

From Verbal to Visual Text: A Comparative Study of Novel and Movie White Tiger by Aravind

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Abstract

Introducing a major literary talent, The White Tiger (2008) offers a story of coruscating wit, blistering suspense, and questionable morality, told by the most volatile, captivating, and utterly inimitable narrator that this millennium has yet seen. The scholar employs Marxist theory to dissect the film and novel titled The White Tiger (2008) authored by Aravind Adiga. This study centers on representing social class, exploring Balram's endeavor to attain a more elevated societal position, and the consequences resulting from his efforts. The chosen theoretical framework is rooted in the ideas of Karl Marx, particularly pertaining to social class, as this conceptual framework aptly aligns with the themes presented in the novel, addressing issues of social stratification and the protagonist's journey of struggle. Within this study, the research employs Norman Fairclough's model as a tool for conducting critical discourse analysis. The subsequent phase of data analysis encompasses an exploration of the portrayal of social classes, including distinctions between the lower and upper classes. This stage further entails the examination of Balram's endeavors to attain a more elevated societal status.

Keywords: *Verbal to Visual Text, White Tiger, Aravind, Novel*

1. Introduction

It has long been recognized that language and communication play a crucial role in the development of institutions (see, for instance, Berger & Luckmann, 1967). This agenda has been revived by more recent literature, including Ashcraft, Kuhn, and Cooren (2009), Harmon, Green, and Goodnight (2015), Ocasio, Loewenstein, and Nigam (2015), and Li (2016). The fundamental assumption is that "speech and other forms of symbolic interactions are not just seen as expressions or reflections of inner thoughts or collective intentions, but as potentially formative of institutional reality" (Cornelissen, Durand, Fiss, Lammers, & Vaara, 2015: 11). In this article, we build new theories on the effects of various semiotic

modes (i.e., socially structured resources of meaning formation like verbal and visual sign systems) to further our understanding of this area of study (Kress, 2010).

Ramin Bahrani's films beckon us to explore transitional spaces, emphasizing his empathy for those marginalized by these shifts. The Iranian American director has shown genuine compassion throughout his career for people trying to find their place in a society that is always shifting. The story of *Man Pushcart* (2005) centers on a Pakistani immigrant who works in Manhattan selling bagels and coffee from a push cart. In *Chop Shop* (2007), a 12-year-old orphan and his sister live in Queens, where he does several odd jobs to make ends meet. Bahrani also works with bigger budgets on films like *At Any Price* (2012) and *99 Homes* (2014), which star Zac Efron and Andrew Garfield as young men disillusioned by treachery at home and financial catastrophe in the American Dream. Even in his lesser-known films, like as his adaption of the science fiction classic *Fahrenheit 451* (1953), Bahrani's commitment to the underdogs and outsiders who challenge the established quo and envisage the labour necessary to deconstruct it comes through. In *The White Tiger* (2008), Bahrani turns his camera on the global underclass, moving away from U.S.-centric themes. Produced from the book by Booker Prize winner Aravind Adiga, Bahrani maintains the novel's comedic yet incensed energy. Similar to Mohsin Hamid's *The Reluctant Fundamentalist* (2012), Adiga's work centers on the divide between the privileged and the deprived, the injustice faced by the latter, and the triggering events that leads to rebellion.

Bahrani keeps true to the original material, depending on star actor Adarsh Gourav to take us on a journey from poverty to radicalization. Gourav's performance moves fluidly between childlike innocence, seething rage, and justifiable swagger. Following protagonist Balram Halwai (Gourav, and as a youngster, Harshit Mahawar), *The White Tiger* (2008) jumps about in time from the early 2000s through 2007 and 2010 to present day. Occasionally distracting from the otherwise personal account is Balram's inclusion of a letter he sent to former Chinese Premier Wen Jiabao while travelling towards India. Balram, a self-proclaimed entrepreneur, emerges from humble beginnings in the village of Laxmangarh, where his grandmother orchestrated his every move. Despite his potential, family circumstances force Balram out of school and into labor at the family tea shop. Facing personal tragedies, Balram's only path out of this lower-caste existence is upwards. Upon learning that the village's influential figure, known as the Stork, seeks a driver for his American-returnee son Ashok (Rajkummar Rao), Balram seizes the opportunity. This choice propels Balram onto a trajectory he describes with a complex mix of triumph and self-deprecation. Balram convinces his stubborn grandmother to fund his driving lessons in exchange for a share of his future earnings. Once employed, he becomes keenly aware of his status, taking on multiple tasks and constantly demeaning himself to gain the family's favor. Balram performs menial chores and even massages the Stork's legs, all while advocating for a larger portion of the meager salary offered. He attributes much of this hierarchy to India's deeply entrenched caste system and the fierce competition for low-paying jobs. This divide between the impoverished masses, rural and urban, and the elusive wealth held by a select few exacerbates Balram's long-standing anger, casting a shadow of impending violence over his interactions with the Stork and his family.

The White Tiger (2008), like *Parasite* (2019) by Bong Joon-ho and *Sorry We Missed You* (2019) by Ken Loach, contemplates whether wealth can ever truly detach itself from its inherent privilege. Anand and Poppy (played by Rajkummar Rao in the movies and Priyanka Chopra, who plays Jonas is respectively) are unusual in their extended families due to Ashok's irregular married to Poppy as well as additional factors. However, the film questions how much of their supposed benevolence is a facade to assert

their superiority. While they treat Balram as an inhabitant of a distinct world and patronize him for his knowledge of the "real India," are they not just as condescending as the rest of their family? Their request for Balram to dress as a stereotypical British maharaja for Pinky's birthday highlights their insensitivity. Rao and Chopra effectively portray characters who straddle two worlds. Despite their efforts to distance themselves from familial privilege and their disagreements with the patriarchal Stork, they unconsciously view themselves as superior.

