Sridevi's Stardom as A Cultural Vehicle for Women Empowerment and Social Commentary: A Textual Analysis of English Vinglish (2012) and Mom (2017)

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Abstract

In the Indian film sector, stardom is more than mere performance; it operates as a cultural text that produces impacts and negotiates with social values, ideals, and contradictions. Female stardom, in this way, is particularly potent in generating discourses of gender and empowerment, both disrupting patriarchal norms while enacting socially accepted moral orders. Sridevi's stardom carries specific cultural resonance, as the films she stars in offer a blend of popular entertainment while carrying deeper social significance. This study seeks to understand Sridevi's stardom and the potential for her representation of women's empowerment, as well as social commentary by analysing the films *English Vinglish* (2012) and *Mom* (2017). The study explores the implications related to Sridevi's star persona as a cultural and ideological site for women's empowerment and social critique in contemporary Indian cinema. It applies a purposive sampling method, and utilises textual analysis to investigate performance style, narrative structures, visual framing and symbolic meaning signifying women's power and resilience. The textual analysis of *English Vinglish* finds empowerment framed through self-assertion and linguistic competence within familial and social spaces whereas in Mom empowerment emerges in the more ambiguous domain of maternal justice and moral authority. Taken collectively, these films showcase how Sridevi's stardom functioned as a cultural vehicle, entertaining audiences while provoking critical consideration of women's roles, autonomy, justice, and empowerment within contemporary Indian society.

Keywords: Feminism, Gender, Indian Cinema, Motherhood, Social Justice, Star Theory.

Introduction

Celebrity culture in film is not simply determined by the agency of a single individual. It is a deeper cultural and industrial phenomenon through which social meanings are rendered. The concept of a film star was theorised by Richard Dyer as an ideological figure, representing tensions and values in a social setting; it demands that we think beyond what occupies the star's actions in front of the camera (1). Other researchers have developed Dyer's theory to show how star power is increasingly formed through the logic of industry, cultural politics, and audience negotiations (2). In this framework, the significance of female stardom represents particular complexity and often navigates the tensions of empowerment and exclusion, modernity and tradition or agency and constraint (3, 4). Feminist film theories are also helpful for understanding how mainstream cinema employs agency, gaze, and representation in presenting films on the big screen. One critical feminist film scholar, Laura Mulvey, outlined the idea of a male gaze being offered in traditional cinema, showing that the conventional structure of films creates a storyline facilitating men to gaze at women as objects of physical pleasure and to place women in a subordinate status compared to the male-dominated structure of viewing films (5). Subsequent feminist film researchers have added complexity to the original model by emphasising the agency of women, the existence and creation of an audience in the form of resistance to viewing the gaze and the existence of negotiated meanings in the viewing experience, particularly as it relates to popular cinema and the roles of women in such films (6, 7). Star personas can challenge the dominant representational regime by asserting their narrative centrality and moral authority. The persona of Sridevi facilitates this process by enabling her characters to assume multiple roles of emotional depth, ethical legitimacy, and narrative control. Thus, her character's persona offers opportunities for the construction of feminist

meanings within commercially successful film forms. To situate Sridevi's cultural significance contextually, existing research on female celebrities, global feminist film theory, and Indian stardom will provide the foundation for this discussion. Research on female celebrities suggests that their fame cannot be evaluated using the same criteria as those of male celebrities. It is often defined by gender-specific expectations placed on women and by moral scrutiny, while male celebrity fame tends to focus on visibility versus respectability (1, 8). In the case of Indian society, studies concerning popularity and stardom illustrate how female celebrities are subject to multiple overlapping frameworks, including historical cultural morality, emotional credibility of the narrative, and audience affective engagement, and how their legitimacy is often earned by these factors rather than through a focus on the 'spectacle alone' (3, 9, 10). By situating Sridevi within this body of research, it will be possible to comprehend how she represents a form of female stardom generated through the negotiation of cultural constructs of female fame and how she embodies feminist discourse in Indian mainstream cinema.

Women's empowerment fears have rich histories in Indian cinema. The melodramas and popular forms, for example, have assuaged women's sacrifices, chastity, and domestic virtue; however, studies reveal that their autonomy would often only be available to the heroine when it is mediated through social acceptability (10, 11). In other words, there is nothing wrong with women's empowerment stories appearing in the broader cultural imaginary; however, it must be with a powerful female star who is legitimised through her status to speak on sensitive or disruptive themes (3, 12). It is relevant to consider the star and the mediated star image as an important space to filter empowerment narratives for access within mainstream contexts (1, 2).

