Psychoanalytic Perspectives On Balram Halwai's Character In Aravind Adiga's The White Tiger.

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ARTICLE INFO	ABSTRACT
	Even though he begins his journey in a loyal servant–driver position in Mr. Ashok's car, the narrative of Balram Halwai The White Tiger, which according to the psychoanalytic perspective is one of the most psychologically changed characters, shows that. In his acts of falsehood and aggression, it place Freudian schism in self and id to understand him as releasing hitherto pent-up drive for actualization of self. Balram's psychological growth was hampered by the oppression and violence of his society, which became perversity and revolt in the clothing itself as obedience. But his liberation was illusory at best, just swapping power at a variety of pathetic personal levels for true spiritual deliverance. The passengers' turmoil described in the novel demonstrates that ignorance of biological imperatives causes civil and psychological schizophrenia. His half-rebellion proves social systems harness human capacity need change but the price of an individual's spirit before social reform is not answered. However, some problems encountered in narrating binding roles can be found in the case of Balram's story However, it is still a kind of appeal to the improvement of people and enlightenment, emancipation through courage and criticism. **Keywords:** psychoanalysis as a concept, Freudian theory, self-actualization, and emancipation as different concepts referred to in the novel The White Tiger.

1. INTRODUCTION

The psychoanalytical theory spearheaded mainly by Freud and added onto by other theorists like Jung, Lacan, and Klein is as deep a theory as one could get in the understanding of the human mind, its drive, conflict, and symbolism. It is useful in analyzing the motivations, inner conflicts, and the use of symbols in literary characters. Among others, Freud's discoveries about the mechanisms of dreams, repression, the dual nature of the psyche and its division into the id, the ego, and the superego provide valuable insights into character analysis and interpretation of their motivating forces hidden or openly revealed in literature [1]. His approach presupposes that characters, like live people, act under the influence of introduced inner conflicts, unsolved contradictions, and repressed desires that work within them, even if they do not always explicitly and consciously realize it. Relating Freud's model of the unconscious to the studied works, one concludes that literature reflects actual atypical behavior and unconscious motivations hidden from the character and others in many cases as the author seems to knowingly and unknowingly interpret the persistent fears, desires, and neuroses of his characters [2].

Using characters, this method of criticism helps readers consider a deeper level of representation that goes beyond descriptive interpretations and charts out the character's internal world and the symbols created by the structure of the narrative. Knowing Freud's theories on defense mechanisms including denial, projection, and sublimation increases the character analysis as these mechanisms lie dormant within the text but play a major role in determining character behaviors and actions. Carl Jung's points on, the collective unconscious, archetypes, and individuation, help expand psychoanalytic criticism beyond the possibility of literature only mirroring the depth of the individual psyche but also revealing certain aspects present unconsciously in societies all over the world [3].

His prime contrasting pairs, the hero and the shadow, the anima, and the animus act as guidelines against which characters' conflict to attain personality, ethos, and peripeteia could be measured. Using the concepts of analytical psychology, literature is shown as a reflection of people's processes and a set of relationships between

characters that are defined by the interference of the collective unconscious and recognized archetypes. In addition to the general psychoanalytic concepts, Jacques Lacan's insights on language, desire, and subjectivity triad enhance the study of literature. This study of character construction makes use of Lacan's Mirror Stage, an ontogenic phase where characters develop their identities by recognizing or separating themselves from others [4]. Claiming that the unconscious is "like a text", it means that the language into which characters and writers transform its metaphors, symbols, storyline, etc unlocks the unconscious, desires, and fears.

Lacan's theory applying to the character's action is desire is not really achievable and forever postponed, appeals a lot to the heart of tragedies and existentialism. Through her understanding of the mechanisms of splitting and projection, she describes how characters develop hostile relations or project positive features of their personality onto other figures of the story. Psychoanalytic theory as Freud advanced and his followers built upon, therefore postulates that most behaviors are instigated by contents that are not conscious. The psychoanalytic theory evolved from Freud's model which can be said to have been divided into the id, ego, and superego showing the struggle within him [5].

