Power Relation Analysis in Bollywood Movie *Dream Girl* (2019)

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ABSTRACT

This study applies Michel Foucault's power relation and Gayatri C. Spivak's subaltern theory to analyze the power dynamics and representation of subaltern voices in the 2019 Indian movie Dream Girl. The movie, directed by Raaj Shaandilyaa, depicts the complex power structures connected to gender and class in Indian culture. It follows Karamveer Singh, who adopts a female persona to work as a phone entertainer. This study employs a descriptive qualitative method to examine significant scenes and discussions, with the goal of determining how Karamveer's gender performance both challenges and intersects with subaltern concerns. The study evaluates how the movie portrays marginalized voices and identities by drawing on Spivak's definition of the subaltern and Foucault's theory of power as pervasive and interconnected. The results demonstrate that the Dream Girl movie highlights the challenges subaltern groups have in reclaiming agency within these power structures while also criticizing the rigidity of gender binaries. The movie illustrates how dominant cultural narratives filter and, in some situations, quiet marginalized voices and how power can be both repressive and constructive. This study contributes to the discussion of how popular movies can serve as platforms for marginalized voices to be represented and a site of resistance.

Keywords: power, power relation, subaltern, discourse

ABSTRAK

Penelitian ini menerapkan teori relasi kuasa Michel Foucault dan teori subaltern Gayatri C. Spivak untuk menganalisis dinamika kekuasaan dan representasi suara subaltern dalam film India tahun 2019 berjudul Dream Girl. Film yang disutradarai oleh Raaj Shaandilyaa ini menggambarkan struktur kekuasaan yang kompleks yang berhubungan dengan gender dan kelas dalam budaya India, dengan mengikuti Karamveer Singh yang mengadopsi persona seorang wanita untuk bekerja sebagai seorang penghibur melalui telepon. Penelitian ini menggunakan metode deskriptif kualitatif untuk mengkaji adegan dan diskusi penting, dengan tujuan menentukan bagaimana kinerja gender Karamveer menantang dan bersinggungan dengan masalah subaltern. Penelitian ini mengevaluasi bagaimana film tersebut menggambarkan suara dan identitas yang terpinggirkan dengan mengacu pada definisi Spivak tentang subaltern dan teori Foucault tentang kekuasaan yang meresap dan saling berhubungan. Hasil penelitian menunjukkan bahwa film Dream Girl menyoroti tantangan yang dihadapi kelompok subaltern dalam merebut kembali hak mereka dalam struktur kekuasaan, sekaligus mengkritik kekakuan biner gender. Film tersebut mengilustrasikan bagaimana narasi budaya dominan menyaring dan, dalam beberapa situasi, membungkam suara-suara yang terpinggirkan, dan bagaimana kekuasaan dapat bersifat represif dan konstruktif. Penelitian ini

berkontribusi pada diskusi tentang bagaimana film populer dapat berfungsi sebagai platform bagi suara-suara yang terpinggirkan untuk diwakili dan menjadi situs perlawanan.

Kata kunci: kekuasaan, relasi kuasa, subaltern, wacana

INTRODUCTION

Power is generally synonymous with politics, the state, government, or something that people with high positions own. With power, someone is able to control others. Making those who are powerless do things they don't want to do. Since power is able to control others, it can be understood that power can be found everywhere. From the lowest level in the social environment, namely the family (for example, the power of the father over his children and wife) to the highest level, namely the state (for example, the president's policy for the people).

Michel Foucault, a French philosopher, offers his ideas about power (Dobratz et al. 2016). He explains that postmodernists contend that power is a component of everything social and that the social effects of power dynamics will eventually be uncovered. When postmodern analysts examine the evolution of societal power over time, they discover that many of the hidden and subtle effects of power dynamics occur. It was the case with Foucault's analysis of discipline and punishment in society, which showed how the state gradually changed the use of its power to punish through public executions in town squares into managed, private, nonpublic areas that were off limits to the general public.