For an extended period, Indian society has been organised around patriarchal structures that dictate the code of gender and restrict women's social and economic autonomy (10, 13). These patriarchal structures have also been instantiated in Indian film tradition as women were cyphers for sacrifice, virtue, and duty, rather than as individuals (10, 11). Thus, film representations of women became a cultural extension of the broader

socio-cultural expectations limiting their behaviours and relationships, reconstituting gendered norms while providing some space for resistance and re-negotiation. As feminist film scholars note, the progressive emergence of empowered female protagonists in the so-called mainstream cinema represents an important shift in cinema, as stardom itself then becomes a site in which the discourse of gender, agency and empowerment becomes co-constructed in public imagination (3, 14).

Sridevi plays a distinct role in this analysis. She was among India's biggest box office stars, and among them, she had a career spanning from childhood to beyond 50 years across multiple linguistic industries (15). Films like *Mom*, showcase her stardom and how it helped to highlight the plight of women from many time periods (past) and all across the world (present) as they dealt with their struggles through the medium of film while still being a voice for women's rights, empowerment and their ability to be the centre of their own lives. In *English Vinglish,* Sridevi portrayed an Indian housewife dealing with the challenges of language and culture, while illustrating how women who are housewives often face challenges related to being devalued for their contributions and how many female actors become invisible as they near middle age (15). Given Sridevi's star persona, the film was also able to justify its exploration of an underrepresented demographic, reframing the story from a personal narrative to one of female empowerment (3). In *Mom,* Sridevi portrayed a stepmother who sought revenge for her daughter after the teenager was sexually assaulted; the film worked within themes of revenge, morality, and an ineffectual justice system. Female vengeance narratives can often be difficult in Indian cinema due to their attempts to destabilise patriarchal notions of justice and aesthetic morality. Sridevi's star centred portrayal in the film provided the narrative, and the audience with the power to move away from sensationalist appeal. It allowed for cultural authority into more substantial discussions of female agency and endurance in violent settings.

In summary, the films underscore a dual function of stardom in Indian cinema, as a mode of performance, and a means of cultural mediation (2, 3). Sridevi's late-career revival illustrates how a star can embody narratives of empowerment

while contributing to their ongoing reception. By providing visibility and authority to socially focused themes, her star power demonstrates how Indian cinema negotiates women's empowerment by using iconic representations of female figures in the contemporary moment.

Methodology

This study aims to explore Sridevi's stardom as a cultural conduit to represent women's empowerment and social commentary through an analysis of *English Vinglish* and *Mom*. It uses a qualitative research design to understand the connection between female stardom and women's empowerment in Indian cinema through the study of Sridevi's roles. Qualitative research is especially relevant to exploring the cultural meanings, symbolic representations and social processes embedded in the context. The method enables examination of star images and performance as social meanings that are culturally embedded and connected to wider ideological formations beyond the individual star or performative interaction (1, 2). It is situated within a cultural and textual analysis framework examining the construction, circulation, and consumption of star images amidst a continuous negotiation between the film industry, audiences, and social values.

The specific objectives of this research are to investigate the implications related to Sridevi's star persona as a cultural and ideological site for representing women's empowerment and social critique in contemporary Indian cinema; and to explore what her performances in *English Vinglish* and *Mom* produce as distinctive, yet complementary, paradigms of empowerment as produced through performative style, narrative function, and visual framing.

This research paper uses a qualitative design of textual analysis to analyse the way in which Sridevi's stardom operates as a medium through which it represents women's empowerment and social critique in both *English Vinglish* and *Mom*. Qualitative textual analysis aligns with the field of film studies because it demonstrates an attention to performance styles, narrative function, visual framing, and the symbolic resonance and meanings of aspects of the film text (1, 2, 16). By analysing the films as cultural texts, the researcher is able to document how Sridevi's star persona

mediates discourses related to gender, power, and agency.