'The id' is an unconscious state that seeks bodily pleasures now, 'the superego' represents conscience and the law and 'the ego' is the civilizing agent. This dynamic interaction gives rise to a rich and layered internal psychic architecture where impulses can be entwined with restrictions, enjoyment with demands for renunciation, that form the behavioral patterns, the symptoms, that are highly suggestive of motives one does not wish to acknowledge. Freud's theory of defense mechanisms including repression, denial, and displacement adds to the thinking about character behavior [6]. Repression, the fundamental concept in Freud's structure, is a process of hiding unpleasant emotions with the help of the individual's consciousness, it will determine his or her actions and perceived decisions or blunders. Even displacement whereby instead of expressing an emotional reaction to a particular object or person, they transfer it to a similar object or person, is rather resourceful as it can help dissect character relations in literature where they may carry resentment or attraction to the wrong person or object.

In this manner, psychoanalytic mechanisms applied to characters explain how literature reflects human psychology, thus exploring characters' frailty, anxieties, and desires as well as exposing them to the readers' conscious minds. Carl Jung proceeds with psychoanalysis to archetype and the collective unconscious, which makes this anew broader level. Jung suggested that the human psyche contains what is known as the collective unconscious, the unconscious which is inherited and contains elements that are universal to all people [7]. According to Jung though, there is this thing called the collective unconscious, which consists of archetypes, and symbols, that can be seen in time and space, like the Hero, the Mentor, the Shadow, etc. These archetypes are archetypal elements of human journeying and are in simple terms the journey of struggle, transformation, and self-realization [8].

Lacan's structuralist psychology language is an important component in the construction of the subject and desire. Thus, according to Lacan people enter their "Symbolical Order" through language, and this entrance splits the harmony of the self with the world. In children, the mirror stage is the time when a kid develops a sense of self-recognition and therefore there is a pursuit of identity in people all their lifetime. This work is in contrast with Melanie Klein's object relations theory of identity and relationship formation which focuses on the nature and form of early relationship configurations and internalisations. Klein suggested that individuals, through the process of internalization, have a set of objects in their psyche that belong to their psychic world, people, events, effects, etc [9]. From bitter experience, it is clear that objects can be internalizations of people and/or significant occurrences/ feelings. Internalized objects are said to manifest themselves in people's interactions within the literal frame of a work of literature where characters evolve relationships that determine their approach to conflict. Klein's theories on splitting, which refers to how people attempt to divide human objects into good and bad parts, and on projection, which refers to the attitude whereby people transfer their undesired qualities to others can help the reader to understand the feelings that characterize the character's relationships [9].

The main prospect of the psychoanalytic analysis can be provided by Aravind Adiga's The White Tiger since the main character, Balram Halwai, has been transformed in the course of the novel and unveiled the layers of his sexual identity. Essentially, narrative reversals inherent in Balram's transformation from an obedient and obedient driver to a heartless capitalist are highly suggestive of psychological contradictions and scandals of alienation, rebellion, and self-actualization. Using Freudian theory it is possible to observe how Balram moves between primarily id, desire for success and liberation, secondly, identifications with the practical strategies of survival, and ego, and rarely addressed even if occasionally present superego ideas of guilt and morality [8,9]. According to Jungian analysis, it is possible to get a better understanding of Balram's transformation because the author shows that the hero's life experience belongs to a special kind of archetype. This change from subservience to power situation resembles a hero's journey, a universal protagonist journey wherein an individual eliminates barriers to get to a higher level of existence. His meetings with other characters can be as well perceived as the meeting with the Shadow, which personifies the stranger's repressor's subconscious. It is evident from his employer, Mr. Ashok, for he symbolizes the World that Balram wants to be a part of as well as the immoral world he wants to stay away from. From this perspective, Balram's story is a journey of the disparate parts of his self coming together and attempting to be reconciled in some fashion, he can find a sort of fragmented 'self-actualization. For being able to successfully execute this argument, his journey can well be seen as one man's relentless search for self in the 'masculine' kingdom [10].

2. Character Study: Balram Halwai's Psychological Profile
2.1 Socioeconomic Background and Early Development

Balram is a man of many talents serving as a protagonist of The White Tiger by Aravind Adiga, who is an example of how the main character is created by the environment and personal experiences. His psychology is best appreciated within appropriate historical, economic, and social frameworks of the context: poverty, structural violence of cast systems, and restricted opportunities in any social mobility easily shape not just personal identity but also imagination of reinvention. By Erik Erikson's theory of psychosocial development, Balram's story described a war against becoming a person of disempowerment, a fight for individuation in a world where opportunities are strictly defined and highly limited [11].

