

## STREAM OF CONSCIOUSNESS IN VIKAS SWARUP 'S MOVIE THE SLUMDOG MILLIONAIRE

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### Abstract

The Slumdog Story: A young child from Mumbai's "biggest slum" competes on India's Who Will Win a Billion, but when the authorities suspect him of cheating, he is made to explain by interrogators how he responded to every question on the game show correctly. These justifications prompt an examination of Jamal's harsh upbringing in retrospect: his mother was killed by Hindu protestors, forcing him to form a survival bond with his brother Salim and Latika, another orphaned girl. Throughout the entire film, Jamal's love for Latika serves as his inspiration for his goals. When the three kids try to escape from the grasp of an insulting man, he loses her. Later, he discovers her utterly trapped in a forced.

**Key Words:** *Hindu protestors, orphaned girl, abusive, slumdog millionaire*

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### Introduction

The movie Slumdog Millionaire centers on Jamal Malik, a youthful man who wins the entire prize on an Indian version of the British game show Who Wants to be a Millionaire? But given his upbringing in the impoverished areas of Mumbai, the show's makers are certain that Malik's trustworthiness is in doubt. The movie details how he was able to predict every question on the game show by following Jamal's viewpoint from youth to maturity. The Full Monty's adaptation of Slumdog for the big screen, Simon Beaufoy from Vikas Swarup's novel, Q&A. Slumdog is an Indian diplomat.

Worldwide creation, a joint venture between Hollywood and Bollywood, the movie industry in India business. The movie won praise from critics as soon as it came out, but it has since sparked debate concerning several, including its political content, representational quality, cinematic status, and subject matter. I address the main issues raised by Slumdog's and the critical discourse in each chapter. I analyze Slumdog as an adaptation in Chapter One, providing in-depth analyses of the scene design, character interactions, and formal devices about the original text. I contend that Slumdog uses formal techniques, character dynamics manipulation, and the insertion of extra scenes all serve to

obscure the ideological landscape found in Swarup's original novel.

**The Slumdog Story:** A young child from Mumbai's "biggest slum" competes on India's *Who Will Win a Billion*, but when the authorities suspect him of cheating. He is made to explain by interrogators how he answered every question on the game show correctly. These justifications prompt an examination of Jamal's harsh upbringing in retrospect: his mother was killed by Hindu protestors, forcing him to form a survival bond with his brother Salim and Latika, another orphaned girl. Jamal's aspirations are diligently guided by his love for Latika throughout the whole movie. When the three kids try to escape the grasp of an insulting man, he loses her. Later, he discovers her utterly trapped in a force.

### **Character Evaluation**

*Slumdog Millionaire* is a 2008 British drama movie that is loosely entrenched on the novel *Q & A* (2005) by Indian author Vikas Swarup. It tells the tale of 18-year-old Jamal Malik from the Juhu slums of Mumbai. It stars Dev Patel in his movie, appeared as Jamal, was filmed in India, was directed by Danny Boyle authored by Simon Beaufoy, and produced by Christian Col. Jamal has blown everyone away by correctly answering every question thus far, earning him a prize of one crore rupees (US\$210,000, or \$297,181 in 2023) and just one question away from the massive prize of two crore rupees (US\$420,000, or \$594,362 in 2023). Blamed for deceit, he tells his biography to the

police, showing how he had the option to address every inquiry.

Jamal, then five years old, jumps into a sewer and gets the signature of Bollywood star Amitabh Bachchan. Jamal's senior sibling Salim afterwards sells the signature. Their mom is murdered during the Bombay riots. While escaping the mob, the siblings momentarily experience a kid spruced up as Rama, with a succumb and bolt in their right hand. Having gotten away from the mobs and taking sanctuary from the downpour, the siblings encounter Latika, a young lady from their ghetto. Jamal indicates that she could be their "third musketeer," a reference to the Alexandre Dumas novel *The Three Musketeers*, which the brothers had educated about in school, and Salim is reluctant to take her in. The brothers call themselves Athos and Porthos, but they don't know the name of the third musketeer.

Maman, a criminal who trains homeless kids to beg, finds the three kids. After attaining that Maman is blinding the kids in kids to make them excellent beggars, Salim disappears with Jamal and Latika. Latika is unfit to keep up with the brothers as they successfully board a running train. Salim snatches her hand, however, deliberately giving up as retribution for playing a trick on him, passing on her to be recovered by Maman. Salim and Jamal make their living selling goods, picking pocketing, dishwashing, and acting like tour guides at the Taj Mahal while travelling on trains for the next few years. At Jamal's demand, they return to Mumbai to track down Latika and find that Maman is lifting

her to be a whore. The siblings salvage her, Salim firing Maman and leaving her dead. A rival crime lord, Javed, bids Salim a job. Salim tells Jamal to leave him and Latika alone in their room, presumably to sexually violate her. Salim depicts a gun on Jamal when he refuses, and Latika convinces Jamal to leave. Jamal, who is now a chaiwala in a call center, finds out years later that Salim is a high-ranking lieutenant in Javed's criminal association. Salim asks for pardon when Jamal confronts him. After that, Jamal manages to sneak into Javed's house and rejoin with Latika. She tells him to forget her despite his declarations of love for her. Despite the denial, Jamal agreed to encounter her at Victoria Terminus daily at five o'clock. Latika, trying to meet him there, is taken hostage by Salim's men under Javed's command. When they leave, they leave scars on her face. Jamal loses touch with Latika, so in a last-ditch effort to get in touch with her, he enters the contest on Kaun Banega Crorepati, knowing that Latika observes the show.