1.1 Research Objectives

1. To provide an account of how the depiction of both the movie and the novel *The White Tiger* unfolds.
2. To expound on Balram's portrayal and his endeavors to ascend the societal ladder.
3. To elucidate the consequences that Balram's exertions for advancement have on his life as portrayed in both the movie and the novel.

1.2 Significance of the Study

This research will be helpful for future researchers' study will open the new door of research that how the writer has explained the lower class and upper class the person overcome such issues to survive in the society. It will be beneficial for the researchers to interpret the meaning of aspects in the verbal and visual texts. It will make them enable to identify whether these two texts created interplay.

1.3 Data Analysis

Within this study, the researchers employ Norman Fairclough's model as a tool for conducting critical discourse analysis. The subsequent phase of data analysis encompasses an exploration of the portrayal of social classes, including distinctions between the lower and upper classes. This stage further entails the examination of Balram's endeavors to attain a more elevated societal status. Moving on, the data scrutiny extends to the evaluation of the consequences stemming from Balram's pursuit of ascending the social ladder. Lastly, the analysis culminates in drawing conclusions from the findings.

2. Literature Review

Hegel's rationalizations are interconnected only when they remain external to each other. He acknowledges the necessity for a proposition to have an antithesis; otherwise, it is unlikely that a direct antithesis can be derived from the proposition. This claim may be seen in the way that the conclusion of a line of reasoning is implicit in the premises rather than being in a distinct logical structure. Marx's theory about Dialectical Materialism, which elucidates the view about social reality, is an attempt to revolutionize Hegel's idea of struggle. He talks about how economic factors contribute to the class system's inherent contradiction. According to him, all other forms of human cognition are dictated by material reality. As a result, instead of engaging in abstract metaphysics, he employs this framework to justify the conflict between various social strata. However, he looks to Hegel for guidance in this rationalization of physical reality.

Claude Levi-Strauss and other structuralists expanded on the idea presented by Ferdinand de Saussure. Eagleton uses the famous Greek drama *Oedipus Rex* to expand the structuralists' points on the

interconnection of a story's numerous elements (Eagleton, *Literary Theory*, 82) (1983). He deduces grand themes and analogies from the story. He claims that a critic may interpret the work as "an lengthy, somewhat meaningless word-play on 'son/sun.'" It's possible to interpret "low rebels for high" as "boy's disagreement with father." He elaborates on a wide variety of analogies, including antonyms, inverted positions, resemblance & equivalences. You may switch out the father and son for daughter and a mother or a bird and a mole and yet will have same story (Eagleton, 1983). The world is where truth is found, and many ideologies bring it to us. The kind of discourse a culture fosters and makes operational as real is shaped by its administration of truth, its common legislative concerns of truth. According to (Foucault, quoted in Rabinow, 1961)

Ramzan and Khan (2019) have said that the basic issue is to make people from powerless to powerful and make people masters of their destinies. Ramzan et al. (2021) have said that in the selected discourse of politicians, there are discursive situations and power abuse in discourse. Bhutto and Ramzan (2021) have said that there is manipulation and exploitation of politicians in public discourse. Nawaz et al. (2021) that in all selected newspaper headlines positive face of us and the negative face of others are indicated in topicalisation. Wodak and Ludwig (1999) both place an emphasis on the potential ideological power that language carries. Crucial Conversation Examination brings this ideological incorporate to the highlight since it is curious roughly uncovering the flimsiness interior relation b/w social intuitively (Wodak and Ludwig, 12). Particularly within the middle of an age of adjust, such abnormalities gotten to be more clear and, in this way, ought to be investigated in truth more through and through. Moreover, concurring to these reviewers, no last recommendations can be initiated from a discussion since of the unmistakable statuses and positions of its makers and recipients that it consolidates. Discourse is a means through which social meaning is constructed, a point reaffirmed by Terry Locke. Specifically, he claims that discourse serves as a "means of facilitating the process of meaning-making in society" (Locke, *Essential Discourse Analysis*, 6; 02-Jun-2015). In reaction to Foucault's relativist viewpoint, Locke argues that the very social reality of the world is determined by the basic discourses established in our social context.

Ideological discourse is a bridge between talk and the mind. The socio-cognitive perspective is fundamentally important here. The connection between good judgment, sidetracked conversation, and social cohesion is a central theme in Van Dijk's work. His work on partiality and his inquiry into the nature of belief systems and their environments provide context for his socio-cognitive approach. "It goes without saying, however, that the complex, 'real-world' issues CDS deals with likewise require an unalterable, social, economics as a philosophically accurate or mental procedure, for others, in addition to what one has to know" (Wodak & Meyer, 1997). Among the many views he takes into account in his analysis of verbal, para verbal, multimodal frameworks of communication, are those of regional organization, practical language, design, negotiation, semiotics, narrative, opposed, and more. He seems to focus most prominently on the intersection of speech, reasoning, and social. In traditional social phonetics, he argues that the internal setting—what he calls a "subjective mental cognitive representation"—is more important than external factors like a person's age, race, or sexual orientation.

This mental a "description of the circumstance" controls the correct modulation of tone and social comprehension in their interactions. This shows how easily and frequently information, culture, and language all interact with one another. (Wodak, 1966).