Of all the archetypes, the crisis of industry versus inferiority is evident in Balram's story. The boy was born and grew up in a rural area affected by poverty constraints has severely limited his education and self-worth. Systematic abuse engulfs him into helplessness that lays seeds of inadequacy and sanitizer encodes distorted perceptions of adopting the belief that goals formulated by him are out of his reach. During adolescence leading to early adulthood, the spiritual stage of development is identity versus role confusion but as much as he struggles to have a proper identity, there are no positive male role models in this environment characterized by low expectations and conformity [12].

The socio-cultural relationship also tries to define Balram's relationship with his family. Living in the society as Halwai lower caste, the family struggles in poverty which brings the pressure of having no value as expected to contribute in income. While his father becomes a stupid slave in the flesh trade, the atmosphere of servitude reflects the future that Balram wants to escape, Kusum's authoritative grandmother impresses her nature on Balram and recalls that he has no one without having to serve. Education is a temporary distraction that wakes up his conscience to social injustice; however, the lack of money to continue schooling reinforces him to resist his scripted part [12].

With the growth of Balram, he comes across the system in India that does not allow an individual freedom, let alone control his destiny. Such awareness that he is a prisoner makes him the exact man bent on denying society what it wants from him and asserting his freedom. His move to the city depicts him to various rates of poverty and wealth hence increasing his consciousness of the lack of the basic need he lacks and frustration to change his status. As for Erikson's intimacy versus isolation stage, Balram's lack of ability to attain close relationships due to internalized low-end self-image rears its head as well [13]. Sexual relationships are as business-like as possible proving that he does not consciously allow himself to be emotionally exposed. Finally, the novel embodies the struggle for ego integrity as the protagonist attempts to avoid the dead-end of life which began in terrible poverty. His last defiance of Mr.Ashok sums up Ahmad's fight for marginalized identity and personal identity under a fixed oppressive social structure [14].

2.2 The Concept of the 'Id,' 'Ego,' and 'Superego' in Balram's Journey

Still analyzing Balram Halwai's character from The White Tiger in terms of Sigmund Freud's division of the human personality into three aspects which include the Id, Ego, and Superego. This three-part architecture helps to explain the drives of Balram's quest, his ethical dilemmas, as well as his learning and upward mutinous fight against the given social status. By this approach, Balram's psychological transformation emerges as the struggle of an aspiring character between unadulterated hunger for success, rational self-interest, and occasional attempts at moral analysis. *The Id* For survival, greed, lust, jealousy, pettiness, and ambition fundamental level are all bare necessities. Freud's Id is the most unconscious model of the human personality, which acts based on our breed, sexual motivation as well as the fight or flight response. For Balram, the Id is manifested mainly in the form of his powerful desire to rise from the conditions of degrading low-class birth and advance in life. Growing up in an atmosphere of lack of everything and being enslaved, his Id drives his desire for freedom and affluence, which is realized in his life jogging. This part of his psyche is the most dominant and self-driving part which is the desire that pushes him despite the structures limiting him [14]. Balram's dream is not an ordinary dream; it is a need, a realistic response to the costly unfreedom that is chaining him down to being a servant. This Id-driven ambition is seen from the early instances of the novel where Balram's fixation with the life of the rich minority transforms into a singular urge of the narrator to flee the 'Darkness' of the village where he lives. Self-interest is also evidenced in Balram's Id where he had an immense percentage fixated on power and money. This part of the book makes Balram desire even more the lifestyle that his employer Mr. Ashok enjoys and thus creates the desire of the viewer. By sSeeinglth and the life of the urban Indian only feeds his Id and turns his dream into a relentless desire that is unfettered by society's norms. He wants not only to exist but to live and rise to the top which birth withheld from him. This becomes more obsessive and compulsive as he moves from the rural poverty of his early years to the fat city(lp 148) presented as Delhi which escalates the intra-psychic conflict in the novel Recreants Rebellion [15]. The Id, ever active and oblivious of rationality guides him towards the dark end as he considers actions that will help him avoid a life of poverty no matter the cost.

