

Fractured Trauma and Agency in Phukan's 'The Collector's Wife'

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Abstract

This paper argues that the site of female trauma in Mitra Phukan's 'The Collector's Wife' is not solely the external socio-political conflict but also the coercive domestic spaces and patriarchal institutions that systematically destabilise the sense of self of the protagonist Rukmini. The text is set against the terrifying horizon of political insurgency in the region. This study shows how the internalized trauma, severe reproductive distress, intense marital alienation and widespread surveillance of the community coalesce to fragment Rukmini's identity. It is these tyrannical structures that transform institutional neglect and informal social control into widespread, deep internal guilt, and emotional isolation. The private and domestic space becomes a principal location for psychological warfare. It is argued that this deep psychological dislocation is precisely the spark for Rukmini's eventual negotiation of agency. Instead of falling prey to the total annihilation of identity under the weight of constricting traditional norms, Rukmini elegantly activates her inner conflicts to forge a reimagined, resilient identity. She reclaims personal agency through meaningful professional engagement as an academician, her symbolic attachments to non-human nature; and conscious psychological distance from the obligatory tasks of marriage and pronatalism. The paper, in probing this dialogue between systemic oppression and self-realisation in depth, demonstrates how female agency within inherently coercive social frameworks is negotiated not through grand, confrontational rebellion, but through the subtle, persistent and strategic reclamation of personal authority of her life.

Keywords: Agency, Domestic Alienation, Ecofeminism, Patriarchal Institutions, Pronatalist Surveillance, Reproductive Distress.

Introduction

The female psyche is always in dialog between its internal emotional capacity and the systemic social pressure. Women are systematically deprived of psychological coherence and forced to live with deep emotional disintegration, performative conformity and existential dread (1). Social institutions are neither non-performative or neutral players in the construction of gendered expectations. These self-claimed cultural organisations form standards of suitable behaviour for females and restrict the freedom of an individual (2, 3). This normative pressure is embedded in the political and cultural infrastructures that are constantly producing and regulating gender identity. Patriarchal laws can push women to the emotional margins of their families and communities, where they experience profound psychological dislocation (4). So, female selfhood is relational and constructed in relation to male authority figures and rigid norms (5). This negotiation of individuality and agency in the

midst of social hostility and institutional erasure produces psychological distress, emotional fragmentation, and performative compliance (1, 4). In the normative societies, women are engrossed in socio-cultural demands that value marital duty and community reputation over individual's mental wellbeing. In this way, their aspirations, emotional needs, and intellectual identity are subordinated to the marital roles and social obligations. While periodic civil strife and regional turbulence interrupt the normal flow of life, the private sphere is the most persistent site of disturbance. The amalgamation of psychological manipulation, emotional neglect, reproductive control and patriarchal oversight in the family damages women's mental health and private life becomes an exercise in submission. Marriage is based on an imposed hierarchy of subordination, arising from unequal power relations. Our position in the environment is constituted by conscious and subconscious perceptions of our personal and

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physical identity (6). But these internal processes are often obscured with suppression by male partners and social norms of traditional spousal roles (7). Rukmini's acute emotional alienation in the novel is caused by her husband's indifference and preoccupation with administrative work (8). Public expectation bears down on her, and Siddharth's masculine detachment saves him from the prying eyes of society (9). His dismissive reaction to her distress reveals the gendered nature of emotional labour in marriage, and the power of hegemonic masculinity through selective detachment and institutional advantage (7, 9). Power is organized in a network where people are both the subjects and the objects of domination (10). In the domestic sphere it appears as a psychological manipulation that destroys the self-esteem and the inner balance of Rukmini (4, 10). Patriarchal marriage also reduces women to secondary status markers that signal the husband's success. Rukmini's public role as the wife of the District Collector (DC) largely serves to affirm her husband's institutional authority. Her identity as an independent thinker and college lecturer is submerged beneath the social construct of "The DC's Wife". This institutional erasure, compounded by Siddharth's emotional unavailability and preoccupation with work, leaves her psychologically neglected. The home becomes a site of unspoken tyranny rather than intimacy. Her solitude stems from social convention, her husband's estrangement and public scrutiny.