The customers of dialect, who include, of sure, human pets, are themselves a common parcel of society; so, cognition and conversation are basic aspects of society, which is one of the foundations of van Dijk's

presentation. The internalization of social phenomena like apathy and bad body form follows from the use of language to communicate, unravel, imitate, and alter social structure. Similarly to how historical foundations offer various dimensions of a concept of 'language,' Van Dijk also puts up an all-encompassing definition of debate, arguing that it includes the full train of communication and nearly. He also describes it in the following words. It's important to keep in mind that the interface with societal structures is implicit in the on-screen character analysis of conversation contexts, as speakers represent members of different social groups. (Wodak & Meyer, 82) (2001)

In this approach, the semantic high points of the dialogue act as a mediator between understanding and the events at hand. When we understand something, it is not because of these semantic representations we have of that thing, but because of the mental show up we have interpreted or redesigned of the occasion the thing is surrounding (Van Dijk, 1990). Both unique experience and the collective wisdom of the masses shape these mental representations. In addition, private data and public databases rely on another for the smooth functioning of their respective systems. Usually because the individual information itself forms the basis for the generalizations used in the dissemination of that knowledge to the wider community. As Van Dijk puts it, paraphrasing Jay G. Body (Diagram et al., Self-consciousness & self-relevant information), "models as often as possible epitomize both the (instantiated, related) information and other sentiments of social bunches" (Self-consciousness & self-relevant information). He sums up the view that the mental models we hold determine or trigger our attentiveness (Ikramullah et al., 2023). Learning gets affected by attitudes (Ramzan et al., 2023). Frequently, people with a wide range of scholarly training and experience are generally aware of the topic. The evidence is strong enough to suggest that people at various stages of investigation and comprehension are generally aware of one another. As planning takes place, awareness of this fact gradually emerges. Even when dealing with obtuse terminology, intricate vernacular structure, semantic confusion, or down-and-dirty vulgarity, the management with process takes place (Van Dijk, 1990).

As a result, mental models are used not just to process certain types of socially shared material, but also to guide inferences and decisions. In any event, this is subject to the details of the discussion at hand. There may be some objective presentations. A discussion on an automobile accident, for example, will be more unbiased since it will be based on concrete examples. On the other hand, media coverage of a conflict between two countries will tend to focus on contrasting viewpoints rather than hard facts. In agreement with van Dijk, we arrive at our interpretations of particular occurrences via the socially and socially shared facts and emotions that constitute our techniques of insight (Van Dijk, 1990). Social structures and conversational structures, as Van Dijk argues, are not especially connected. It is the capacity for reason or cognition that acts as a bridge between them. So, just as it's vital in the course in action of methods of insight under factional realist viewpoint, judgment skills or mindfulness is the fundamental component in the organisation of methods of insight in CDA. Mindful leaders foster growth and quality of life (Javaid et al., 2023). Further language changes course of emotions (Javaid et al., 2023). A person's understanding of the world relies on the shared mental models of all the knowledgeable people in his or her community or culture. As a result, the discourse process is entangled with the interplay between the individual and the social sphere. As discussed by Van Dijk (Shipley & Zacks, 2008), our ability to continuously see and understand the events and circumstances in our surrounds is the result of mental models which collectively share, decode, also describe reality the way it is experienced. Discourse and the social world are linked by mental models.

Speaking in a comparing fashion broadens the scope in which one can reflect on relationships and customs. When comparing literature from different societies, one can gain a more comprehensive

understanding of human nature than when evaluating literature from the same society. Comparative writing's approximate scope "That entire as a portion of man's frequent creativity, but which widespread soul in its appearance through world literature," as Tagore puts it (Dhawan, Comparative Writing, 2), "liberates us from contract provincialism" and allows us to see the works of different creators as a whole. This is the effect that the compared poetry was going for.

3. Research Methodology

Hsieh and Shan describe subjective content analysis as a research approach that includes the thorough categorizing and categorization of data related to content to analyze the meaning, designs, and topics within it (Hsieh & Shannon, Three Techniques to Scientific Content Analysis, 1278). Mayring clarifies on this approach, defining it as an empirically grounded, conceptually regulated investigation of texts in the larger framework that is their interaction. This method avoids premature quantification by adhering to content analysis rules and step-by-step models (Mayring, Qualitative Content Analysis, p.2). As stated by Patton, the process of distilling and making sense of data that is qualitative via the identification of major themes and meanings within it is known as subjective content analysis (Patton, Qualitative Research, p.453). The study applies Van Dijk's idea that 'Talk and The oversight' as a case study to evaluate Marx's concept of social rationalization, which divides society into three phases: the dominant social group's dominance over the subordinate groups, the oppressed social lesson's resistance, and the subordinate group's eventual growth in the economy. Both the South Asian Indian society portrayed by Aravind Adiga and the African American society portrayed by Claude Brown are contrasted and compared in this example to determine which character, caste, or race more effectively decides and is decided by the interactions of cultural logic and discuss or which society at large provides more significant opportunity to its less fortunate residents for the evolution of their circumstances.

The authors apply the following aspects of Van Dijk's concept of 'talk and control' to analyze works in reference of the 'argumentative realism: cognitive and pervasive control' hypothesis. Create a useful show. The semantic highlights of the discussion include positive self-expression and negative other-expression. A massive discourse act that infers our "good" deeds and their "bad" deeds: depravity, assertion, protection, etc. Deemphasizing, negative/positive issues around us. The impact that our/their positive/negative activities are having on the neighborhood.