The Ego: Sensibility, Self Interest & Gauging or Measuring Advantage

It is in the first personality structure that Balram's Id Fuel is established as a vigorous ambition of the character while the Ego appears as the second personality structure that allows the protagonist to function practically as a social and moral being. The Ego which Freud believed to be rational, was seen as the middleman between the

unrealistic demands of the id and the superego's sometimes absurd rules. According to Balram, the Ego is a rational discourse that advises to play along and dream but alternatively wa, it works smartly in otomb higher in the ranks. His Ego moderates his Id desires and can become obedient and passive, while he holds anger and frustrations against those who have wronged him. Self-policinglity is another feature noted in Balram's Ego whereby he exercises his rationality in otoimize risks in otoceed. For example, he ensures that he creates an impression of a loyal, hard hard-working and therefore garner the goodwill of his employers [16]. His Ego is the ability to take advantage of the trust with a procedural and daring contempt as an immoral act of deceiving those who have given him the fundamentals of stability. The once uninhibited and impulsive Id is thus replaced by the Ego, and while Biwer describes the Ego as Balram's planner; thus his strategist, it essentially acts as his eyes and ears in the real world enabling him to identify opportunities and seizseizem as they occur. His ego means that he keeps his reckless emotions in check and chooses to watch, wait, and, plan before taking risks. The Ego gets to be his devised means of survival in a world that provides him with much in the way of shelter or protection. Widening this practicality, Balram succeeds in staying inside the crack of the system long enough to gather both the knowledge and the determination; seeing through his employers, though remaining unseen by them. The calculated nature of his Ego is particularly brought out by his ready disposition to let go of his rurality and transform into a new character [16,17].

The Ego also serves to help Balram keep up an air of false objectivity, in which he starts to give rationalization as to why he needed to kill and become a successful driver. This detachment rises to prominence when he thinks about more aggressive measures to secure his future. His Ego serves as a justification for his attitude, thus he can easily separate his actions as an employee from the conscience that will remind him of the fact that he is undermining his employer. Since Balram himself gets so brainwashed about his actions that he sees himself as a survivor of the merciless world, the Ego is very suggestive of versatility [16].

The Superego: Ethical Dilemma, Guilt and Shame

A striking feature of Balram's storyline is the moments of the so-called ' inner conflict' which means that he reacts on a Supea rego level that represents the innate r reality or moral conscience of a person. Looking at Sigmund FreuFreud'sucture of the psyche he presented the Superego as the moral conscience of the human being the part that contains ethics of the society. In the case of Balram, the Superego at finance lacks strength as has ironed Balram that his survival has made him immune to wrongdoings rather he has seen many people doing wrong things to survive in this world [17].

The epitome of Balram's Superego is perhaps well captured during the period he was thinking about his scheme to frustrate Mr. Ashok. He feels resentment toward his master and wants to escape but he is still at a standstill, thinking about what is going to happen to him and the people around him when he dec-decides run away. Such hesitation provides good examples of his struggle between the Id's basic urges and Supethe rego's prohibitions. Hence though Balram subsequently overpowers the Superego to accomplish his mission, he at least momentarily knows the moral implications of his actions [18].

At the real advocacy level, Balram's Superego is also manifested when he analyzes his activities, making comments about the evils of the journey. So, after his final act of rebellion, he is but for a short time beset with remorse, as soon as principles members of society and he gives some measure of thought to the fact that once you do a thing, it cannot be undone. This guilt, however, lasts for a short time only and this proves a point that there is still a working sense of morality in him, echoes of his family and societal values may still work on him. Despite such occasions of remorse, Balram's Superego is comparatively passive in the hierarchical war in his mind, the Id and the Ego overpower the Superego. His life has been one of privation and degradation, and his view of the world, consequently, is one of crude selfishness in which the rules of ethical conduct rarely apply. His moral conscience is therefore shallow and subjugated by his enlightenment self-interest or his relentless passion for selfishness and independence [19].

3. Themes of Alienation and Rebellion
3.1 Alienation from Society and Family

In Aravind Adiga's The White Tiger Balram is the main character whose development storyline is the journey of rejection of social and familial norms and, therefore, rejection of his oppressive circumstances. In this sense, alienation does not just refer to a kind of separation; instead, it becomes an intense and obsessive kind of separation from more conventional kinds of human social bonds and relations as well as more conventional kinds of human values, norms, and all situational belief systems [19].

Alienation from Society

Balram lost his ability to interact with society and become 'untouchable' due to the awareness of this hierarchical societal order, which defines his life. He grew up in a culture that was caste-based and economically polarised, and he knows only too well that he does not exist for the system, a state he refers to as being in the "Darkness". It fosters in him existential alienation since he becomes thoroughly aware of the insignificance of his persona in the sight of powers that be. Further, he cannot rise against his inferiority complex because he accepts and has to be a servant who has no ambition or dreams. A second factor that brings about this appalling disconnection is egocentrism which intensifies as he grows old creating resentment and anger thus deepening the wall and isolating him from the community [20].