Criticism on postcolonial fiction has extensively examined the political background, regional insurgency and sociopolitical turbulence of contemporary regional narratives (11, 12). Studies of Phukan's work have similarly favored macro-level readings centered on state-sponsored violence, ethnic conflict and administrative crisis (12, 13). While these studies provide valuable socio-historical context, they tend to treat the domestic sphere as a secondary backdrop. As a result, the subtle mechanics of gendered emotional trauma remain under-examined (14). Thus, there is a huge research gap in the psycho-social and ecofeminist study of female interiority, involuntary childlessness and domestic alienation in the text. However, the existing literature lacks an integrated theoretical inquiry that demonstrates how coercive patriarchal institutions and

pronatalist surveillance are key mechanisms for female psychological destabilization in private spaces.

This paper attempts to address this crucial gap by looking at the complex contours of female trauma, reproductive distress and agency in the text under consideration. In particular, the study aims to demonstrate how internalized guilt, marital abandonment and social policing fragment female selfhood, and to evaluate how professional autonomy and symbolic links to nature promote psychological restoration and re-articulation of identity. The originality of this study lies in its departure from the postcolonial and political readings that have dominated criticism of literature from Northeast India. It offers a new synthesis that shifts critical attention from the external political conflict to the internal psychological terrain of its characters. Thus, this research advances critical scholarship in three ways. It integrates psychosocial trauma theory and ecofeminist critique to show that non-human nature and professional agency are active sites of psychological self-restoration. Reproductive control, pronatalist surveillance, and marital neglect are reframed as systemic, state-aligned institutional patriarchal violence rather than private complaints. Finally, the study demonstrates that in coercive social environments self-actualization can be attained through subtle, internal actions of emotional detachment and identity re-articulation, rather than overt political rebellion, thus contributing to postcolonial feminist studies of female agency (15).

Methodology

The present study uses a qualitative textual-literary analytical methodology to analyze the psychological dynamics depicted in Mitra Phukan's novel 'The Collector's Wife'. The analytical approach adopts a combination of psychoanalytic trauma theory, feminist social critiques, and ecofeminist perspectives to analyze the interior consciousness of the protagonist. The social structures and the power relations of marriage are at the core of the investigation while peripheral political events are on the margins of the analytical process.

The textual analysis presents a systematic close reading of key thematic passages, character interactions, interior monologues, domestic

encounters and symbolic motifs in 'The Collector's Wife'. The textual choice is based on a careful literary evaluation of narrative moments that record Rukmini's private grief, reproductive anxiety, social exchanges at public gatherings, professional interaction, and engagement with the natural landscape. These examples are deconstructed in structural thematic nodes in the analytical framework to evaluate the mirroring of domestic power dynamics, communal surveillance, and physical environments in internal psychological states.

The investigation is based on theoretical paradigms intersecting each other to decipher female interiority under multi-layered social oppression.

Results and Discussion

The power relations in the household and estrangement in the marriage are the major causes of the internal emotional turmoil and deep psychological scars leading to the instability of the mental state of women (4). The social instability at large causes long-term emotional damage to women already oppressed in home relationships (1). To truly understand violence against women in contemporary regional literature (14), one must engage with its historical roots in male authority, structural dominance, and toxic male performativity. Rukmini is strangely emotionally detached from her family, and there is no emotional concern (13). The oppressive weight of social convention distorts her emotional balance, making her hyper-attentive all the time. Systematic social oppression of women leads to widespread fear, intense anxiety, emotional isolation, and post-traumatic stress in the domestic sphere (1, 16). The victim's psychological reality is permanently altered by the scars, agony, and humiliation caused by pervasive institutional restraints (17).

The external social conflict, the strikes and the regional instability form the background noise to 'The Collector's Wife'. Rukmini's mental anguish is located in the very place she lives and socialises her home and community. As the wife of a state official, she is under constant public scrutiny and expected to be the picture of domestic bliss. Rukmini's husband is emotionally detached, especially from his wife. He is engaged in his official profession. Her collector's house becomes a very oppressive place. There is always this risk of

social judgment and emotional validation. This lack of background attention is chronic and leads to hypervigilance, one of the cardinal symptoms of Post-Traumatic Stress Disorder (PTSD). She never truly calms down or relaxes her mind. The silence of home seeps into the lonely mind; she tends to fight loneliness and her spouse's indifference. Most of all, Rukmini breaks down due to the neglect she experiences at home and the increasing tension in her marriage with Siddhartha. His emotional neglect, administrative obsession, and latent infidelity testify to his indifference towards the conjugal bond, which is reduced to a cold transactional performativity. The sheer absence of faith and the emotional detachment are dispiriting to Rukmini; it is a constant reminder that she is an ornamental accessory and not a partner. This persistent emotional coldness and treachery creates a climate of fractured loneliness in the home, leaves an indelible scar on her inner consciousness, and subjects her to continuous emotional fatigue, hyper-vigilance, and psychological paralysis (16).