The research employs purposive sampling, a qualitative research technique in which cases are selected for their relevance to the study's aims rather than statistical representativeness. *English Vinglish* and *Mom* are selected as focal texts due to their significance in Sridevi's late career and the potential of data analysis through her star-mediated performance. *English Vinglish* assumes significance because it was her first film after a fifteen-year absence from cinema, and it also contributed to the redefinition process of her star image for contemporary audiences. Additionally, *Mom*, her last full-length commercial performance, ultimately explored themes of moral authority and resilience (3).

These two films are selected based on three core rationales. First, they are positioned as significant moments in Sreedevi's star career and allow the study to interrogate the evolution of her stardom in response to contemporary cultural and industrial contexts. Second, both films place her at the narrative centre and ensure that the films' empowerment, dignity, and justice concerns are directly mediated through her presence. Third, the selected films engage with socially significant issues of concern, questioning linguistic hierarchies and domestic patriarchy in *English Vinglish* and suggesting sexual violence and institutional failure in *Mom*, which make these works uniquely suited for analysis through star-mediated empowerment narratives.

The textual analysis in this research follows four interconnected parameters. Performance style investigates the acting choices of Sridevi, including gestures, silence, expressions, and the delivery of dialogue, to demonstrate how her embodied presence embodies vulnerability, resilience, and authority (1, 16). Narrative function examines her positioning as the moral and emotional centre of the films, and the extent to which each film's narrative develops around her character's actions and changes (3). Visual framing examines cinematic approaches to mise-en-scene, close-ups, camera angles and shot composition that highlight Sridevi's star presence and indicate shifts in power and agency (2).

By focusing on the analysis of symbolic resonance, this study investigates how each of the films utilises and reconceptualises Sridevi's already-

existing star identity and recognises her cultural significance as a credible source of woman-centred narratives and contemporary feminist narratives (12). These parameters allow for a full description and in-depth exploration of the way Sridevi and her stardom contribute to representations of women's empowerment in Indian cinema, and they also ultimately locate the texts themselves as cultural artefacts to articulate the relationship between staging a star's performance, narrative development, visual narratives, and their ideological meanings.

Results

In *English Vinglish* and *Mom*, Sridevi's compelling performances serve as both contrasting and complementary frameworks for women's empowerment in contemporary Indian cinema. Both films engage with the star image of Sridevi, which has been built, developed, and constituted over the course of her career through the frameworks of glamour, charisma, and versatility. Yet both also set these frameworks within narratives that foreground female subjectivity, dignity, and agency (1, 2). Their close textual scrutiny is as much an exploration of the two characters as it is an analysis of how stardom as a discursive formation becomes a cultural text that can articulate social discourse around womanhood and women's empowerment (3, 12).

In *English Vinglish*, Sridevi plays *Shashi* with restraint. *Shashi's* language-impeded speech, fidgety physicality and subtle facial expressions all express vulnerability with the simplest amounts of language. Pauses, silences and small movements create strong markers of exclusion and embarrassment. The performative mode is downplayed, taking Sridevi out of the mode of theatricality, which she demonstrated so well in earlier performances, into a mode of naturalism (17).

Here, we see empowerment as a slow, intimate action: the character is empowered through a quiet re-possessing of dignity instead of some external aspect of self. The final wedding speech, offered as an act of narrative closure and, symbolically, emancipation, is performed alongside the transition of marginalisation to recognition

In contrast, *Mom* places Sridevi in a more fully adversarial performative mode. *Devki* is terrified and maternal, a paradox articulated through explicit emotional variability in an exaggerated, managed ferocity, with a tightening jaw. While *English Vinglish* dramatises pauses, *Mom* operates with a simmering intensity, as though every pause possesses the capacity for explosive rage. Performance here does not hinge on the hesitation to act, but on a precision of managed rage. In this example, empowerment is not situated within a gradual self-realisation but rather as the performance of moral action, and it empowers motherhood as a site of power.

These two performance styles reveal different facets of Sridevi's craft and star persona. In *English Vinglish*, vulnerability is a political statement in itself: her naturalistic restraint resists the conventions of cinema that require an excess of demonstration of empowerment, instead showing empowerment as an inward journey towards self-belief (14). In *Mom*, vulnerability turns into fury, and empowerment stands for righteous vengeance against systemic injustice. The films reveal that Sridevi's stardom is negotiating two registers of female subjectivity, one based on self-worth reclaimed within families and social projects, and the other based on justice claimed against patriarchal structures.