One can say that societal alienation is evident in Balram's regular occupation as a chauffeur. Despite being physically embedded in that class, he is a man whose presence is nearly completely barely noticed and whose work is not highly remunerated by his employers. It only recklessly amplifies his isolation because he becomes both a watcher and a sufferer of the injustice in society. The more he is remunerated with such indignities; the more he feels away from society and sees himself as an object that belongs to his employers than being a human being with dignity and personality. Furthermore, by isolating himself, Balram develops a deep sense of existential loneliness. He undergoes what existential philosophers call angst, hopelessness that comes with the fact that he was placed in that position and cannot make decisions on his own. This isolation is highlighted by his perhaps unbearably dark outlook on the community, and world at large, where he feels increasingly like an outsider in the very world of India [21].

Alienation from Family
The disconnection from culture also issues Balram's family; therefore, he loses touch with them, and they end up committees of each other. They manipulate him and impose on him several duties and responsibilities that dominate his freedom and choice. Kusum symbolizes all the virtues of the traditional Indian woman loyalty, sacrifice, and, obedience, values which are antithetical to the joy of growing self-employment Balram begins to embrace. This is the beginning of his empathy for his family and as he grows up he sees his parents and siblings as intruding into his progress rather than growing to support him [21].

Another way that Balram protests the traditions of the a that he knows is by leaving his family behind. What he knows is that his action will plunge them into difficulties and he pushes down the feeling of guilt that surges within him because the freedom he seeks warrants the price to pay. This relates withtoud's repression theory because Balram disconnects guilt feelings as he moves up the social ladder. His exclusion from his family is therefore a matter of the inner logic of his individualization as well as a strategy in the social game he plays because he is aware that maintaining affective bonds with his kin would hold him back in the struggle for status. This detachment is rather painful, yet he has accepted it because he humiliates his family's needs with shackles which are likely to reduce him into a lifelong learner. This kind of isolation is highly likely to stand as a change in the primary ego and hence marks the transformation in the identity that cannot be acceptable within the family. His estrangement from his family also serves to confirm his isolation in the last analysis, the hero can only accept his destiny if he is entirely alone and if he must cut himself off from contact with society [22].

Freud's Concept of Repression
In Balram's journey, there is a lot of psychological repression and specifically, guilt for leaving the family and cheating Mr. Ashok. According to Freud's repression theory, these normal and healthy individuals bury feelings and ideas that are uncomfortable to them as a way of maintaining psychological equilibrium. To Balram, oppression serves as a useful way of denying himself any reason to think ethically about the decisions he makes in his life, thus they help him keep his eye on the ball of his dreams. He has something to do with guilt but he hides it consciously by arguing that he had to sacrifice in own freedom [23].

However, guilt repression is most apparent when Balram deals with Mr. Ashok. While he builds a kind of symbiosis with his employer based on the feelings that can be described as loyalty but mainly resentment that he develops towards him he still chooses to act against him. This isn't without psychological ramifications, however, because Balram understands exactly what ethical breaches he is committing. But by suppressing of ling of guilt he feels free from this emotion and his actions are considered rationales to become free from the bondage. It allows him to avoid the moral quandaries of his rebellion, so as not to be overwhelmed by guilt, thus keeping his natnationalistsires set on improving his social class. In the same way, Balram also represses guilt as he refuses to have any type of sympathy for his old culture [22,23].

Revolt As A Way To Reinvention
As Balram rigidifies into the chauffeur persona through detached observation of the world and other people, he becomes a killer and a rebel against society and its values This rebellion is not just rebellion; this is a well-thought-out intention to alter his status from what his caste and the society dictates for him to live. Desperation drives Balram to reject leadership values that have denied him the opportunity to be seen and creates leadership imbalance and rebellion in society. It would only be right to say that his rebellion is as much psychological as it is existential in that it is an act of independence and the rejection of fate's birth [23].

It is depicted by Balram's change from a meek servant to a 'white tiger,' which depicts his repudiation of the conventions of his Indian culture. He's in rebellion because he has found out that honour is a dead-end in the pursuit of possible selves, and maintains one's status as a poor Cuban woman in a demeaning servant relationship. It is therefore possible to argue that his is a psychological journey as he struggles between isolation, containment, and, subversion to come out as an empowered but guilguilt-ladenracter. Balram believes that through his disobedience, he re-asserts control over his own life, but in the process erases his compassion and cuts loose the roots of his social identity [24].