The research compares and contrasts the art of he/she (which makes up South Asian Indian ancestry) and Maurice Brown (representing African American civilization). Actual goal is to investigate the degree to which thinking and communication patterns across nations are similar. The study's overarching goal is to ascertain whether caste or race is more amenable to change and consequently provides greater opportunities for marginalised people to improve their financial status. Adiga's works of fiction, particularly *The White Tiger*, depict the impact of globalization on Indian society from the late 1980s onward. Claude Brown, on the other hand, writes on the collapse of African Americans from Havana & the South as a whole in the latter part of the nineteenth century. The recession of these areas is a key theme in many works, as is the hardship its children experience as a result. The two contributors portray exploited, resisting, and ultimately empowered marginalised groups despite significant differences in time intervals. Using Marx's theory of social conflict as a lens, this study compares and contrasts South Asian Indian and African American communities across multiple dimensions and eras. The chosen classic comparison method serves the study's purpose of understanding the alignment between social rationalization and discourse within these societies.

4. Data Analysis

The novel's hero and narrator, Balram, is a low-caste guy who writes an honest-to-goodness letter that serves as the text's central narrative device. So far as anybody knows, the letter made its way to Chinese President Wen Jiabao. He writes a note to the visiting Chinese leader in an effort to acquaint him with the real image of India that the Indian government, the governing class, and media outlets have been keeping hidden from the rest of humanity. The protagonist of this novel-in-letters describes the unbelievable hardships endured by India's poorest citizens to the Chinese leader. He goes into detail about the trip he took on his exceedingly risky and reckless venture to improve his peer group and economic standing.

Me, and thousands of others in this nation like mepermitted to complete our tutoring (Adiga, White Tiger, p.10).

Analysis: A saffron-hued, ape-like creature, frequently recognized as the Hindu deity Han a highly loved god in Indian culture, is shown inside the pages of the novel. Do you know who Ravana is, sir? He was Lord the devoted servant, and we all venerate him as a model of how to treat those in authority with unshakable love and loyalty. The gods we worship, Mr. Jiabao, are of this kind. So you can see the difficulty one has in India to get his independence (Adiga, The White Tiger, 19). The preceding quotes show how the ruling elite use societal justifications to maintain power. In addition, a wide range of tools is used in the implementation of this kind of social control. In addition, using which regulate elements requires having access to and control over them. Therefore, it follows that everyone at the bottom has fewer opportunities to gain access to these instruments of power. Media, including print and digital format, and literature, including periodicals, essays, short tales, and novels, are examples of regularly used social control resources.

After waiting for his boss Hans and his fiancée inside the mall, Balram comes across this magazine at a bookstall outside the mall. The journal is well-liked for the local workforce, especially motorists. Within its pages are detailed tales of employees plotting violent crimes towards their management. Its poster depicts a gorgeous lady from the dominating class, who seems to be both naive and afraid.

'We live in a awesome arrive. The Ruler Buddha gotten his light in this arrive... We are appreciative to God that we were born in this land.' (Adiga, White Tiger, p. 34)

Analysis: These sections, with their seeming focus on striking symbols, first and mainly represent a worldview that is both empirically and implicitly imposed. The mindset that is meant to be coerced is now being masked by a beautiful representation of nature. The goal of this tactic is to influence long-term memories of children from lower socioeconomic status groups. This manipulated long-term retention would guide their actions and routines going forward. Control makes use of basic philosophical values like good and evil. In other words, the manipulator paints her in a positive light by making others seem bad. Several times throughout *The White Tiger* (2008), the manipulator employs this tactic, and Adiga brings it to our notice. Balram begins his letter by cautioning the Chinese Premier to be wary of the Indian government and media's biased portrayal of the facts. He advises him against taking whatever he sees in this nation at face value, on the grounds that he will likely be shown only the most carefully curated parts of this nation. Balram's prediction comes true: the Chinese leader is whisked away to the country's opulent heartland. The presiding lesson appears to the Chinese guest

as if they belong and is appropriate there. The "Darkness," as Balram calls it, of the country is completely ignored and hidden from the view of the distant visitor. The extraordinary society of Mysore and the ordinary, impoverished world beyond it are as different as night and day. There are two separate socioeconomic groups, each with its own polarized world. Mysore is home to the well-off and powerful, yet the city's drab surroundings are also home to a large number of the poor. There are few, if any, opportunities in this dark area. The homeless are also not allowed to make any stops along the way from here into the city. The rows that follow it demonstrate the same thing.

Luxury Delhi neighborhoods prohibit rickshaws for fear that tourists may get enamoured with the vehicles and demand rides. The quoted sentences depict Indian cities, the capital city of Delhi and Old Delhi which are polar opposites when it comes of the people they serve and the opportunities they provide. These days, modernized Delhi mostly serves as a stage for visitors like Jia Jiaobao to make speeches. This results in adequate supervision of the people involved. The affluent and contented are at home in this metropolis. The males of Ancient Delhi, in contrast, are all skinny and short. Balram is profoundly dissatisfied with the administration's lopsided approach to getting to know its students in the world at large due to the administration's class's monopolization of cultural capital. When he adds, "the fluid swells within me" to see this, he is expressing the vocal displeasure that permeates his speech.

