inwardly. work, that is something, which is detached from a person, work after all is more like a duty and so it happens to the second body ... one suffers work, even if one enjoys doing it. paula, despite all her love of dressmaking, has learned that work is something burdensome. (*Women as Lovers* 33-34)

In the end, Brigitte in the competition is a success story since she wins Heinz as her husband to overcome the fear of starvation and destitution. Moreover, her husband's electrical business alleviates slightly her appetite for prestige that also elevates her stature but there is a continuous inner resistance that imprints "a strangely unpleasant scratching inside her" though "brigitte feels love inside her ... but "it's fun (only) for heinz, but not for Brigitte" (64-65).

Furthermore, Brigitte's dream of having a house with children in it comes true and she turns to be a good example while Paula who went contrary for self-accomplishment turned to be a prostitute. Hence Brigitte "(is) always alternating with the good example... paula, the bad example, trails along" (27).

Hence, Elfriede Jelinek is against the colonization of the human body which is reflected in her entire narrative. She has employed a wide range of themes to highlight

the plight of human existence. Her characters seem noncomplying (resisting) with the existing cultural or social structures. Whether it is Paula in *Women as Lovers* or Gerti in the novel *Lust*; all have been striving against the victimization and sorrow of their emotions and sentiments. The highly sensitive issue that Elfriede Jelinek gives voice to is how mercilessly the feeble creatures like Gerti are trampled by a ferocious and tyrant jackal of the time possessing power and authority.

The novel *Lust* employs the theme of militarization of social relations and social resistance. The novel is supplemented with a musical and lyrical flow in its structure that features banal violence musically. It is wartime (World War II); Direktor Hermann owns a factory that is the microcosm of world power relations. To carry on his dictatorial attitude, he extends his commanding influence and priorities to his family life. This time it is not the subordinate who becomes the mark of his assault but it is his wife Gerti, whose sexual slavery reveals how misogynistic approach and belief of power Direktor Hermann retains subsequently.

Lust is a postwar manifestation of body politics and human aggression. The writing is fascist as Beatrice Hanssen writes, “Elfriede Jelinek’s writings perhaps best be read as a sustained critique of the presence of violence in postwar Austria” (Language 79). Jelinek has conflicting intentions that are lucid through the protagonist Gerti. Gerti is a victim of banal violence at her home. She is used by her husband Direktor Hermann as toilet paper; used and wiped until it is fully trampled. She wriggles and jiggles on Director’s command. She is being pastured from every side of the bed. Sometimes Herman takes her to the kitchen and puts her before the wall and bangs from behind for pleasure. Though it is Hermann it is not Her (man) at all. She tried multiple times to do away with such horrible behaviour of her husband but he holds her strongly tight under his lust; he is drunk with lust as:

The Man (Direktor) inhabits a living hell of his own, but there are times when he has to emerge from it and go down into the pastures, the woman resists, but her resistance is doubtless no more than act, she is welcome to another slap or two if she wants, if she’s set on denying the

Man's soul its light. A fair amount has been drunk. The Direktor almost spends himself entirely in his expensive surroundings, in the gloom of which he rages about the food the women cooks for him. She does not want to let him in. (*Lust* 4)

The novel *Lust* received critical reflection all all-around the literary world. It was termed to be dirty and pornographic text. There was a media outrage against the publication of this novel in Austria and Germany. For *Lust* Jelinek was “labeled a provocateur, an epithet often charged with associations of shallowness and irresponsibility, or worse...” (Melodrama 59). Even she was accused to be the ‘enemy of the state’ propagating obscenity and explicitly sexual content. Most of her literary compositions are in her native German language. Translating her writings was a challenging task because of the political and editorial censorship. That is why she once said in an interview that she is an untranslated writer (Noble Complex).

There has been the exercise of countless sexual metaphors about power and resistance in the novel *Lust*. It contains more beyond the aspects of sex and capitalism. It is the classical composition of brutal honesty. Gerti is involved in pornography that is ‘porNo’; favoring the campaign of anti-pornography. Her obscene texts are not salacious and exposing but they are digressing toward the varied and meandering avenues of life. Gerti's immorality professes morality.