3.2 Rebellion and Identity Formation
As Balram Halwai in The White Tiger, identity serves as a significant element of the book which caused so much inward conflict that he had to revolt against the society and personal images inside of him. From a subservient

loyal boy with no desire to violate his Mexican norms, culture, and family, he becomes an 'entrepreneur.' Using Erikson's stage of psychosocial development and Lacan's theory of the mirror stage, this paper shows that Balram's rebellion is a call to establish his identity, to move from identity crises and role confusion [25].

Erik Erikson's theory of the stages of psychosocial development age between 19 and 40 years is characterized by a crisis called identity versus role confusion. There is therefore a conflict that is aggravated by Balram's impoverished origins of low agency in an otherwise stratified society. For instance, Balram is born in the "Darkness" or rural India and he is to be absorbed fully into a predetermined role predetermined by caste, class, and family. Society makes it easier for him to be a servant because this is equivalent to someone subservient to authority. This societal expectation creates a complex conflict in the protagonist, Balram, as inside he tries to become a person independent and free, but outside he sees only the form that he has to fill [26].

To make Balram's inner conflict more multi-layered he has his family: his grandmother in particular, who wants him to be a proper family man and not some machinating driver. Supposed to be obedient, compliant, and, loyal to the upper caste%Balram is entangled between fees to his family and a sense of longing to emancipate from such conventions. This conflict is the root of his identity crisis: on one side he is bound to function as an obedient son and servant but on the other side he wants to rebel and get what he wants as he wants to carve a distinct identity for himself. As for the disappearance of Balram's family, it gives a signal for rebellion against the aforementioned externally provided identities; it is a turning point of inarch for identity [27].

We can see that the opposition to his inherited destiny pushes Balram to rebellion and progressive formation of personal identity outside the significant social roles assigned to a lower caste man. His decision to look for a job in Delhi symbolically amounts to defiance of his wishes because he is perfectly willing to start from scratch and build a new life for himself. In Eriksonian's perspective, this is the stage where Balram starts moving towards the stage of 'Individuation' as he begins to build a career to find an identity for himself [28].

Lacanian Mirror Stage
Self-development is one of the dimensions that helps to determine self-image and realization, which have evolved throughout a life cycle. Jacques Lacan's mirror stage theory appeappearsbe a great tool in examining Balram's changing self-images. Freud thinks that an individual undergoes a psychosocial crisis at a specific period referred to as the mirror stage when he or she gets an image of him/herself. It is useful in the development of the "I," for the individual starts to view themselves as being one and not another. What is more, for Balram this kind of recognition is even more unbelievable since he exists in a society that does not recognize him as a human being worthy of being seen. His broken ego construct is explained by using the opinions of people in his environment that are unfavorable and his low self-esteem [27].

Sharing the life of low-caste labor in the city with the reader as he moves through the social ranks to become a successful entrepreneur, As Balram spends more time in Delhi, however, he attempts to deconstruct this type of self-description in search of the type of self-creation he needs to realize his dreams. The change is a result of the interactions with the city's lifestyle and the observation of the materialistic immoral conduct of Mr. Ashok which makes him to s contemplate the validity of the core outlooking values he has cherished throughout his life. This kind of self-remaking process corresponds to Lacan's mirror stage and Balram's reappraisal of his position in the social stratum. He starts waking up with a desire other than his employers' desire and this changes his perspective of him being a mere tool on a string [19].

Apex Darknezzon self-identifications and the Moral Paleo-Mosaic of Rebellion
Besides the al color of Balram's personality remains rather ambiguous, as this young man makes ethical choices that would contribute to his self-definition. He rebels against such a culture by skipping classes yet he is seen to feel guilty for doing so. The event of killing Mr. Ashok while being liberated remains a murder that strongly makes Balram realize the price of rebellion. His performances, as substantiated even when comprehensible to him as a moral adult, are emotionally ambiguous due to the loss of empathy and ethical right in the name of sheer freedom. This moral uncertainty is bisected as part of the internal conflict that characterizes his journey of the formation of individual identity and the cogitative cost of the rebellion [21].