This emotional vacuum in Rukmini's marriage finally leads to her fulfilling relationship with Manoj, who offers her real empathy, companionship, and emotional warmth, which Siddhartha never does. Manoj offers Rukmini a way out of the walls of her stifling domestic world, a way to real connection, mutual validation, and a temporary escape. The bond is her silent protest against the neglect of marriage and her quest for emotional nutrition outside the empty patriarchal structure. Siddhartha's affair is not an isolated incident of infidelity but rather indicative of the pattern of emotional unavailability that has long characterized his behaviour in the marriage (9). The affair contrasts sharply with Siddhartha's public image as an efficient and well-respected official, and emphasizes his inability to sustain intimacy and trust in his private life. The affair compounds Rukmini's disillusionment and her sense of being doubly betrayed by neglect and infidelity (7). In this context one has to understand the relationship between Rukmini and Manoj. It is not only a sin but also a method of seeking attention, respect, and companionship denied her in her marriage (5). Manoj's offering represents an alternative form of intimacy that is fragile and precarious, based on secrecy and circumstance rather than any stable social sanction; it reflects a

register of reciprocity and emotional presence that is hindered by Siddhartha's institutional preoccupations (18).

Rukmini faces an existential crisis of a sort not seen before when Manoj and Siddhartha are both suddenly removed from her life, forming the emotional crux of the text. Manoj's death is the terrible denial of real emotional intimacy, intellectual equality, and common respect. The sudden death of Siddhartha destroys her domestic arrangement and social standing. Grief is not an emotion here. It is a tragedy of collision of social obligation with grief. With the death of both men, Rukmini is defrauded of her former identity as a wife and her social status. This incident also highlights the fragility of a woman in a rigid social system that values her primarily in terms of her interaction with men.

In normal social situations, involuntary childlessness is one of the most important causes of enormous mental pain in married women and has a huge psychological cost (19). In pronatalist civilizations, a woman's ability to give birth was valued, and achievement as a mother was celebrated (20). If conception does not occur, an infertile woman undergoes an existential alienation, as if she has betrayed her family and broken some sort of social covenant (21). Concern about reproduction is a key source of mental and emotional distress arising from strong societal restrictions and public scrutiny (22). Rukmini internalizes this collective judgment and reacts with a lot of emotional self-blame to the reproaches of the public and those who have an interest in watching others' suffering (21, 23). Her marriage is accompanied by the unspoken expectation of motherhood, which she does not fulfil (20). This psychological process is an instance of guilt experienced in the absence of personal fault. People suffer a lot of sadness and moral humiliation even if they are not personally to blame (23).

The pronatalist paradigm seldom treats the married woman's body as a private space. It imagines and treats her body as a channel of family continuity and communal affirmation. Childless Rukmini has been in the social and cultural limelight for years. Her body is a societal failure, an object of public pity. She is invariably subjected to probing questions, unwanted advice on medical issues, and sympathetic comments on her inability

to bear children at family functions, at official functions in the District Collector's residence, and in casual conversations with the elders of the community. Rukmini is tormented by a deep sense of internalized guilt, always on display to the public eye, powerless and lesser within her own body. Her biological condition, her childlessness, is reinscribed as a terrible moral failing, a pervasive insufficiency that infects her whole sense of self (24).

The victim's psychological suffering is compounded by the fact that patriarchal attitudes are typically endorsed by other women in the society. This social judgment, patrolled by women, generates a difficult emotional atmosphere and makes childless women mentally alienated and retreat defensively. In public gatherings, Rukmini's childlessness is always a disguised taunt, which adds to her feelings of inadequacy, public humiliation, and social isolation (21). Society mostly considers female sexuality and biological existence as a resource for reproduction, whereas individual emotional needs, intellectual ambitions, or personal wants are ignored (20). Therefore, childless women are effectively denied full personhood and become objects of public compassion or public derision in their cultures (18). Reproductive failure is commonly attributed to women in a pronatalist culture structured by gendered expectation and, in Rukmini's case, by locally circulating superstition (4, 25). The repeated denial from the public forces Rukmini to put on a facade of good cheer to hide her profound emotional fatigue and inner despair (7).