Adiga seems to be directing our attention to the social elite's double standard of "bad" and "good," which restricts the underprivileged a voice. He writes a letter airing his grievances since he has nowhere else to vent them. In addition, the book suggests using social assets that are solely under the control of the administrative path to facilitate a one-sided creation of "self" to other people. As an illustration of this administration of one-sided 'self' and 'others' introduction, the Indian government blessed the Chinese Chief with a booklet full of facts regarding India's earlier, exhibit, and future. At the Chinese Head's request, we have included a little gift with this booklet: a few sandalwood sculptures of Gandhi for him to take home with him. Since globalization is such an overarching theme throughout the narrative, readers are free to look into various cultures to find concrete examples of the theme. Balram makes allusions to great Muslim author such as Rumi, Ghalib, and Iqbal in this context. He pays homage to the amazing Muslim authors who have greatly inspired him.

At that point he cites a verse of Iqbal, which says..... they stay slaves since they can't see what is magnificence in this world.' (Adiga, *White Tiger*, p.40).

Analysis: In this context, he speaks of the events of 9/11, which the narrator agrees has done a great deal of damage to the image of Muslims. He is astounded that all Muslims, who have produced great spiritual artists such as Rumi, Ghalib, and Iqbal, are being treated as fear-based oppressors in the post-9/11 era. This Iqbal, a great artist, provided he was a Muslim. (By the way, Mr. Head, did it occur to you that all four of the world's greatest writers are Muslims? And yet every Muslim you meet is either ignorant or wearing a black burqa from head to toe. , either looking for a building where Muslims gather, can you hide until it explodes? These lines exemplify the manipulation of a biased label, such as that of a "terrorist," by those in control. The text reveals Adiga's strong disapproval of the unfair portrayal of certain groups. It seems he laments the fact that in today's context, every Muslim is unfairly burdened with the label of being a "terrorist." "This partial presentation of a positive self and negative portrayal of others can be achieved through both generalization and the selective inclusion of relevant facts. The controller employs this tactic to further their agenda by emphasizing characteristics that fit their narrative while disregarding the broader context or individual complexities. This technique not

only perpetuates stereotypes but also serves as a means of maintaining control over the perceptions and behaviors of the audience. Other than, in fact the truths may be displayed altogether and irrelevantly as the circumstance requests. Balram's presentation of a balanced view of India to the Chinese leader, and the Chinese leader's subsequent analysis, reveal common political tactics in both countries.

In the old days there were one thousand castes and destinies in India.

And only two destinies: eat – or get eaten up (Adiga, White Tiger, p. 54).

Analysis: In addition, in order to maintain power over subordinate social groupings, the ruling class makes use of the manipulative social resources that they alone control. This exploitation of resources is shown in "The White Tiger" when Balram tells the Chinese premier about the many gods worshipped by the common people of India. Balram tells the Chinese premier that it is a cultural norm for every Indian film to open with shots of various deities, since it is considered good luck to begin a tale by praising a higher power. Control, according to Van Dijk, begins with influencing people's thoughts. The manipulation of one's core set of ideas and ideologies lies at the heart of this cognitive manipulation. These underlying beliefs are molded by caste identity in the novel's setting of South Asian Indian culture. The novel initiates with Balram's ironic invocation of a specific goddess, a ritualistic act he undertakes before composing his letter to the Chinese premier. This goddess is invoked to unveil a hidden truth to the Chinese guest, a truth concealed by the Indian government and media. Writing a letter serves as the only available option for Balram to convey this concealed truth to the distant guest. However, Balram's tone while describing this invocation is derisive. This act of invoking a goddess before writing symbolizes the compulsion faced by lower-caste individuals to invoke their deities before they communicate. This also indicates the limited options they have in expressing themselves. Furthermore, the selection of a laborer deity out of numerous deities reflects greater mental constraints. This instance also highlights cognitive control, as described by Van Dijk, which begins with the manipulation of individuals' minds based on their core beliefs and knowledge systems ingrained in their long-term memories.

What's more, according to Van Dijk, cognitive manipulation helps promote discursive control. Images seen and understood in the mind's eye are used for discursive control. Adiga's referencing of pictures from *The White Tiger* (2008) supports this interpretation. Balram and the Chinese premier both utilize similar pictures to signal the beginning of culturally significant rites in India, such as the showing of films in theatres. Balram and the Chinese premier debate two religious icons: the number 786, which represents God to Muslims, and a lady in a white sari holding gold coins, which represents the Hindu goddess Lakshmi. These visuals are used to symbolize or make a subtle reference to socially created identities. Balram also mentions an occasion at work when his boss Ashok tested him on random facts and trivia in his letter to the Chinese leader. Balram is driving Ashok and his wife when they are questioned. Ashok quizzes Balram on a variety of topics, including the number of heavenly bodies, India's first prime minister, and the religious differences between Hindus and Muslims.

In addition to religious ideological representations, Adiga shows ideological symbols with a political motivation. But he also reaffirms the view that religious ideas in Indian culture are inherently political. To back up this idea, he then uses a few lines to depict Gandhi, the most significant political figure in Indian political history.

Visit any tea shop along the Ganges and you'll see the same thing: men (I say men, but it's more accurate

to call them human spiders) who crawl between and under the tables with rags in their hands, crushed humans in crushed uniforms, sluggish and unshaven men in their thirties, forties, and fifties who are still called "boys."