Moreover, a unique narrative technique of the novel *Lust* has the power to elaborate on social, cultural, and political aspects of postwar Austria. Her novels depict the socio-political plights such as resistance and human suffering. Direktor Hermann is so atrocious toward her wife Gerti. He handcuffs her during his wild intercourse. Her unwillingness to such bestiality is evident as “The woman (Gerti) wants to get away, to escape these reeking fetters” but her resistance is muffled as Hermann “hits her on the back of her head and tightens her grip on her hands, his enemies of old. For his slaves he has no love either” (5).

Finally, Gerti wants the new morning of her life to dawn. She wants to spit out her past and start with a life afresh. She is now committed to a life of honour, dignity, and leisure. The day-long labor of sex in bed and service in the kitchen has exhausted her. She tries to get rid of this double burden as:

She wants to quit the world with him, spit out the pips and start up her own Sunday supplement. She wants to start anew But let's see things as they are Particularly here, in the bright light, with the tackle of all these sporting folk grinding and creaking in the world.

(*Lust* 53)

It is the depiction of the war of sexes in which Gerti is conquered. She escapes in resistance from Hermann's cage and is rescued by a young politician Michael. Gerti wants to be self-sufficient as John Hartmann admits, "Resistance – positive resistance – is no longer merely reversal, but consists in a subject's becoming-autonomous within a structured set of institutions and practices through immanent critique" (Power 10). She "clings to Michael" to find solace and he (Michael) "is easy going, he likes it here" (53).

Foucault is the pioneer of resistance thought who revisits the concept of resistance in his later works in the light of his perpetuating exploration into the roots of biopower and state racism. The milestone of his later thought is his masterpiece *The History of Sexuality* from volumes I to III. Similarly, Elfriede Jelinek in her novel *The Wonderful Wonderful Times* depicts the transposition of biopower into coercive power from family to society. The novel demarcates the internal thoughts of its characters. The family patriarch Otto Witkowski is a war returnee who lost both power and one leg during combat. Now he terrorizes his wife Margarethe Witkowski while engaging in brutal sex with her at his home. He carries on his military attitude of commanding and abusing in his civic life at home. His daily torcher of pornographic violent sex with his wife provokes the family children Ranier

and Anna to a kind of resistance as they start abusing not his father but the innocent people outside in the streets as they feel powerless at their home before their father.

Rainer-gang of four protagonists in the novel is an intellectual construction that seems to construct a pointless rebellion. The turning point of their life as resistance is when Ranier with his gang decides to engage in some old-fashioned beast cruelty. They are to drown a sack with a cat in it same as at the end of the novel *Lust* when Gerti drowned her son while returning devastated and lost to Michel-gang. Ranier wants to escape the meaningless world as he is a staunch follower and admirer of Jean-Paul Sartre. Drowning a cat by Ranier-gang and son by Gerti is the manifestation of resistance since they both want to escape the meaningless world as both feel their non-existence here just like a cat and son simultaneously. Moreover, Gerti knows that her son will be a carbon copy of Direktor Hermann (her husband) who will turn out to be a wild beast in the end since she nips the evil in the bud. Rainer on the other hand admits:

... that he himself has an equal right to non-existence, just as this cat does, the cat which he is going to assist on its way to non-existence before it can count to here. The cat has its suspicion. Hence the brouhaha in the sack. (*Wonderful Wonderful Times* 88)

Jelinek's writings are the 'generic perversion' that recreates something hidden in the novel. It is mesmerizing that every character at each step unfolds a different story. There is a greater depth in Jelinek's characterization. Some opposite thoughts are characterized by the characters like favoring the socialist or consumeristic social structure. Hans' entrance into the market world is a kind of idealistic resistance to his mother whose fight is for social democracy. On the other hand, Anna with her demons struggles and experiences some moments of ecstasy before everything washes away with the explosive waves of violence.

There is also the depiction of the moral degradation of the characters in the novel. Adultery, conspiracies of assault, murder, and plundering have become the

ritual. The exact world is realized at the end; they are the troubled heroes/heroines of a contemporary world.