The narrative functions of the two films complicate this distinction. *English Vinglish* entirely centres on *Shashi's* conscious transition from being mocked to recognising herself, with her transformation indexing the film's emotional arch. In doing so, the film critiques the abjection of a domestic woman in urban, English-dominated spaces, and re-centres such a figure as the rightful object of narrative attention (3).

In contrast, in *Mom*, Sridevi operates as the moral fulcrum of a revenge story. Owing to the failures of institutional justice, *Devki* becomes the only effective causal agent: her agency propels the narrative while the male figures (husband, police officer, lawyer) remain in a subordinate position. Hence, while *English Vinglish* offers empowerment within systems of recognition, *Mom* situates empowerment as resistance to a collapsing system. Cinematographic framing amplifies these differentiation registers. In *English Vinglish*, camera techniques, specifically close-ups and medium shots, highlight *Shashi's* isolation, often framing her alone in crowded spaces or partially concealed behind kitchen doors. These two visual tropes dramatise her social or familial

marginalisation. By the climax, however, *Shashi* finds herself at the centre of the frame and with an effective, confident speech, she finds herself in the visual/narrative spotlight (2).

On the other hand, *Mom* effectively constructs chiaroscuro lighting, tight close-ups, and low-angle shots that produce psychological weight and dominance for *Devki*. The camera's presence and related shots largely pivot on her eyes as a visual means to transmit grit and rage, ultimately producing an overwhelming presence that fully occupies the position of authority in the cinematic space.

Both films share the meta-text of Sridevi's stardom symbolically. In *English Vinglish*, her long-awaited performance after a fifteen-year absence parallels *Shashi's* longing for acknowledgement, creating a simultaneous narrative of re-emergence in the character, as well as the actress. Therefore, the film itself serves as a socio-cultural commentary on the ability of female stars to signify generational change outside of youth and glamour and to counter the youth fixation of Bollywood. *Mom* utilises a different but no less effective method of spectatorship that mobilises Sridevi's star image to elicit support for vigilante justice. As a recognisable and well-known celebrity, the film legitimises her actions through death, and maternal vengeance, to highlight an ethically radical site of social power. The power rests on the implications of rethinking mothering as a location of power in the face of and against social institutionalisation and social constraint (12).

The researchers noted previously that Sridevi's star signification, via narrative roles, visual framings and symbolic registers, in these performances constitutes a cultural space for the embodiment of empowerment; horizontally embodied in the case of an uncomplicated and slow restoration of dignity in *English Vinglish*, while momentarily pivoting to include notions of social power in terms of vertical embodiment that is predicated on speed and rage in the case of *Mom*. The comparability of frames is not limited to the apparent ability of Sridevi to act, but to the breadth of the star persona she comprises as she varies in time, from implicitly asserting dignity to overt revenge (3).

Discussion

Sridevi's last performances become more meaningful when viewed in the context of her early acting career, during which her star identity was established. Sridevi began her acting career at a very young age and continued to perform well into her adult life; movies such as *Moondram Pirai, Sadma, Mr India,* and *Chandni* illustrate the depth of her performance abilities, where vulnerability, emotional expressiveness, glamour, and comedic timing were all present in a mainstream film context (17). Sridevi's ability to play various types of roles allowed her to shape an authentic persona as a film star that broke through established ideas about what constitutes feminine beauty, thereby contributing to her commercial success due to the emotional and genuine nature of her films (6). Star Images gain meaning over time based on the recurrence of similar performances and the viewer's memory (1, 18). As a result, the audience's familiarity and emotional engagement with Sridevi during her early career helped shape their views of her later roles in *English Vinglish* and *Mom*, as these characters were closely associated with Sridevi's earlier work and therefore evoked a strong collective memory of her stardom (18).

Analysing the texts of *English Vinglish* and *Mom* demonstrates that Sridevi's stardom operates not solely as a performance tool, but also provides a cultural text of shifting social meanings of women's empowerment in Indian cinema (1, 8, 19). Far from being character studies, Sridevi's performances serve to intervene in the cinematic and social imaginations of womanhood (20). Sridevi's representation of two contradictory yet complementary paradigms of empowerment, self-worth and justice shift, the space of representation where female stardom is thought to occupy within the Hindi film industry (3).