However, it is your destiny if you execute your job properly, with integrity, hard work, and sincerity, just as Gandhi would have (Adiga, White Tiger, p.51)

Analysis: Gandhi represents integrity, sincerity, and persistence in thought and action. However, Adiga reveals a sharp irony in the story's setting. In Delhi, large sculptures of Gandhi have been put on billboards, but the tale indicates that wealthy merchants, political figures, and bureaucrats are engaging in vast corruption right under his nose. Connecting this context with Adiga's account of all prior occurrences connected to manipulation helps clarify the concept of cognitive manipulation. This political-cum-religious philosophy, as symbolized by Gandhi's monuments, has a much bigger cognitive influence on the psyche of the oppressed social classes than it can have on the psyche of the governing elite because of the structural limitations of their cognition. The novel's hints of a disparity in the two societies' educational systems are particularly pertinent here. The effects of this kind of mental manipulation based on artificially created caste-related identities are even more severe. This cognitive exploitation has rigidly governed people's careers in addition to divide them along socioeconomic lines.

The members of the lower castes are nearly completely limited to the social and economic positions that society has predetermined for them. Balram has the same problem when he tries to transition from his former social status as a Halwai to that of a driver. The expert he seeks out in order to enroll in this course is hesitant to have him as a student. That's just the way you are. That which you create is a pleasant treat. I need to know, "How do I get behind the wheel?" He aimed the hookah towards the flames. It's the same as asking coal to produce ice. He shifted an imaginary gearstick and said,

"Only a boy from the warrior caste can master a car; it's like taming a wild stallion." You must be born with a competitive nature. They may fight and become drivers; Muslims, Rajputs, and Sikhs. Do you really believe that candy manufacturers can operate in fourth gear for an extended period of time? (Adiga, White Tiger, p. 56)

The driver's statements hint to the widespread belief that members of different Indian castes get their respective callings in a predetermined order. Furthermore, it is obvious that these lines also represent the cognitive dominance of the higher caste over the lower caste. Despite his initial reluctance, the driver eventually agrees to teach Balram Halwai to drive after being promised a handsome fee by the earnest young guy. In this way, the lines reveal a cleavage within the novel's depiction of Indian society's economic structure. The abused learner, for one, is subject to cognitive control based on the socially constituted characters, which prevents them from enjoying financial fairness; the abused learner, for another, pays a much higher price for their achievements than the compelling social bunch does. The cab driver takes advantage of Balram's low social standing to make a profit. Adiga peels apart the veils of mental mistreatment based on the foundation of casteism, which is deeply entrenched in Indian culture. He reveals that those living in caste are consistently vulnerable to mistreatment from more affluent social groups. He also seems to bemoan the pervasiveness of favouring caste-based personality traits above objective measures of intelligence. Fortitude is ensured by joining forces with socially dominating classes. Balram still has difficulties even after he has successfully memorized driving procedures. He will be evaluated as a driver based on his social status and background rather

than his skills behind the wheel. When he arrives for his trial to become a driver, the first question practically everyone asks him is about his caste. I feel the need to make a few clarifications about caste. It's true that most Indians, even educated city dwellers, have trouble pronouncing this term correctly. They'll muddle through trying to explain it to you. However, it's hardly rocket science. Okay, I'll go first. See: 'Sweet-maker' is an implication of my job title, Halwai. This is my lot in life; my caste. Anyone in the Haziness who hears that name instantly knows practically everything there is to know about me. That's why, no matter where we travelled, Kishan and I always found work at candy stores. The business owner rationalized, "They're Halwais; baking sweets and brewing tea run in their veins." These divisions in Indian society's economic hierarchy are a reflection of the importance placed on bloodlines (a symbol of caste). As a result, it's easier to generalise people's attitudes and emotions. Balram's driving instructor said, "You ought to have animosity in your blood," which is a pertinent statement. Muslims, Rajputs, and Sikhs may all end up becoming drivers since they are fighters. You think candy manufacturers can survive in fourth gear for very long?

Presently, I say they took me on as their 'driver'. cooks, hair stylists, and tailors. They basically have hirelings. (Adiga, White Tiger, p. 68-69)

Balram depicts his work depiction to the Chinese chief within the taking after way:

I got on my hands and knees to wash the strays, then lathered and frothed them, gave them a bath, and then dried them off with a hair dryer. The emperor of Nepal (perhaps an older worker present who is a native of Nepal) was sitting in another corner of the complex and cried, "Don't drag the chain thus difficult!" as I walked them around the compound on a chain. They are more valuable than you! Balram elaborates on his earlier observation contrasting the social norms of China and India. In this setting, he airs his serious reservations about democracy in his country. "I perceive that you, yellow-skinned men, still lack democracy," he says to the Chinese premier. "I say this despite your achievements in sewage, drinking water, and Olympic gold medals." We might not possess waste water, potable water, or gold from the Olympics medals, but we do have a free society, an Indian politician boasted on the radio, explaining why his country would eventually overtake yours. These statements further illustrate Adiga's argument that India's elite have perverted the meaning of democracy for their own ends. A cynical tone lurks beneath the seemingly upbeat declaration that "we do have democracy"; in reality, we lack sewage systems, potable water, and Olympic gold medals.

Adiga returns to this theocratic political philosophy on multiple occasions. Artwork of Gandhi's mother, Sonia, plus goddess of love Kali embodies this concept. I stared at the gigantic picture of Gandhi, Balram says of one of these photographs. The poster depicted her raising a hand as if to wave at me, and I returned the gesture. He goes on to say, "I yawned, opened my vision, and slouched in my seat." I peered at the striking sticker of Kali, a very ferocious dark-skinned goddess, wielding a scimitar and a garland of skulls, as I tried to sleep. In my mind, I've already made a point to replace the sticker. She was far too reminiscent of Grandma. These two banners depict different ideas, but they ultimately relate to the same topic. To manipulate and steer the thoughts of the working class, this poster features a likeness of Sonia Gandhi, who However, the depiction of Kali, armed by her scimitar, limits those of the less wealthy. They must remain within the lines drawn for them, and as this illustration suggests. Adiga, in the identical context, talks of a statue of Gandhi's name that Balram sees as having deep intellectual and symbolic significance. According to Balram, the scene looks like this: "I peered out the window to see a big bronze statue of a group of men - a frequent sight, often encountered in Delhi: at the forefront is Mahatma Gandhi, with his walking staff, and behind him follow the people of India,

being led from darkness to light."