Here are some characteristics of power. First, power is something that is utilized and applied in interpersonal interactions. Foucault (1977) asserts that the use of power over the body is understood as a strategy rather than a property, and the effects of domination are attributed to dispositions, maneuvers, tactics, techniques, and functionings rather than "appropriation"; one should interpret the power as a dynamic web of relationships rather than as a privilege one may hold. To put it briefly, this power is not something that the dominating class has earned or maintained but rather the total consequence of its strategic positions, which are sometimes made evident and extended by the position of the dominated.

Second, power relations are multifaceted, contextual, and pervasive in social interactions. This power, as claimed by Foucault (1977), is not used just to impose obligations or prohibitions on those who 'do not have it'; instead, it invests, transmits, and passes through them; it puts pressure on them in the same way that they fight the hold it has over them in their resistance to it. It indicates, Foucault (1977) continues, that these relationships reach deep into society, are not limited to relationships between the state and its citizens or to the boundary between classes, and do not simply replicate the general form of the law or government at the level of individuals, bodies, gestures, and behaviors; instead, they are specific and have continuity (they are articulated on this form through a whole range of intricate mechanisms), rather than homology or analogy.

Third, power relations can be productive in addition to being repressive or impeding. Foucault in *The Foucault Reader* (1984) states that the simple fact that power penetrates and produces things creates conversation, builds knowledge, and brings about pleasure is what justifies its acceptance and keeps it from being viewed negatively. It must be viewed more as a productive network that permeates the entire social structure than as an isolated incident serving as a means of repression.

The discussion of Foucault's power relations theory seems to be connected to Gayatri C. Spivak's subaltern theory. Of all postcolonial theorists, Spivak (Spivak, as cited by Bertens, 2001) has most consistently focused on what in postcolonial studies has come to be called the subaltern: literally, the category of those who are lower in position or who, in the military terms that are always appropriate to the colonial situation, are lower in rank. Spivak employs the term (which derives from Gramsci) to describe the lower layers of colonial and postcolonial (or, as many would say, neo-colonial) societies: the homeless, the unemployed, the subsistence farmers, the day laborers, and so on. She is aware, however, that categorizations by way of class, too, tend to make a difference invisible: 'one must nevertheless insist that the colonized subaltern subject is irretrievably heterogeneous.'

Dream Girl is a Bollywood romance-comedy movie released in September 2019. Written and directed by Raaj Shaandilyaa, produced by Shobha Kapoor, Ekta Kapoor's Balaji Telefilms. The film is about Karamveer (Karam for short), a young man who has been able to impersonate a woman's voice since he was little. One day, he is occupied with looking for a job to pay off his father's debt, which has accumulated. He has applied for employment in many places, but none of them contacted Karam for an interview. Karam finds a high-paid job advertisement on his way to find a job. Apparently, the workplace is a call center, and the job involves accompanying clients by phone. In other words, it is friendship calls, love calls, sweet calls, and other various types of phone calls that aim to amuse the customers. All employees there are women, and most of the customers are men. Mauji (the call center's owner) refuses Karam to work there at first since he is a man. However, since he needs money as soon as possible, Karam insists on working, thereby showing his ability to impersonate women's voices. There, Karam works very convincingly, as if he really is Pooja (she's a female worker who Karam temporarily replaced in her position). Karam, who initially worked to pay off his father's debt, is now trapped in a bigger problem. All his male customers are in love with him, and they ask him to meet in person. In the movie, the characters put all their efforts into getting their dream girl, Pooja. Besides showing power relations to achieve their desires, the characters also fight against the existing power.

Here are the previous studies using the power relation theory by Michel Foucault. The first study was written by Fadhli & Anwar (2023) entitled "Power Relation in The Novel Everything, Everything by Nicola Yoon (2015)". The goal of this research is to uncover the discourses of power relations, the type of resistance to the abuse of power in the novel, and what causes it. According to the findings, the abuse of power shown by the mother character (Pauline), who is also a doctor, takes the form of power domination, falsification of diagnoses, and malpractice. Madeline, the daughter, shows resistance to power relations through her desire to go outside and meet with her loved ones. In addition, resistance is demonstrated through her determination to discover the truth about her sickness.