Furthermore, *Greed* is a horrifying and exhilarating novel considered to be one of the finest compositions of Jelinek depicting sex adventures and greed for the property of Kurt Janisch, a police officer. The blonde and athletic cop is dominated by greed, greed for property, and rough sex. Wherever he finds the lone and divorced woman, he hunts for an opportunity to seduce and trap her in his noose. He offers the love, comfort, and security that she has been longing for. But at the end of her fate, he commits the atrocious crime of evicting her of her property. And finally, he murders and mysteriously buries her where no one could trace her.

While revealing Janisch's scandals, an ominous lady who might have been the victim of his atrocities is resisting the culture of noosing and seducing the innocent women of Janisch by narrating the sordid tale on her own. It is the first time when someone brings forth his criminality to the limelight. Numerous ladies have been prey to this police cop who got used, killed, and vanished. The lady also talks about Gerti whose singleness has made her slavishly, desperately devoted to Kurt Janisch but a homosexual Kurt being in debt manipulates her to sign over him the deed to her house. Bored with this relationship, after Gerti's homicide, Kurt's new prey is Gerti's sixteen-year-old daughter; Gabi who is innocent, without any motive assassinated and deposited in an Alpine lake.

Gabi is not like other women who had been entirely submissive to Kurt Janisch. She is not easy for the cop to conquer. She warns Janisch, "I am telling mommy, I'm not quite sixteen yet" (*Greed*). It reflects Gabi's attitude of resistance on one hand and her mother Gerti's submission to a greedy police officer on the other hand. She is the lover of freedom and wants not to be used by this beast as:

She has disappeared; trust me on this point at least, even if I once claimed something else. The disco is a temptation, and outside, in the dark, one has to watch out, in case someone grabs the crack between

one's legs, someone who is so drunk that he can no longer tell top from bottom, never mind. The woman wants to be free to dispose of herself, so she doesn't let him. (84)

Thus, resistance flows throughout all of Jelinek's narratives as the blood flows through the veins. Gabi being innocent and powerless reveals the resistance or biopower; rising against the supremacy whom no one till now showed courage to resist denying submission to his will. Gabi becomes the hope for other victims to raise their voices and concern against the police cop who has been plundering emotionally and physically killing them.

Conclusion

The present thesis entitled “Power Dynamics in the Select Novels of Elfriede Jelinek: A Foucauldian Study” deals with the issue of power and its dynamics through biopower, biopolitics, surveillance, and resistance. Significant issues like sexual violence, marginalization, trauma, alienation, anti-Semitism, and subjugation are prior concerns of Austrian post-war society. Elfriede Jelinek is a world-acclaimed writer in the history of the Austrian literary world. She has become famous due to her provocative engravings of the Austrian society clichés. The rise of fascist and racist ideology in Austria compelled Jelinek to retire from active politics but she continued propagating her socialistic stance through different literary genres though her narrative technique has made her novels less political. Due to her father’s elapse to the asylum, Jelinek was raised under the supervision of her domineering mother which left indelible effects on her writings. Her award-winning novels reflect aspects of her personal civic life. Mostly her semi-autobiographical novel *The Piano Teacher* is a replica of her personal life. She has depicted similar kinds of stories through her characters who suffer the jaundice of relationships. They get fragmented and dispersed due to traumatic experiences of sexual labor, class struggle, and the cunningness of cultural and political degradation. However, her novels seem nonpolitical but these are ‘transposition’ and ‘inversion’ and the ‘continuation of war by other means’. Jelinek uses her artistic technique and talent to depict the plight of the Austrian people. She composed many novels and most of them got translated into English such as 1975’s *Women as Lovers*, *Wonderful Wondrous Times* of 1980, the early nineties *The Piano Teacher*, the crime fiction *The children of the Dead* of 1995, the most violent novel *Lust* of 1989, and *Greed* of 2006, etc. These novels depict the galaxy of characters confronting the repressive reality of terror and disarray in Austrian society. The depiction of leading the pathetic life by the characters in Elfriede Jelinek’s novels becomes the core concept.