Elderly women's patriarchal judgments are the dynamics of their assimilation of the repressive ideas inside the social hierarchy. Older female relatives and acquaintances do not evoke solidarity or empathy but rather monitoring and social harassment. Their patronizing sympathies and public pronouncements just confirm the social dogma that a woman without children is, by definition, incomplete and disordered. Rukmini creates psychological defenses, a kind of armor, against the continual emotional hammering. Her face is a mask of composure to the world, but within she is suffering from a dreadful emotional degradation. The continuous performative delight is required at enormous cognitive and emotional costs. The psychological fatigue is therefore acute, the emotional disengagement is evident, and the

alienation from her surrounding social community is profound.

Furthermore, the guilt that Rukmini internalizes demonstrates the complete absence of reproductive agency in the traditional marriage structure. What adds to her distress is the complete absence of open communication between herself and her husband regarding their joint predicament. Siddhartha's non-interfering attitude on the issue leaves Rukmini with the entire blame for childlessness. While Siddhartha's identity is constantly reasserted through his public power and bureaucratic success, Rukmini has no such socio-institutional protection in the domestic sphere. The social imperative of reproduction becomes an all-consuming measure of her worth as a wife, and she is torn in her inner consciousness between doubt, longing, and a feeling of never being enough.

Women's psychological imprisonment can only be addressed through an active subversion of ascribed social roles and the creation of an independent personal identity, outside the domestic framework (5). While patriarchy restricts the female identity to the domestic and marital life, professional engagement is a key means of self-actualisation and psychological freedom (26). As a college lecturer, Rukmini discovers an essential haven where she can escape the constricting, ornamental identity of "The DC's Wife" (26). Her professional life provides her with a shaky but self-made sense of purpose and intellectual validity apart from her husband's high social standing and public position (27).

The character of Nandini Deuri, wife of the deceased Superintendent of Police of the town, for instance, is an example of psychological metamorphosis, as she sets up a thriving commercial business built out of her baking abilities following the sudden loss of her husband (8). Business ownership slowly erodes the identity of a devastated, powerless widow, and pride in commercial activity arises (28). This transition indicates women's capacity to move from passive recipients of demands from society to resilient builders of their own financial and emotional lives (29).

The college classroom becomes a site of psychological resistance, intellectual agency, and self-preservation for Rukmini. Outside the university gates, she is known almost entirely as

the possession of her husband, a humble, ornamental auxiliary to a strong man in authority. But at the university she is recognized as an intellectual equal, a scholar of literature, and an independent professional. Teaching is an opportunity for her to get rid of the imposed identity and to escape from the stifling artificial environment of the mansion of the District Collector. It's not just a career choice for her; it's a psychological need for her sanity; it's one more place where her intelligence, autonomy, and individual voice are fully recognized and respected. But even inside the campus she finds the patriarchal gaze of her colleagues invading her private life.

Trauma, domestic neglect, and sudden personal loss can also trigger a deep psychological change, forcing women to reconstruct their identity after a severe emotional disruption. Social adversity pushes female subjects from passive victims of patriarchal trauma to resilient agents of personal change (29). Women in the conditions of severe life crisis often realize a dramatic change of roles, actively and independently entering the public space as subjects of life (28). After the sudden assassination of her husband, Nandini Deuri opens an independent bakery to sustain her surviving family and to rebuild her life (8). Pride in business ownership is articulated as a slow erasure of the public identity as a pitied widow (8). The self-redefinition is successful, a sign of the ability of female subjects to overcome a deep psychological shock through economic independence and self-determination (28). Regaining control over their lives, women liberate themselves from the sympathy of society and build empowering self-images based on independence, financial stability and emotional resilience (26).

The strength of women in a culture dominated by men is discreetly revealed by the difference between Rukmini and Nandini Deuri. Nandini is an example of how economic action can directly challenge the constructs of societal victimhood; she launched a business after her husband was murdered. In old normative communities, widows were supposed to pursue an ascetic and socially disengaged existence of passive sadness and absolute dependence on their extended family networks. Nandini rejects this trend of subservience explicitly. By mastering the skills of business and running a lucrative firm, she rebuilds

her social identity from a helpless victim to an empowered, self-sufficient entrepreneur. Not very different from Rukmini's character, Nandini's journey of character asserts that economic freedom and professional engagement are the needed conditions for mental well-being, emotional healing, and eventually the overthrow of patriarchal tyranny.