The next previous study was done by Apriyani & Rosly (2024). This qualitative descriptive research examines the forms and representations of power relations in the novel. Research results show that the forms of power relations found are, first, the practice of authoritarian power carried out by the New Order government. The second is the resistance from the marginalized group. The power of the New Order government was demonstrated by the purge of PKI members and communist organizations and socializing the dangers of the PKI, which affected the victims and their descendants. The government also banned the circulation of books that contained teachings that deviated from Pancasila. Then, presenting an image of a school with graduates who are intelligent academics but also great debaters who dare to voice their thoughts is one way to rebel against the government's educational narrative.

There are three objectives of this research. Those objectives are, first, to find out how power relation is manifested in the *Dream Girl* movie. Second, to find out how female characters become subalterns in the *Dream Girl* movie. Then, to find out the forms of resistance to power in the *Dream Girl* movie.

POWER RELATION EXERCISED OVER THE MIND

An example of power relations over the mind is the panopticon. In general, panopticon refers to a way of monitoring and controlling individuals in order to enforce discipline (Sarvesh, 2022). The concept of panopticon as a form of power relations was initiated by Jeremy Bentham. Foucault as cited in Sarvesh (2022) gained insight into nineteenth-century society thanks to Jeremy Bentham's prison reforms. The objective of the central tower would be to provide the impression that the people or prisoners are under constant observation or supervision from the central tower. Bentham as cited in Sarvesh (2022) saw this jail reform plan as a picture of a functioning society, one that relied on observation or surveillance from a centrally positioned position. People must think that anyone can be scrutinized or inspected at any time in order to keep the peace. People would eventually internalize or sense such a structure from within, it was thought, and become the agents of their control or regulation of their power. They would begin to curtail their authority in conformity with societal norms.

Panopticon can be found around easily. The examples include cameras installed in classrooms or on university buildings, cameras on street corners or in town, cell phones that capture images in still or moving motion, ATMs that monitor transactions, and methods used to test students on subjects other than what they learn in class (such as college drinking habits and psych-metrics to gauge motivation to know).

POWER RELATION EXERCISED OVER THE BODY

An example of power relations over the body is body fetishism. Foucault as cited in Jones (2016) explains that body fetishism continues to spread uncontrolled, supported by the beauty, clothes, and fashion industries, as well as the teen, diet, and fitness sectors. Nothing matters more than how people appear to themselves, and the resulting preoccupation with diets to be small, fit, young, and fresh is at an all-time high, particularly among wealthy individuals who can buy everything, even cosmetic surgery. Purchase anything, including cosmetic surgery. Foucault as cited in Jones (2016) describes that medical and non-medical specialists who are obsessed with the body industry have a role in fostering this discourse. General practitioners, hospital consultants, dentists, dietitians, beauty therapists, fitness trainers, hairdressers, plastic surgeons, and others have access to this modern knowledge.

MEDIA THAT PERPETUATES POWER

Foucault as cited in O'Farrell (2005) enumerates some methods or ideas that made it easier for these power structures to function. Space was first arranged according to a specific set of rules, beginning with the concept of "enclosure," which meant that criminals were kept in prisons, kids in schools, and laborers in factories. Smaller partitions, including classrooms, dorms, hospital wards, and cells, were constructed inside these large "enclosures." Individuals within these enclosures were also "ranked," with troops being categorized based on a chain of command and youngsters being put into "classes" based on age. To physically preserve these

ordered social spaces, each of these divisions required an architecture that was created explicitly for it.

METHOD

This study uses a Bollywood movie titled *Dream Girl,* that was released in 2019. A romance-comedy genre and in Hindi, the film was directed by Raaj Shaandilyaa. For this study, the author decided to examine how power relations and subalterns are displayed by the characters in the movie, using the power relation theory by Michel Foucault and the subaltern theory by Gayatri C. Spivak. The author uses a descriptive qualitative method to analyze the film, with screenshots of characters' actions, screenshots of characters' dialogue, and characters' dialogue as the data. The data that has been obtained is analyzed and described in paragraph form, along with screenshots and dialogue in it.