For the last inquiry, Jamal requested the name of the third musketeer. Using his "Phone-A-Friend" lifeline—the only number he knows—Jamal phones Salim after acknowledging that he doesn't know the answer. Latika answers and lets Jamal know that she is protected; however, she doesn't have the foggiest idea about the response. Javed discovers that Salim deceived him while hearing Latika on the program. He and his men separate the restroom foyer. Salim murders Javed before the gang shoots and kills him. Jamal guesses, relieved by Latika, and selects Aramis as the initial response.

He is right and succeeds in the great award. Jamal and Latika encounter on the stage at the railway station, kiss, and celebrate the rhythm "Jai Ho" alongside the broad range of various characters.

### **Themes of the Movie**

The hero, Jamal Malik, finds the existence of wrongdoing related to living on the roads unsuitable, even though his more youthful sibling Salim takes to it without any problem. Until he gets the life-changing opportunity to appear on the game show, Jamal survives by working odd jobs. The topic is the impulses of fortune - one never understands what will occur throughout everyday life. Like Jamal, waiting for a chance rather than entering a life of crime is another aspect of being true to oneself. The story explains the connections to other specific characters, including Jamal's brother Salim and Latika, his love interest. The film portrays the difficulties of life in India, destitution, unfortunate schooling, and association with crimes. In addition, it emphasizes the significance of basic human values like love, family ties, and friendship (Slumdog Millionaire, 2008).

Additionally, Slumdog Millionaire is a practical introduction to Indian values and culture. For instance, the opening scenes feature women dressed in the Indian sari. However, Latika later dons shirts and trousers, emphasizing the westernization of Indian culture. In addition, it demonstrates that India is a nation of religious and financial contrasts, with wealthy

and poor members of the same community and frequent instances of religious conflict among Muslims and Hindus. A wealthy man who Salim and Jamal run into while trying to flee from police officers and the deaths of Jamal's mother during the violent altercation serve as examples of it. Also, Salim's claim that he is the family's head after their mother dies demonstrates the hierarchy.

Moreover, the job of religion in day-to-day existence is also featured. Salim's supplication and confession to God of becoming a lawbreaker and Rama's appearance to Jamal during their attempt to flee from Muslim radicals are two examples of how it is portrayed. The movie comes to a close with traditional celebrations, which are directly related to Indian culture and have become an emblem of Bollywood production.

## **Conclusion**

In this thesis, we have provided a set of structures for considering how a single movie embodies and represents cultural fact. I've loosened up and looked at its formal parts; found its importance inside an equal scholarly talk; and traced its origins all the way back to the ancient days of filmmaking on the Indian subcontinent, from its contemporary creation. Inside every one of these scientific classifications, we brought to the exterior and complemented, added to, or reworked *Slumdog's* essential negative reactions. So, in a nutshell, my approach was centered on figuring out how a single work conveys its matter by following the major claims made by its critics.

We want to take an inverse approach with the commentary that concludes this project. This project was designed to think about a single movie as a cultural product that speaks to and is subsumed by the huge, wide reality of globalization, not just to better understand how a single film appropriates fact and subsumes it as a fictional topic. In addition, we hoped that after gaining a deeper comprehension of the flaws and shortcomings of *Slumdog*, we would be able to respond to the inquiry: Exactly what does a film like *Slumdog* have to instruct us? Toward what positive skylines could it point tale, film, or worldwide culture? In most situations where *Slumdog* has been praised for its freshness, significance, or extraordinary importance, its prosperity has been confused with the undertaking's encapsulation or articulation of globalization. We need to consider now entirely what globalization is as an idea and an eccentricity, and furthermore, what sort of relationship *Slumdog* has with it.

Discussing how *Slumdog* and other comparable works of literature either missed to establish egalitarian, mixed cultural outputs or egalitarian, representationally detached cultural productions has taken up most of this thesis. Of course, these issues continue to be significant and cannot be ignored from the point of view from which they are analysed: from the perspective of the impoverished, whose actual expertise is not accurately portrayed in fictional representations of the impoverished; from the perspective of the Indian boy, whose complex and subtle cultural resemblance is condensed into tenures that are more agreeable to the

writers of his perception. However, there is another angle from which we should not overlook imagining a connection between Slumdog's depiction of Indians and the Indian impoverished: the middle-class audience, Westerners, and anyone else whose cultural, racial, or socioeconomic point may be isolated from Slumdog's content. Although this observer should not be amused at the expense of another person's marginalization, depression, or suppression, this error may serve as a lesson for the new global storytelling idioms that Slumdog, in some small way, stimulates. The straightforward acknowledgement that it encourages viewers to both share and build upon makes Slumdog's positive prospects for influencing the kind of "unforeseen solidarities" that Brennan imagined most effective: that despite the unfulfilled promises, the incomplete cede of ideas, personal identities, and histories persists to be a reality of lived experience in a culturally and instructionally rich.

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