In the case of *English Vinglish*, ultimately, empowerment occurs through some internal change, involving an individual's worthiness as the measure for change. Shashi critiques language and class social hierarchies, proposing that empowerment can occur without changing the structure, given self-assertiveness and self-recognition. In addition, Sridevi's restrained performance aligns with feminist discourses, emphasising agency in women's everyday lives, representing an explicit shift in cinema from spectacle to subtlety (7).

In contrast, *Mom* operates within a distinct ideological framework. Devki's version of vigilante justice speaks to a shared disappointment with institutional failures, especially with respect to gendered violence. Her empowerment stems from not participating in a system that denies justice, thereby realising a counter-discourse to state sovereignty. Sridevi's approach to acting, which intertwined fervour, disguised fury, and an intense oozing presence, re-theorises motherhood from a space of care to a space of radical action (7).

In many ways, the depiction of maternal justice in *Mom* reinforces existing representations of motherhood within Bollywood cinema, yet it also subverts traditional expectations regarding motherhood in these films. In traditional cinematic representations of motherhood, the mother figure has been portrayed through an understanding of sacrifice, moral fortitude and emotional constraint (9, 13). These portrayals create a persona for the mother as someone who passively accepts what she's been given and, unsurprisingly, suffers tremendously when she takes on the position of the parent for her child, and does not take an active role in achieving her own justice while raising the child. *Devki's* character has adopted the legitimacy of morality as a motivation to serve as a vigilante, embodying moral authority and a cultural construct of a good mother (21). By converting the pain of her loss (grief) into productive action (through vigilance), *Mom* becomes more than a traditional representation of maternal stereotypes (passivity) and provides an opportunity for the mother to have agency. This new understanding of motherhood challenges the existing patriarchal hierarchy in which mothers are simply seen as 'enduring abuse' and the emotional labour associated with raising children (20, 21).

Both films' characters represent a new outlook on Sridevi's image, resulting from a reconceptualisation of the fears and concerns prevalent in the current day and age. The image of Sridevi portrayed in *English Vinglish* gives voice to women's empowerment and their ability to make their own choices regarding their environments, both at home (the personal) and in their professional lives (the public). *Mom* reflects the growing influence of culture to act (or speak) on behalf of others, who have failed to protect themselves from sexual violence. Through the use of film, Sridevi occupies a dual role, giving visibility to the issues of empowerment within both the personal/private realms and the public realm, highlighting the power of stardom to create a bridge between what is depicted or experienced cinematically and the cultural reality (7).

Additionally, Sridevi cannot easily be categorised into only one form of stardom or definition (22). She functions in both the realm of the ordinary woman affected by systematic language exclusion and the superior mother engaged in the redistribution of justice (6). Her range of identification and representation disrupts the traditional understanding that female stars must conform to one of two roles: either domestic or performative (19). As an artist, Sridevi's work encompasses a wide range of ideologies and perspectives, to illustrate Sridevi's embodiment of female stardom as an active, engaged form of cultural production that connects the concepts of individual dignity and collective resistance, as well as the ideas of personal transformation and public justice.

By placing Sridevi in a larger cultural context, we can see evolutions and continuities in how women's roles have been displayed on-screen in India and the negotiations for women's agency within that media. For example, Shabana Azmi's stardom developed primarily through parallel cinema, built around political realism and an understanding of women's roles and rights. Consequently, her stardom embodies female agency by portraying female experiences and highlighting social critiques and resistance to societal ideological constructs (11). Conversely, Madhuri Dixit represents mainstream popular star status and sells herself based on spectacle, women's feminine expressions of themselves (because she portrays herself as a woman of high social class) and performative grace; much of her audience enjoys seeing her in a romantic way and frequently experiences emotion while paying to see her in commercial films (12). The type of star persona associated with Vidya Balan is most often characterised by the role of a flawed but assertive and non-conventional female protagonist, and therefore is indicative of post-liberalisation feminist perspectives (3). Because Sridevi combines commerciality, versatility in performance, and emotional depth into her persona, she provides a unique bridge between the three types of stars listed above, thereby

exemplifying her ability to provide feminist meaning to and validate women's experiences in popular culture, while maintaining a broad appeal across time and industries.