Moreover, professional freedom gives both women the chance to build significant social networks, separate from male control. As a teacher, Rukmini communicates with students and colleagues in academia on the grounds of common intellectual endeavors, not marital status. This professional group gives her a sense of belonging, separate from the political and social games of the District Collector's house. Likewise, Nandini's commercial efforts put her at the heart of corporate activity and allow her to have direct, unmediated interaction with suppliers, customers, and workers. The public realm of labour offers both characters a transforming sanctuary, a space where female identity is actively constructed via personal competence and economic activity rather than passively inherited through marital alignment.

A sympathetic alignment with the natural environment, away from the panoptic gaze of patriarchal society, greatly facilitates the psychological repair of the traumatized female self (3, 30). Ecofeminist theory contends that women and nature are both systematically exploited by the patriarchal system under the same logic of dominance and instrumental value (31-33). Feminist critiques and ecological concerns share a common target in patriarchal structures of domination (34). In the midst of marital isolation, spousal neglect, and emotional betrayal, the forest offers the pristine tranquility and non-judgmental expanse of solace to Rukmini (30). The rich sensory experience of the woods distracts her from the domestic misery, changes her psychological perspective, and provides spiritual comfort (35, 36). The systemic degradation of nature in modern utilitarian society is bound up, in ecofeminist thought, with the suppression of the feminine principle (31). Rukmini immerses herself in the natural world, experiencing a deep psychological catharsis that mends her fractured sense of self (36).

The natural world—great currents of the river, green, thick foliage, and the rhythmic, unhurried

life of the forest—acts as a living, healing force in the text. Human society is built on rigid social hierarchies, domestic hypocrisy, surveillance of reproduction, and patriarchal dominance. Nature is subject to the inherent laws of organic growth, harmony, and non-judgmental acceptance. Rukmini escapes into nature, away from the panoptic surveillance of society and spousal expectations. The forest cares nothing about motherly credentials, domestic docility, social propriety, or decorative excellence. Nature provides Rukmini with a somatic and emotional grounding that repairs her fractured interiority, a refuge of the sacred in which raw grief, existential confusion, and inner turmoil may be felt without the fear of social sanction or moral judgment.

Interaction with the natural environment has a restorative effect on the human psyche, significantly reducing acute emotional stress and mental fatigue (35). Natural environments have the potential of reducing physiological stress markers, leading to higher mental balance, emotional clarity, and psychological recovery (30). The harmonious eternal rhythm of the natural world provides a new broad perspective for Rukmini to think about her chaotic personal life (8). The narrative shows how the birdsong changed Rukmini's perspective, making her personal muddle and sordidness shrink into complete insignificance (8). This psycho-ecological link enables Rukmini to reduce internal tension and achieve a transient relief from social and marital pressures that are omnipresent (36). Through the experience of ecological beauty, women can restore their inner harmony, thus regaining the emotional strength to face systemic oppression and domestic alienation (37). The last discovery of Rukmini's pregnancy symbolizes psychological renewal, self-actualisation, and emotional hope after the long domestic turmoil (8).

The announcement of Rukmini's pregnancy at the end of the novel is highly symbolic, much more than the simple biological or social recognition of an event. The unborn child, born after the loss of both Siddhartha and Manoj and after the speaker's intimate connection with the natural world, becomes a strong symbol of psychological rebirth, inner strength, and independent hope. It is the last redefinition of her identity: from a woman of reproductive deficit, of neglect by her husband,

and of subjugation at home to a woman who is an independent life-giver and who enters a new stage of life entirely on her own. Pregnancy connects her body to the regenerative, creative cycles of non-human nature, rather than the demands of patriarchal lineage, and gives a spiritual and psychological catharsis that links past suffering with future personal empowerment.

Ultimately, this ecofeminist synthesis demonstrates that true healing for the traumatized female subject requires a complete rejection of patriarchal metrics of self-worth. In nature Rukmini discovers an alternative value system, that of organic continuity, emotional authenticity, and silent resilience. Her physical and emotional tuning into the natural landscape allows her to dispense with the mental conditioning that had once bound her to internalized guilt and spousal dependence. By accepting her interiority as part of a larger, self-sustaining ecological order, Rukmini reclaims her life from the artificial constraints of social expectation and in doing so creates a resilient sense of self capable of withstanding future adversity.