FINDINGS AND DISCUSSION

After researching power relations in the *Dream Girl* movie, three results have been found. The first result is power relation is manifested through acts of control and domination over the mind and body. Second, female characters become subalterns because the existing regulations suppress their voices. Third, the power relation produces resistance to power. The characters resist power in various ways to achieve their respective goals. In the *Dream Girl* movie, the media that play a role in perpetuating power include family, culture, religion, workplace, and state.

THE MANIFESTASION OF POWER RELATION

In the *Dream Girl* movie, power relation is realized through acts of control and domination over the mind and body. Discourse becomes one of the media that perpetuates power. There are several meanings of discourse, according to Foucault (1972). First, discourse is a general domain of all statements. Second, discourse is an individualizable group of statements and occasionally a regulated practice that explains a specific number of statements. A discourse, according to Poorghorban (2023), can be thought of as a cohesive set of claims that are arranged logically and guarantee consistency in the way the subject's reality is portrayed.

Furthermore, the sets of claims that generate discourses are interconnected in that the results of each set of statements that influence the development of a discourse are influenced by other sets of statements. Religious discourse is one of the discourses found in the movie. Foucault's work, as explained by Carrette (2000), is especially noteworthy from an interdisciplinary perspective because he examines religion as part of his "analysis of the cultural facts." Religion is not something that can be isolated from Foucault's philosophical or historical writings; rather, religion is woven throughout these analyses. Foucault acknowledges that religion's influence on the formation of Western knowledge is a factor that requires preservation. It is regrettable that, within the constrained parameters of their research, the majority of readings of him have eliminated or marginalized the religious component.

Karam has a father named Jagjeet. In the movie, religious discourse dominates Jagjeet's mind. Either in Islam or in Hinduism, interfaith marriage is strictly forbidden. If people keep continuing the interfaith marriage, the marriage will be considered as illegal. In Islam, if a non-

Muslim intends to marry a Muslim, they have to convert to Islam first. In that way, the marriage will be legal. Power relation over mind is demonstrated by religious regulations on its adherents, which obliges them to marry people of the same religion and prohibits interfaith marriage. The knowledge about the prohibition of interfaith marriage influences the character's way of thinking. In the movie, religious regulations dominate Jagjeet's mind. After meeting up with Pooja, Jagjeet thinks he cannot marry her. It is because he has a different religion from Pooja, which is Hindu. It leads him to give up on his intention to marry Pooja. He knows that a Hindu cannot marry a Muslim, and so does Muslim cannot marry a Hindu. He is sad and also afraid that there would be problems if he married a Muslim. It is found in minutes 01:24:35 to 01:25:12.

Figure 1. The religious discourse, which prohibits interfaith marriages, made Jagjeet cancel his intention to marry Pooja. (Source: Dream Girl 2019, 01:25:11)

Father   : Yes, son. Since your mother passed away, for the first time I had feeling for
someone else. But I wonder who jinxed my love? Rahul couldn't get his love. Pooja turned
out to be a Muslim. Her real name is Zubeida Begum etcetera-etcetera.
Smiley   : What?
Father   : Yes. She has 8 to 10 siblings.
Smiley   : 8 to 10. She must be telling you the time.
Father   : No, she wasn't, son. This is my bad luck. We can't get married now.

In the *Dream Girl* movie, there is a power relation over the social body that comes from the state. The power takes the form of domination. It is the application of prohibition and sanctions in the form of fines for people who violate them. The police uphold the power of the state as a law enforcement agency. The police traced people's residences and carried out raids on places belonging to the community that were prone to raids to ensure that people did not violate regulations set by the state. For example, beer shops, since there are regulations regarding the distribution of beer.