4.1 Results And Discussion of Movie Based On *White Tiger* Novel Super Title: New Delhi - 2007

Here's how the music of *be wary of the Boys*," which features Jay-Z, affects us:

Images of the Dandi, Morocco Walk statue in India's feet, palms, and mouths... leading the procession to Krishna.

Night time Adventure of the Toyota and India Boulevards

The car's light shine through a haze of pollution. As it races along the Dandi Walk, it passes a massive statue of Gandhi.

Leaning out the rear windows at the speeding Dandi Walk is BALRAM (early 20s, tidy-shaven slim). Balram, who is for various reasons, has assumed the guise of an MAHARAJA.

From Balram's perspective, ASHOK is laughing in the passenger seat next to his fast-driving wife, Pinky Madam (both in their early 30s). They've got torpedoed.

Pinky Madam

Is it time for me to convert to tequila? Certainly, Ashok.

We turn around to face Balram, who is (time: 2 minutes 31 second)

In this dialogue from the movie "The White Tiger," Pinky Madam seems to be contemplating switching to drinking tequila. Ashok's response, "Why not?" suggests his casual and nonchalant attitude towards her decision, indicating a lack of concern or objection. This exchange might reflect the characters' complex dynamics and the power dynamics in the story.

MADAME IN Blue Whistle for me, Prince! Dilip croons as she avoids an automobile with a tilt No, no I am not worried.(11 minutes 4 second)

In this scene from the movie "The White Tiger," Pinky Madam asks Ashok to sing for her while they are in a car. When the rickshaw approaches, she swerves to avoid it and questions why the rickshaw is on that side of the road. Balram, the protagonist and the driver, becomes nervous and offers to drive. Pinky Madam asks if he's worried, and Balram denies being worried, although his nervousness suggests otherwise. This scene highlights the power dynamics and tensions between the characters, reflecting the broader themes of social class and privilege depicted in the film.

From Balram's perspective, she gives him the eye in the rearview mirror. Pinky That seem concerned, ma'am. Aha, He ma'am, a cow!..... around a cow in the road(35 minutes 7 second)

In this scene from the movie "The White Tiger," Balram notices Pinky Madam's flirtatious glance at him through the rear-view mirror. Pinky Madam teases Balram about his concern, and Balram's response includes a mention of a cow, likely referring to an unexpected obstacle or distraction. This exchange reveals a complex dynamic between the characters and may symbolize social and class differences.

Homeless people on the side of the road, as seen through BALRAM'S EYES. After a few beers, Raj serenades Dolly with a song. the author Wishing you a great birthday... look out, look out((1hour 45minutes)

The provided statement appears to be an excerpt from the movie "The White Tiger," focusing on a scene involving the character Ashok and an accident. The character Balram's interruptions suggest that the story should begin with a traditional Indian custom of invoking a Higher Power before narrating a tale. This excerpt sets the tone and introduces the cultural context of the story. Appears to be a humorous observation about the diversity of religious beliefs and practices, highlighting the multitude of gods in different religions and the humorous challenge of choosing whose foot to kiss for blessings. It reflects the idea that various religions have distinct deities, each with their own set of followers and practices. The humor lies in the exaggeration of the number of Hindu gods and the playful dilemma presented by the speaker.

BALRAM (late 20s, mustachioed, pot-bellied) sits under a chandelier in the lotus position, eyes closed.

It's not only communists like yourself that don't believe in any of these deities. But in my nation, if you play both sides, you come out ahead. The successful Indian entrepreneur must be honest and dishonest, skeptical and optimistic, cunning and straightforward.

Get on a plane and head to Balram, where you'll find an awake, camera-staring god. Later, Balram sat down in front of the TV to catch up on the news...The British tried to make you their servants but you are never let them. (1hour 48seconds)

To my ears, you've just described a scenario from the film "White Tiger." The protagonist, Balram, opens his eyes and stares directly at the camera. He then turns on the TV to catch up on the coverage of Chinese Premier Wen Jiabao's planned visit to India. Balram writes Wen Jiabao an email applauding Chinese enterprise and individualism. The image also alludes to the fact that China and India have become major economic powers in recent years. The mention of the statue of Buddha adds a cultural element to the narrative.

My sister-in-law made him Jyoti work at the espresso shop against his will. Then she swindled my dad out of every last rupee a rickshaw puller. (2 hours 3seconds)

This statement seems to be describing scenes from the movie *White Tiger* (2012). In these scenes, Young Kishan is smashing coal at a tea shop, indicating child labor. The next line suggests that someone (likely a woman) had compelled Kishan to work at the tea shop. In another scene, Balram's father is depicted struggling to pull a heavy rickshaw, which emphasizes his difficult occupation. Lastly, it's mentioned that this woman took all the earnings from Balram's father, highlighting an exploitative relationship. These snippets provide insights into the themes of labor, exploitation, and societal inequalities in the movie.