4. Power Dynamics and the Master-Slave Dialectic
4.1 Psychological Projection and Transference
In Balram Halwai's Master-Servant relationship with Mr. Ashok in The White Tiger there is a played-out psychosocial transference. Balram's functioning as a servant reverses the hierarchy of the Indian caste system but at the same time physiologically unmasks how it works. In fact, by using Hegel's master-slave model, one can get a clearer picture of Balram's internal state regarding his own identity concerning his employer, and how he can transfer and project his desires, as well as resentment in his quest to become a master [22].

The dialectical relationship, as Hegel theorizes, involves a mutual dependency: I was able to establish that the master needs the work of the slave and the recognition of that work, and the slave is dependent upon the master's provision. But, the power of self that results from subjugation gives the servant the transformative potential of internal power. In Balram's case dependency transforms into the process of self-actualization. Despite fulfilling the male powerless stereotype to the hilt, he is becoming conscious of the differences between

him and Mr. Ashok that engender dissatisfaction, which he first directs towards Mr. Ashok. To Balram, the employer represents not only a job giver but also a representative of his failures and lost opportunities. Mr. Ashok represents an thessibility of the life of luxury and liberty that has been within Balram thus inviting admiration, jealousy, and resentment [22,23].

Many issues contribute to the distortion of Balram's view of Mr. Ashok, but one issue reaches the essence of this pursuit Transference This core issue refers to an emotional later that moves resentment from one component of your past to a more pleasant on the surface but the analogous component of someone else's life Moving forward in this core issue, Balram unconsciously transferred his anger towards Mr. Ashok. This transference amplifies Balram's ambivalence: Mr. Ashok becomes Balram's scapegoat and he takes all his displeasure on the system that has held him down. This Paper shows that Balram gradually shifts between viewing Mr. Ashok as a father figure, a flawed hero, and finally, a roadblock to his emancipation. In supplanting these emotions Balram cuts himself psychologically from the role that society has assigned him as a servant, and hence can now effectively change his self-perception [25].

The Hegelian dialectic method, therefore, leads to the attainment of independence as brought out by Balram. While violating Mr. Ashok, Balram also frees himself because he follows hierarchical power relations that have dominated his life. The resistances of psychological projection and transference that initially convoluted his attitude toward Mr. Ashok are also mobilized to fuel latent ambition that he otherwise never dared to dream. While acquisitive murder might be seen as embracing the establishment's values, Balram's killing of his employer and appropriation of the man's wealth are Bharat's triumphs – they are both literal and metaphorical; representing the severing of the master-slave construct. Despite the clear moral problems in this gesture, such an elemental existential move brings out the dynamic paradigmatic figuration of the servant within the dialectic of the novel, where Balram turns into a self-emancipated autochthonous subject. That way, Balram becomes an agent who alters the power equation and gains a kind of liberty if not an ethical spirit [26].

4.2 The Freudian Death Drive and Balram's Transformation
Freud's concept of the unconscious mind states that hiding behind the sweet desire to obtain happiness and avoid pain there is the identification of unconscious instincts oriented on destruction and aggression. For Balram, this thaThanatosr death drive is closely combined with the process of his becoming an entrepreneur from the obedient driver and includes various transgressive and, thus, violent actions making him a new person [27].

This death drive in Balram becomes clear when he wakes up from the shining squalor of his existence within the Indian caste system. Although the viewer sees him willing to accept the existence of a servant throughout the first days of the film, Balram's constant dissatisfaction and desire to be free eventually cause the emergence of the basic human desire to tear to shreds all that hinders him. This process of awakening shows Thanatos to him or within him in ways that cannot be dismissed. Some of the rages are directed at those who uphold the status quo and the bitterness, feelings of hatred, or unfairness he experiences, seethes within like a constantly simmering cauldron. In this resentment, Balram turns fury on Mr. Ashok, an employer, whom he equates with his condition of being trapped. At some point, Balram's submerged anger and bitterness are finally unleashed, and he becomes a mouthpiece for Freud's death instinct [28].