Moreover, the novels such as *Women as Lovers* and *The Piano Teacher* show the hierarchal power structure or form prevalent in the society in which “the (main) subject of this novel is paula” (*Women* 58). On the other hand “erich makes the

decisions for the subject paula, and yet others make decisions about his physical strength, till his innards decompose towards an early death, in which alcohol does its bit” (*Women* 158). As a result, everyone is the subject of every other. The existence of everyone is crushed in the vicious circle of power. Thus, it demonstrates, as Haines puts forth, the “hierarchical structure of domination” (*Women* 651).

Jelinek portrayed bourgeoisie characters like Erika, Brigitte, Paula, Gerti, Gerti, and Gabi, who experience the harsh realities of human relations and socio-political upheavals in postwar Austria. They have suffered a lot in the laboring atmosphere and carceral homes that replicate the working atmosphere. They wanted to climb the ladder of social, political, and economic status but the subaltern treatment shatters their inner soul. Most of them fight for their self-esteem and self-actualization while resisting the power structures and many of them remain shackled as sexual and economic slaves. Her novels present the vociferous, traumatized, and agonized lives of the Austrian people. Paula, who is the main protagonist of the novel *Women as Lovers*, gets devastated by her conviction in the fantasy of love. On the other hand, Brigitte, while bridling the social and economic commodity Heinz, succeeds in elevating her socioeconomic prestige but she fails to protect her self-esteem and self-respect since she had to pay for it with her body. Heinz and Erich, too, were the victims of the power policies of the administration as they were never able to come out of the labor. They both had dreams like Brigitte and Paula to live dignified life but both were trapped in the absurd world of the working class. Jelinek depicted the tormented and ruined condition of the Austrian people in general. Erika feels dejected and alienated in her own house in which she sees her dreams breaking like bubbles. Erika, Gerti, and Paula suffer from physical and mental bondage, discrimination, and marginalization. They are also receiving continuous torcher from their families. The hierarchal power structure has crushed everyone’s identity whether it is Erika dominated by her mother or Paula by her husband. Both have the equal fate of remaining in the custody of power relations.

In addition to this, Paula and Brigitte on one hand, and Erika and Gerti, on the other hand, have confronted the cultural canons of marrying and loving in the Austrian society that oppressed, dehumanized, and internally scared them. These

women have been disempowered and sexually exploited not only by their husbands but also by the vultures rooming outside in the form of lovers. There is no Father-mother boon seen in the novels. By this, the plight of these women has been made pathetic and traumatized. Their bodies have been torn by the barbarity of a male-female misogynistic society. The characters of Elfriede Jelinek are wounded both physically and psychologically. They don't enjoy their rights and liberty. The great misfortune is that there is no one to hear and rescue them. Had it been in the lame light, they would have not confronted this barbaric violence. Thus, it also reflects the media's silence on these grave issues that still float in Austrian society after the holocaust. Thus, the form of oppression and suppression that is invisible has become the new norm in the modern world.

The love stories of Rainer and Susi, Brigitte and Heinz, and Klemmer and Erika are the symbolic representation of falling in love with dignity, upper social class, and art. All of the characters of Elfriede Jelinek want to climb the ladder of social and economic class and even Gerti's refuge in the arms of a young politician, Michele, signifies falling in love with power.

It is concluded that Jelinek's novels dramatize the scenes of the struggle of the Austrian people through her characters. The modern power theories of Nicollò Machiavelli, Hobbes, John Locke, and Giddens, etc. are furthered and redefined by Michael Foucault, and this dissertation through the Foucauldian perspective discerns the political, social, and historical impact on the colonized characters of Jelinek. The people of Austria were dominated by lust and greed. They were victims of their people. There was no external aggression but the internal danger of fascist ideology was looming over their heads like the characters of Elfriede Jelinek were victimized by their blood relation and affinities. The characters of Jelinek were repressed and subjugated by their people. Whenever they wanted or tried to resist the tyrant's authority, they were damaged and shattered with greater intensity like when Gerti tried to escape Hermann, she was rescued by a proposed young politician Michael; he openly gang-raped her multiple times and left her the dead carcass. As a result, Elfriede Jelinek sought to depict the misery, perplexity, frustrations, and violence of

everyday life as a result of the country's poisoned social, political, and economic milieu through her novels.