In the movie, two police officers raid Smiley's beer shop. They think Smiley is opening his shop to sell beer and they ask Smiley to pay the fine. However, Smiley insists that his shop is closed. After making sure that what he said was true, the police threatened Smiley not to open his shop again. From the dialogue, it is known that there is a ban on opening beer shops during the dry days, and if people break it, they will be fined. In India, a government-prohibited day or date is known as a "dry day," when alcohol sales are not permitted in stores, clubs, pubs, and so on. It could be the day of an election or a festival. Here, power compels the body to obey the prescribed rules of social life. The dialogue is shown at minute 00:13:28 to 00:13:35.

Figure 2. One of the policeman raids Smiley's beer shop (Source: Dream Girl 2019, 00:13:31)

Smiley   : No alcohol on a dry day, sir.
Policie   : I've warned you not to open your shop on dry days.
Smiley   : But …
Police   : But you never understand. Now pay the fine.

The next is the power relations demonstrated by cultural discourse practices. Just like family, institution, and religion, culture is also one of the media that perpetuates power. The discussion of culture is also present in Foucault's work. Foucault in "Power/Knowledge" (1980) has stated that truth is neither outside of power nor without power. Unlike a myth whose origins and purposes merit more investigation, truth is neither the privilege of those who have succeeded in emancipating themselves nor the reward of free spirits or the offspring of prolonged solitude. Truth is a product of this world; it can only exist via various sorts of limitations. Moreover, it produces consistent power effects. Foucault (1980) continues every society has its own "general politics" or regime of truth, which consists of the discourse patterns it accepts and regards as true, the procedures and mechanisms used to distinguish between true and false claims, the methods by which each is approved, the methods and procedures given weight in the pursuit of truth, and the status of those tasked with stating what is true.

In the movie, several things must be implemented during a funeral ceremony (a ceremony held before the cremation). For example, the dress code. People attending the ceremony must wear dominant-white clothes that are modest and simple (not much jewelry). The rule to wear dominant-white clothes during the funeral ceremony is also a form of power over the social body. People attending the funeral ceremony, whether men or women, are required to wear those. In the movie, during the funeral ceremony for Mahi's grandfather, the mourners wearing dominant-white clothes. It is shown at minute 00:17:17.

Figure 3. Both male and female mourners wearing predominantly white clothes (Source: Dream Girl 2019, 00:17:17)

FEMALE CHARACTERS AS SUBALTERN

In the *Dream Girl* movie, several factors make women subaltern. One of the factors is the patriarchal system. The family's place in patriarchal social connections, Spivak (1988) asserts, has always been disputed and varied, both historically and in the current global political economy. Replacing the family in this situation will not change the structure. Furthermore, the positivist inclusion of a monolithic collectivity of "women" in the list of oppressed people whose unbroken subjectivity enables them to cry out against an equally monolithic "same system" does not provide a remedy.

According to Nasruloh et al. (2022), patriarchy is the idea that men are always above (in other words, men are superior) and women are always below them. In patriarchy, men are always positioned to dominate many aspects, and one of them is politics, where the leader must be a man, and women are strictly forbidden to be leaders. Patriarchal culture can be found in a household circumstance. For example, the wife's duty at home is only to serve her husband and take care of the household chores. In the *Dream Girl* movie, there is a character named Rajpal. He works as a police officer. He is an irresponsible husband. He often quarrels with his wife. He also frequently came home drunk and neglected to give his wife money for their daily needs. Rajpal shows his dominance as a powerful husband by telling his wife to serve him dinner one night when he comes home drunk. Despite being upset, his wife still prepared the dinner and did not refuse his order. The dialogue is shown from minute 00:27:13 to 00:27:23.

Figure 4. Rajpal's wife tells him that she serve him dinner (Source: Dream Girl 2019, 00:27:22)

Rajpal : Make it hot.
Wife : What?
Rajpal : Dinner, what else? Why do you get romantic all the time?
Wife : Of course, because that's all I am good for anyway. You come home drunk, and I serve you your dinner.