Conclusion

The female psyche is ultimately characterized by internal resilience and persistent resistance to system erasure under patriarchal tyranny and social policing. Female subjects have a remarkable ability for self-regeneration, autonomy, and emotional convalescence, but domestic estrangement, marital frigidity, and reproductive surveillance cause significant psychological harm to women. Re-articulating selfhood on one's own terms and releasing oneself from social expectations are key components of psychological freedom from internalized guilt and marital enslavement. The narrative demonstrates that even after significant emotional devastation and social exclusion, a woman's intellect can be revitalized and symbolically reborn. In addition to being a biological event, Rukmini's last realization that she is pregnant is a complete metaphor for psychological fortitude, recovered autonomy, and individual optimism. Women successfully regain their individual agency and show that female interiority can overcome systemic domestic abuse and reclaim its intrinsic dignity by realigning their emotions, claiming professional independence,

and symbolically connecting with non-human nature.

Contributions

The sociology of literature, domestic trauma theory, and postcolonial feminist studies, all benefit from this study's unique theoretical and methodological strategies. Most importantly, the synthesis of how institutionalized marriage expectations and domestic power systems directly produce psychological trauma in women, is thoroughly articulated. The critical focus is shifted from foreign political conflicts towards everyday internal social oppression.

More crucially, this paper develops an ecofeminist catharsis model to demonstrate that ecological immersion is a process of recreating autonomous selfhood, releasing home trauma, and rejecting societal supervision, rather than a passive getaway. The analysis constructs a holistic framework of female agency by distinguishing two paths of re-articulation of identity: symbolic natural renewal and professional freedom, defined by Rukmini's role as a university lecturer and Nandini's role as an entrepreneur. Beyond its immediate reading, the text contributes significantly to the larger critical conversation about female interiority in postcolonial literature. The study emphasizes the importance of social control, marriage rules and infertility as the main sources of female trauma and the redefinition of the domestic space as the main site of psychological conflict. It provides future researchers with a thorough-going method for the interpretation of the literary representation of complex domestic tragedy. It provides an analytic paradigm that can be extended to other contemporary and postcolonial literatures in which women are portrayed as facing social pronatalist pressures and oppressive patriarchal contexts.

Limitations

The study, despite its theoretical contributions, has a few limitations in terms of its scope, contextual relevance and analytical methodology. Firstly, the scope of the analysis is limited to one literary work, 'The Collector's Wife' by Mitra Phukan, which makes it difficult to generalize the findings to postcolonial or contemporary women's literature. Second, the psychological and cultural dynamics considered are still very much associated with particular normative domestic arrangements and

pronatalist social expectations. So, the findings may not be entirely generalisable to non-pronatalist cultures or societies where family arrangements are substantially different. Finally, the study is a qualitative study of literature and is based only on textual analysis of fictional characters, literary techniques, and critical theory, not on psychological data obtained from living human subjects.

Furthermore, the scope of this study does not extend to a comparative exploration of other contemporary women writers who address similar themes of domestic alienation, reproductive stigma, and female professional autonomy. With the focus on a single narrative protagonist, Rukmini, the analysis of secondary female experiences, for example, working class women or women from other socio-economic strata in the same narrative, is based on the specific subjective trajectory of the central character. This gap can be mitigated by comparative textual studies of several postcolonial novels or by interdisciplinary empirical socio-psychological data of women who survive acute domestic trauma and societal policing.

Abbreviations

DC: District Collector, PTSD: Post-Traumatic Stress Disorder.

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Author Contributions

Rachna: Manuscript Preparation, Conceptualization, Analysis, Literature Review, Averi Mukhopadhyay: Supervision, Critical Revision. Both the authors have read and approved the final version of the manuscript.

Conflicts of Interest

The authors declare that there is no conflict of interest related to this study.

Data Availability

Statistical data has not been used as the primary source for this study.

Declaration of Artificial Intelligence (AI) Assistance

No AI tools have been used during the process of this research. The authors are solely responsible for the intellectual content of the manuscript and have reviewed each citation against the identified source prior to submission.

Ethics Approval

The ethics approval was not required, as the study did not involve any human or animal subject.

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