The theory of power became more popular with the emergence of Michael Foucault's genealogical extension of the theories of power. One of his major and seminal books *History of Sexuality* Vol. 1 (1976) revolutionized the thought of the power that Foucault extended and modified his existing thoughts on power. In this book, he argued how the West, over the seventeenth century, underwent a significant alteration in its mechanics of power and how biopower is being transposed via technologies of power takes place in the modern era. However, all the novels of Elfriede Jelinek are analyzed and investigated through the Foucauldian Lens.

This study has explored the applications of modern mechanics and transposition of biopower in the lives and characters of Elfriede Jelinek. It has also been investigated that omnipresent state apparatus through their policies are flowing in the relations of power societies like the blood flow in veins. It is evident from this study that power is not only taking lives but also using soft tactics to limit, confiscate, and regulate the human body through disciplinary power mechanics. Panoptic gaze and surveillance sometimes produce docile bodies that are subjugated and alienated like Erika and Brigitte who succumb to the harridan mothers of the time and mothers are the metaphor used for state by Elfriede Jelinek.

Overpowering and extreme surveillance is against the natural rights and will of man's personality. The characters of Jelinek experience trauma as they are the victims of misogyny and misanthropy. As a result, power appetite is alleviated through misogynic and misanthropic activities while entering into social relations.

Those who lost power are nostalgic for the militarizing and terrorizing of their relationships. Witkowski, a former Nazi military officer bangs her wife to carry on his military attitude throughout his civic life. The characters sometimes start revolting and resisting to attain freedom from the anxiety of servitude but they all become the victims of imprisonment power that later affected their personal and social life. Making power productive and its positive utilization has become the need of the hour.

Power should bring peace, and harmony to the lives of people, and this universe should become the cradle of tranquility to live. Every individual must be treated equally. The rights of women, the working class, and the minority must be protected. Family relations should be maintained cordially. Acts of sexual and emotional abuse should be demolished from society. State surveillance like biopiracy should be avoided as it restricts the natural development and growth of a person. A stress-free environment should be created at social, political, financial, and religious institutes. A sense of belongingness needs to be created among fellow beings. Moreover, a sense of sexual and economic security must be provided at all levels of social structures. Mocking and breaking the faith is catastrophic and shatters the psyche of a person that needs to be demolished.

Thus, the maltreatment of women, working-class, marginalized or ethnic societies, children, and mistresses' must be a matter of concern for all establishments. Man has been knitted in power relations since the advent of Adam. Characters of Elfriede Jelinek are denied the right to dignity, honour, favorable employment, and self-actualization in Austrian society. People must be provided with an auspicious and harmonious atmosphere to dwell in. The despotism of husbands and guardians should be replaced with love and care.

This research work will open new arenas in multidisciplinary studies including cultural studies. Since the home is the microcosm of society in particular and the nation in general; the thesis will have far-reaching implications for behavioral theories, nation-building, strengthening familial relations and bonding, and society. It will also open doors to many interdisciplinary studies that would be proving beneficial for the overall development of humanity.

Paper Publication

Papers Published From the Thesis

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Ganai, Farooz, and Dr Gowher Ahmad Naik. "Quest of Self, Absurdity and Alienation in Elfriede Jelinek's Novel *Lust*" *PSYCHOLOGY AND EDUCATION*, vol. 04, Issue 57, 2020. 406-413.

Ganai, Farooz, and Dr Gowher Ahmad Naik. "The Portrayal of Anti-Semitism and Power Dynamics in Elfriede Jelinek's Novel *Wounderful Wounderful Times*" *Dalit Literature in Indian Languages*, edited by Dr Taher H. Pathan, Prashant Publications, December 2020, pp. 81-88.

Paper Presentations

Papers Presented in Conferences

Ganai, Farooz, and Dr Gowher Ahmad Naik. “The Portrayal of Anti-Semitism and Power Dynamics in Elfriede Jelinek’s Novel *Wonderful Wonderful Times*”, Two Day International Seminar on Dalit Literature in Indian Languages, In Collaboration with Sahitya Academy, 28-29 February, 2020, Aligarh Muslim University, UP, India.

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