It is therefore evident, with Balram's transformation that the Thanatos can recast an identity using transgressive acts that are a form of liberation. Killing, or in this case murdering Mr. Ashok is the final adrenaline-fueled act of violence, a literal and a metaphorical one. It is an act that breaks down the earlier role he has retained for himself, as a 'half-baked' man, as a servant, tied by tradition and responsibilities and lifts him to a new role that he creates for himself. This act of transgression, however reprehensible is but a rebellion from his submissive state. Through indulgence in pathology, Balram cuts the psychological chains that used to exist, thus he can embrace a part that society would deem unnatural. While for Freud Thanatos engages an impulse towards death, in the case of Balram it acts as the force that propels him toward a reformation of a new identity. Despite this ho,wever, anger in Balram is rather conflicted and he wrewrestlesth guilt and feefeelings betrayal of his hosts who despite their exploitation made him survive this feeling does not keep him from committing the nastiest act of violence at the end of the story. But it only accentuates tension between the buffoon's rage suppressed inside and the conditioning of the society he inhabits. Acceptance of the death drive allows Balram to reject his past and the psychical subjection inherent to his existence. In other words, he sells himself to become the self that he thinks must create the space for freedom and respect [28].

5. Themes of Freedom, Guilt, and Redemption
5.1 Freud's Theory of Guilt and the Oedipal Conflict
The White Tiger is Balram Halwai's amazing story of rebellion, and as with any rebellion, this one is characterized by guilt. When seen through the Freudian lens, particularly the couch of guilt and the Oedipal conflict, the inside of Balram's head is one in which he is a virtual war zone between his id and superego. According to Freud, guilt results from tensions between a person's self-serving instinctual demands brought about by the id and societal and/or personal conscience represented by the superego [29]. The exemplification of this inner conflict, however, is the moral guilt Balram feels after assassinating Mr. Ashok. While he has gained some level of autonomy he commits a violent act that upsets the equilibrium in his mind and he becomes regretful and self-punishing. There is an Oedipal dimension added another layer; Balram's rebellion is acton

rising against the father figure and, literally against Mr. Ashok., metaphorically against all that had oppressed him throughout his life, the culture, the norms. Thus, this rebellion may well be a bid for liberation but is predicated on a feeling of guilt which he also cannot escape and is reminiscent of the Oedipal conflict: where the action of rebellion is tied to the taboo violation of the family bond [29].

5.2 Balram's Search for Redemption

Balram Halwai in The White Tiger reflects uniquely the process of individuation according to Carl Jung. His internal conflict of the integration of the shadow and the Self is a clear example of the process in Jung's individuation. Balram therefore kills his master frees himself from servitude and becomes enlightened (that is to repress the repressed and repress the primal antitype). On the other hand in this act, he also shuffles his remorse and judgment on himself and now he sets on a journey of righting his forgiveness and identification. As an entrepreneur self-reformation, Balram is in search of the commodity of materialism but finds his redemption in the acknowledgment of the act. He soars above that conventional 'portrait of a criminal' being set apart from it. At the novel's conclusion, Balram discovers a way of reconciling these two aspects and becomes the servant, the murderer, the materialist, and, the liberated spirit all at once. Similar to what Jung calls the psychological process leading to individuation on the psychic plane, this is more of an individuation process, whereby the individual begins to begin to integrate different aspects of his or her personality in total psychic wholeness in an ethical world. Balram's narration is a loud-spirited assertion of self and an internal self-confrontation followed by self-acceptance [30].

CONCLUSION

Balram's psychological change from a loyal driver to an aspiring businessman is a live example of some universal psychoanalytical theory components that are important to understanding human nature. In the Freudian theory, we can see how oppressive the environment was, making Balram suppress his self-actualization automatically translating into an inner conflict in the divided psyche. His acts of deception and violence point to the id that is now unleashed to do whatever it wants since material chances and animal control cannot hold him back. And so, in fairness, at the end of Balram's novel, he is freed and he has liberated himself by agency in negative frames he once loathed. This was about the fact that being a human being is about transcending binding programming as well as a powerful group with the capability of enslaving another group. From the psychoanalytical point of view, freedom is dichotomous with knowledge of self. Balram's flashbacks consist of the face of structural violence and oppression in human personality. The restriction of self-actualization harms normal psychological-developmental acquisition and sustains pathogenic seedlings of aberrance and rebellion that hide under the veneer of normativity. Getting control of unjust systems enhances objectified experiences while deepening spiritual dissatisfactions. But Balram's partial rebellion calls for the recycling of the established social order itself. The movie shows courage as, well as social criticism can, trigger emancipatory evolution, and ethical issues are inevitable on the way. Personal enlightenment, or realisation may stand before collective awareness essential for the eradication of arrangements that take advantage of human abilities and aspirations.

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