Also, audience reception has a significant impact on Sridevi's celebrity persona as a cultural phenomenon and is crucial to sustaining it (18). While stardom can be produced through performance and the industrial mediation of the film industry, its shape will continue to be negotiated through the audience's affect, identification with the star, and the collective memory of their experiences (8). The formation of emotional authenticity and moral credibility associated with stars in an Indian context is a result of the promotional structure created by fan cultures and intergenerational viewing habits (8, 23). By examining the public's reaction to Sridevi's performance, the study finds that her image and long-term viewer loyalty evoke a sense of emotional trustworthiness and legitimacy (22). This ongoing reception of her body of work enabled performances to be viewed in various contexts and as sources of cultural authority. As such, both movies, *English Vinglish* and *Mom*, had an audience with a substantial preexisting emotional investment in Sridevi's star image; therefore, the emotional power of each character's struggle was heightened, validating the films' exploration of themes such as dignity, justice, and female empowerment (24). Therefore, audience reception of Sridevi's celebrity persona is essential in understanding how this celebrity operates culturally, giving a shared social meaning to cinematic performance (25).

Conclusion

This study examines how Sridevi's career has been used as a means of promoting women's empowerment and providing a social lens through which to express their views, particularly through two of her movies: *English Vinglish* and *Mom.* It has been found that Sridevi's celebrity status extends beyond her theatrical abilities. Still, it serves as a rather symbolic and sometimes painful means by which women can navigate complex power dynamics and gendered power. Through each film's portrayal of Sridevi's character, a challenge is made to the regulatory frameworks used to describe women's roles in society. *English Vinglish* offers a woman the opportunity to explore her own

self-respect and domestic dignity. At the same time, *Mom* depicts a woman who challenges the moral agency and justice associated with her role. Therefore, both films also highlight Sridevi's ability to act as a mediator and catalyst for women's empowerment through the sociocultural relationships she creates with larger social movements.

The significance of the findings regarding Sridevi's final appearances in film is not limited to the realisation of the role as a reflection of Sridevi's stardom, but as an intervention in the social imagining of women's agency within a patriarchal structure in India. In terms of *English Vinglish*, empowerment is framed as emergence through self-awareness in a role played in ordinary life, meanwhile, in *Mom*, it shifts to radical action against ideological injustice that is justified by a patriarchal stance. The connection that Sridevi's stardom provided shows that she could link two different forms of women empowerment that are not the same, yet aligned significantly, one from a mode of reflective transformation and, the other, a disposition of resistance. Moreover, the continued appeal of Sridevi across multiple generations reinforces that stardom, specifically female stardom, emerges as a shifting cultural practice rather than a fixed status or identity. Sridevi's physicality, emotionality, and space in the narratives put forth frequent feminist discourse in Indian cinema without carrying the label of alienating popular audiences. Based on this, Sridevi's stardom demonstrates the ability of female individuals in Indian cinema to claim and elevate the topic of social change by creating a space where ideological change and entertainment can co-mingle and coexist. This indicates that representation on screen remains one of the most potent means of reshaping women's subjectivity and identity within the cultural imagination of contemporary India.

By situating the discussion of Sridevi's stardom and these findings within a broader context of discourse on female fame and feminist film theory, the cultural significance of Sridevi's stardom is more apparent. Research on stardom and audience reception demonstrates that the construction and maintenance of a star persona rely heavily on long-term emotional connections to their work, collective cultural memory, and a continuous audience of fans and viewers from different

generations. Thus, the performances that Sridevi gave throughout her life have also acquired ideological authority that extends well beyond the specific films in which she starred. This continuing popularity has allowed Sridevi's final performances to be read and interpreted by audiences not only as cinematic performances but also as cultural interventions that audiences perceive as ethically, morally, and emotionally justifiable acts.

Sridevi's body of work, as a whole, indicates that female stars can create and maintain feminist agency within popular cinema while still maintaining broad mass appeal. Thus, Sridevi exemplifies how women's screen presence, through the combination of performance, audience reception, and sociocultural negotiation, can be viewed as a dynamic cultural practice that continually reinterprets the possibilities of representation, agency, and empowerment within Indian cinema.

Abbreviations

No abbreviations were used in this study.

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Author Contributions

Sangeetha PS: conceptualisation, review of the literature, wrote the manuscript, Jais Merlin P Augustine: supervised the research study, worked on theoretical framework, reviewed the manuscript critically. Both authors reviewed and approved the final version for publication.

Conflict of Interest

There is no conflict of interest related to this study.

Declaration of Artificial Intelligence (AI) Assistance

The authors declare that no generative AI or AI-assisted technologies were used for the writing of this manuscript.

Ethics Approval

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