Next is the rule from a tradition that makes women subaltern. Male and female differences in other physical and social aspects, Kumar (2020) asserts, cannot be explained by the fact that they have distinct reproductive systems. Put otherwise, the fact that people are essentially two sexes (male and female), does not adequately account for the differences in how men and women look or behave or how they are viewed and treated by the collective community. As a matter of fact, women often enjoy fewer advantages than men in any society that we are aware of. Historically, men have had greater access to economic resources, authority, and social status than women have, even in pre-modern egalitarian communities where all members appeared to have equal access to money, power, and reputation. Rather than being caused by biological differences between men and women, this differential treatment is the result of specific cultural expectations and experiences that are governed by norms and values.

Karam has a fiance named Mahi. All members of the Thakur family (Mahi's family) are Hindus. As Hindus, Mahi's family cremated their deceased grandfather. Cremation is burning the body of a deceased person to ashes using a massive fire. In the movie, based on tradition, there is a prohibition that women are prohibited from participating in cremations. Especially women from the family of the deceased. Mahi insists on attending her grandfather's cremation. However, her aunt refused. She is prohibited from participating in the cremation. The reason is that women are always behind men. Prohibiting Mahi from participating in the cremation, just because she is a woman, is a form of control. The dialogue is shown from minute 00:18:46 to 00:18:58.

Figure 5. Mahi is not allowed to go to the crematorium just because she is a female (Source: Dream Girl 2019, 00:18:51)

Mahi : This isn't right. Grandpa has always been with me. From school to college, he accompanied me everywhere. Why can't I accompany him on his final journey?
Aunty : This isn't right, dear. Women have always followed men. It's for their own good.

CHARACTERS' ACTIONS AGAINST POWER RELATION

Foucault (1982), in "The subject and power", lays out his idea of power resistance. In order for a power relationship to truly exist, it must have two essential components. First, "the other," or the person over whom power is exercised, must be fully acknowledged and upheld as an actor throughout the entire process. Second, when a power relationship exists, a vast array of possible responses, outcomes, and inventions may arise. Foucault (1982) continues that power is exercised only over free subjects and only to the extent that they are free. It refers to individuals or groups of subjects who are presented with a range of options from which multiple behaviors, responses, and styles of conduct may be realized.

The most crucial, as Foucault (1982) asserts, is the link between confrontation methods and power relations. There cannot be a power connection without the ability to flee or escape, provided it is true that the fundamental tenets of freedom are insubordinate and obstinate at the core of power interactions and are a necessary condition of their existence. Every power interaction suggests a strategy of battle, at least in potentia, wherein the two forces avoid superimposition, lose their unique characteristics, or ultimately become muddled.

As it is known, motorbikes are designed to be ridden by only two people (a driver and one passenger). The rules for riding a motorbike are also the same. The rule is a maximum of two people who can ride. Drivers who are caught violating regulations by the police, namely carrying more than one passenger, will be subject to penalties or fines. People must obey the rules for riding motorbikes if they do not want to be subject to sanctions. The design of a motorbike specifically for a maximum of two people is a form of bio-politic. Focault (Jones, 2016) defines bio-politics as various regulations related to health and safety or various regulations that regulate how physical bodies must be used around the city. For example, planners regulate how urban areas can be used, and transportation experts establish rules for how bodies should move in a space. Other examples are law enforcers such as judges and prosecutors who focus on the law and the sanctions that must be imposed on law violators. In addition, prison officers have to regulate evil bodies who due to their own actions, must be confined in prison.

In the *Dream Girl* movie, Rajpal resists the power of industry (the industry that created the motorcycle design). Other resistance is also shown by disobeying the rules of driving. Rajpal stops Smiley who was riding a motorbike with Karam, and asks him to give him a lift home. However, Smiley refuses because more than two people cannot ride a motorcycle. In the movie, Smiley ends up riding a motorcycle with Karam, Rajpal and Jawahar.

Figure 6. Rajpal insisted on asking for a ride, so that the motorcycle was shared by four people, which means he violated the traffic rules. (Source: Dream Girl 2019, 00:25:00)

Rajpal   : We are drunk. We need a ride.
Smiley   : But three men are not allowed on a bike.
Rajpal   : I see .. Gurpreet …, are you comfortable?
Smiley   : Not every Sardar is a Gurpreet or a Harpreet. My name's Smiley. But in case you are not comfortable …, I'll sit on the handlebar instead.