A man of your means must surely have guessed whose country I hail home. (2hour 35seconds)

The excerpt you provided seems to be describing a scene from the movie *The White Tiger* (2012). In this scene, Balram observes various activities by the river, such as sadhus bathing, women washing clothes, and men brushing their teeth. The statement suggests a stark contrast between the poverty and daily life of the locals and the wealthier background Balram might come from. The scene then shifts to Balram's office, presumably in the present time, where White Tiger drivers are present. This could be an important moment in the movie to highlight social and economic disparities.

On the computer is a scanned poster of his face that is so blurry it is unrecognizable. It's a Balram eventually artwork. (2hour 40seconds)

The provided passage appears to be an excerpt from the book *The White Tiger* (2008) by Aravind Adiga, which was later, adapted into a movie. In this passage, the protagonist Balram is referring to a scanned poster featuring a smudged and barely recognizable photo of his face, which he prints. The poster was created by the police due to an act of entrepreneurship Balram engaged in. The poster seeks assistance in the search for a missing man, who happens to be Balram himself.

Balram acknowledges that the police are searching for him and expresses a desire to share his story, implying that he has an interesting and potentially "glorious tale" to tell. The passage sets the tone for the narrative and hints at the protagonist's involvement in some significant events that will be revealed later in the story. Overall, this passage introduces an element of mystery and intrigue, inviting the reader (or viewer, in the case of the movie) to delve into Balram's perspective and learn about the circumstances that led to his current situation. It also foreshadows the protagonist's intention to explain his actions and justify his decisions as this excerpt from the movie *White Tiger* portrays a scene at a school in Laxmangarh where a school inspector addresses students. The inspector points out three English sentences on the chalkboard and singles out a boy, Balram, to read them. However, the boy remains silent despite the inspector's prompt. Frustrated, the inspector berates the teacher for not teaching students properly.

5.1 Conclusion

Researchers uncover the mechanisms through which the dominant social class exercises its power. Secondly, within the framework of the socio-cognitive discourse model, this research investigates how socially ingrained identities, such as those based on caste and race, contribute to advancing the interests of the powerful social class. Injustice makes bitter and expressive writing discourse modify response set (Javaid & Mahmood, 2023). Ethnicity and culture affects motivation (Ramzan et al., 2023). By exploring these identities, researchers dissect how they play a pivotal role in driving the agenda of the dominant class. This inquiry aids in unraveling the intricate dynamics between established identities and socioeconomic power structures within the society. Resilient people helps cure themselves (Riaz et al., 2021) and social support improves quality of life (Adeeb et al., 2017) and social adjustment (Maqbool et al., 2021). Moreover, a crucial aspect of this research involves validating the cognitive role of these established discourses. Cognition affect the discourse and perception of reader (Ramzan et al., 2023). By examining the responses of marginalized individuals and groups to the hegemony imposed by the more influential segments of society, researchers discern the ways in which these responses impact the pursuit of improved socioeconomic status. Through this exploration, the research delves into the psychological and behavioral consequences of living within the confines of a structured

socio-economic hierarchy. Furthermore, under Marx's notion of dialectical materialism, researchers have explored which socially constructed identities (caste or race) and their associated rhetoric more strongly determine social reality, compared selected works by the two authors. The *White Tiger* may be an interesting, proud story on a youthful man from clothes to wealth. It breaks the generalization of the equation as of now set by 'Slum dog Millionaire' and appears how the saint of our story can gotten to be a reprobate to realize victory and still makes us sympathize and root for him at the same time. In reality, The White Tiger took a burrow at its counterpart's reasoning when it says, "Don't think for a moment there's a million-rupee amusement show you'll win to urge out". The star of the whole film is no other than the newcomer Adarsh Gourav himself.

5.2 Findings

To accomplish its primary objective of unraveling the mechanisms behind the discourse of the ruling classes, this study employed a diverse range of discourse strategies showcased in the novels under investigation. The manipulation tactics found within the selected works were meticulously examined through the lens of Discourse Phenomena. Within this framework, the study delved into the socioeconomic exploitation perpetrated by powerful elites upon socially subordinate classes. In pursuit of its primary aim, the research initially subjected Adiga's "White Tiger" to comprehensive analysis, ranging from the basic phonetic and phonological level to the intricate linguistic layer. This investigation scrutinized both the auditory content and instances of strategies employed by dominant social ideologies to exercise control over the overwhelmed masses. Noteworthy instances include Balram's mispronunciations of words like "mole" and "pizza," which amused his master and a distinguished lady, much to Balram's chagrin. Balram's struggle with language accurately mirrors communication divide b/w the social strata. This resultant communication gap, seemingly trivial, subtly conveys a sense of separation between these social classes on the vocal level. The term "Mr. Charlie" also carries ideological and manipulative connotations, referring to fictitious characters. The protagonist reveals that this term was coined to subjugate fair-skinned individuals like his grandmother, who conformed to Southern norms and donned white clothing.

5.3 Recommendations

The primary objective of this study of comparison was to examine the projected socioeconomic landscape within the framework of conceptual materialism, with a special emphasis on the grammatical articulation of that reality. This theory, which has its origins in Hegel's dialectical method, presents a triadic evolution of the thesis, antithesis, and synthesis as a means to initiate enquiry into ontology. Within this framework, the study delved into the socio-economic tensions that emerge between distinct social strata. These tensions encompass the subjugation of the subordinated group by the dominant class, along with the corresponding resistance exhibited by the oppressed against this exploitation. Such resistance, in turn, can pave the way for subsequent advancements within the societal structure, particularly in terms of economic standing.

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