The next is the resistance to power shown by family members. Even though his father warned Karam that it is not good to impersonate women, and even though Karam already knows how the call center works, he continues to work there. Karam also lied to Jagjeet by saying that he had accepted the job at the Colgate company (which is not the name of the call center). Mauji refused to accept Karam working there at first. It is because the job there is exclusively for women, while Karam is a man. However, Karam keeps insisting by showing off his ability to imitate female voices. On the first day, Karam was able to increase the customer bills by a larger amount. After proving good work, Mauji finally accepts Karam to work there. Karam's action is a form of resistance to power, that is, doing what Jagjeet, as the owner of power, had forbidden him to do. Jagjeet already told him to stop impersonating women, but now, Karam works in the call center to replace one of the female workers and pretends to be a woman. The action is shown in minutes 00:11:58 to 00:12:18.

Figure 7. Karam decided to work in the call center, which means he went against his father's orders to stop imitating women. (Source: Dream Girl 2019, 00:12:16)

Assistant : Bravo, my boy. You raised the customer's bill to 3000 rupees. You are a very talented man.
Karam : But have no pride about it.
Mauji : You sound so convincing as a female. How do you do it?
Karam : It comes naturally. What is this?
Mauji : Advance. You got the job, Pooja baby.

The next is resistance toward religious discourse, as shown by Jagjeet. Jagjeet already knew that interfaith marriage was forbidden. Instead of canceling his plan to marry Pooja (a Muslim), Jagjeet strengthens his intention to marry her without converting to Islam. However, he changes his appearance to look like a Muslim. He dyes his hair from black to red, wears Muslim clothes, changes the color of the house paint into green (the color that characterizes Islam), makes preparations for Eid al-Adha (an Islamic religious holiday), and speaks Urdu (the official language of Pakistan, mainly spoken by the Muslim community). The dialogue is spoken from minute 01:32:56 to 01:33:16.

Figure 1. Jagjeet continues his intention to marry Pooja, then changed his appearance to look like a Muslim and celebrated Eid-ul-Adha, without converting to Islam. (01:33:12)

Karam : But why paint the house again? We just got it painted on Diwali.
Father : But Eid's coming up, son.
Karam : Our Eid?
Father : Yes. As you said, millions of goats are sacrificed on Eid. One more won't make a difference. Look there. See that ... I've even installed a stanchion for the goat.

CONCLUSION

Based on the research questions, there are three research results. First, power relations are manifested through acts of control and domination over the mind and body. Second, the female characters are considered subalterns because patriarchal systems and traditional rules constrain them. Then, resistance to power is portrayed in various actions. Several media outlets, such as religion, culture, workplace, and the state perpetuate the power relation in the Dream Girl movie.

Power relations are exercised over the mind through commands, prohibitions, and also discourses spread in various media. From the religion, it is the religious discourse that says interfaith marriage is illegal, that it makes the character cancel his intention to marry. Power relation over the body exists in the form of a social body. Power relations over the social body exist through culture and state. The power relations are depicted by, first, the control over the mourners. It is to wear clothes that the rules of the cremation ceremony have determined. Second, there is a ban on selling beer on dry days in India, and the police or authorities have the right to conduct raids and fine anyone who violates it.

Some reasons make women subaltern**.** Those reasons come from the patriarchal culture and tradition. Patriarchal culture perpetuates the power of the husband over the wife, and it makes the husband arbitrary. It also makes a wife submissive to her husband and unable to resist. Then, the tradition that does not allow women to go to their family's cremation. The next is power resistance. The resistances are shown by. First, the character rides a motorcycle with more than three people, where the motorcycle is designed for a maximum of two people only. Second, the son who ignores his father's orders. Third, the character ignores religious discourse by continuing his intention to have an interfaith marriage.

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