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An Orientalist Reading of Swarup's “Q & A” 2005 and Boyle's “Slumdog Millionaire” 2008 within a Post-Colonial Frame

Dissertation submitted to the department of English in partial fulfilment
for the requirements of Master Degree in Civilization and Literature.

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Declaration

This work's main idea is our own initiation. We confirm that this assignment is our own work, is not copied from any other person's work (published or unpublished), and has not previously submitted for assessment either at Ammar Thelidji University or elsewhere. Other works are involved either by paraphrase, summary, or direct quotation; accompanied with full acknowledgments to their contributions to our research. Thus, we declare as we consider that any kind of plagiarism will result in the failure of our project.

Dedication

"To our parents with love"

Acknowledgements

Foremost, we would like to express our sincere gratitude to our supervisor Mrs.Selt Djihad Affaf for her guidance, motivation and immense knowledge. Also, we would like to thank the jury members for study and evaluate this work . A big Thank you to our friends, brothers, sisters and all those who stood beside us to the end of this scientific journey. Finally, we would like to thank our parents in particular for providing us with unfailing support and continuous encouragement. This accomplishment would not have been possible without them.

Abstract

This work as a dissertation examines Orientalism in Vikas Swarup novel “Q & A” and its cinematic adaptation, the movie of Danny Boyle entitled “Slumdog Millionaire”. Historically speaking, Edward Said in his significant book entitled *Orientalism* brought upon the world a new and deep meaning of both culture and society by taking his audience back in time from which these perspectives originate in the first place. He explains in his work that *Orientalism* is not just the academic field presented to people but rather a false man-made representation of the Orient which is considered as a strong and dangerous weapon of political oppression and dominance over which that Orient has no objection. The strong colonizer imposed a language and culture, while the Oriental peoples' languages and cultures were neglected or twisted. Thus, this work further aspires to show Orientalism within the Post-Colonial work “Q & A” and its adaptation as a movie “Slumdog Millionaire”. Saidian Orientalism and Postcolonialism were influential theories in the creation of Third World Literature, also known as protest literature or counter discourse literature. Using the latter, we have used a descriptive method along with an analytical one to prove that the Indian diplomat, Vikas Swarup wrote a marvellous novel called “Q & A” to show the harsh and abusive influence of the Westerners on his country through a story of Ram Mohammad Thomas, a teenage waiter who rises from poverty and slum to become the world's most famous quiz show winner, yet only to be caught and imprisoned on charges of cheating at the end. Finally, the research concludes with the critical truth that Swarup, in his book, showed his audience that it was the colonizer who made the Indians as scattered, weak, poor and dirty as they appear to the world. As a reply to him then, the worldwide-famous movie “Slumdog Millionaire” was made to receive a big hit globally to the extent of making Swarup’s novel even more famous. Danny Boyle, a British film maker, took the initiative of making a movie out of the novel as Westerners claimed. But, in fact, Boyle and his crew took advantage of the situation and created what their people and ancestors used to depict, a false image, a brutal, exotic, and horrible image of the Orient in the shoes of the Indian community this time.

Keywords : Orientalism, Edward Said Orientalism, Post-colonialism, Post-colonial theory, Slumdog Millionaire.

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General Introduction

General Introduction

Orientalism can be defined in little few words as false western assumptions about eastern countries and few other Arabs. These beliefs prevailed to affect exactly how we see the eastern side of the world today. If we look closely at every art work possible in any eastern country today, we would see a completely different picture than the West's rational, scientific atmosphere; only seductive, exotic and irrational world.

Orientalism is also a book written by Edward Said in 1987 which reviews the history of this idea and belief and how it's still prevalent today. Therefore many works and novels have strongly shaped it as a theme throughout the years. "Q & A" is a novel written by Vikas Swarup and "Slumdog Millionaire" a movie directed by Danny Boyle are no exception. These latter deal with the same story of a young man who won millions of rupees on a quiz show (Q & A) which is famously known as "Who Wants to be a Millionaire?". Right down to the idea of lifelines which leads to the empowerment of apparently different marginalized groups such as the boy. An adolescent boy from Mumbai is brutally thrown in a prison cell on suspicion of cheating in the game. Because ironically brains are not organs for street boys at the bottom of food-chain, they must win a western veto to use it. Even the victory is not authorized and faced with mockery.

Thus, as a broad aim of this research we shall demonstrate Orientalism in both the novel and the movie. We will go through a deep analysis of Vikas Swarup's novel "Q & A" and Danny Boyle's movie "Slumdog Millionaire" as Post-Colonial works. We would also differentiate between the movie and the novel using a mere Orientalist reading.

In order to reach our aim, many questions arose in need of answers. As our main research problem we can ask: Is Orientalism present in "Q & A" and "Slumdog Millionaire" within a Post-Colonial frame? Other sub-questions can be: What really is Orientalism and Post-Colonialism and what is the relation between the two? Can we consider the novel and the movie as Post-Colonial works? And how is Orientalism exhibited in both "Q & A" and "Slumdog Millionaire"?

Several hypotheses might come to our minds to answer the above questions; we may say that both the novel "Q & A" and its cinematic adaptation "Slumdog Millionaire" are merely Orientalist within a Post-Colonial field since they have the same story. We can say also that Orientalism is a term refers to the colonized people meaning as different others from the colonizers. Finally we think that Orientalism is embodied in the images of showing a poor, weak and different East than the West.

A number of works have already dealt with the subject of Orientalism in Vikas Swarup's novel "Q & A" and its relation to the movie "Slumdog Millionaire" under the same umbrella. The main and essential works used in this research are the novel itself as a primary source and the movie. As well as Edward Said's book "Orientalism" of 1978 where he depicts the social,

cultural and economical hole between the west and the east. Also one of the interviews with Vikas Swarup clearly gives us the whole image behind writing the novel which is that knowledge does not only belong to the west. Some other works such as Bill

Ashcroft et al. book of *“Post-Colonial Studies: The Key Concepts”* where they explain all the key concepts related to Post-Colonialism in a very critical way. Finally, *“Slumdog*

Millionaire: The Film, the Reception, the Book, the Global” a document written by Alpana Sharma took us around a global analytical reading of both the novel and the movie.

The methods which will be used in this research are based on analysing both Swarup Vikas’ novel and Danny Boyle’s film as post colonial works. Using a post-colonial approach by a critical academic study of the cultural legacy of colonialism and imperialism within India; this research in fact will demonstrate the Orientalist side in both the novel and the movie. The data will be collected mainly from primary sources, such as the novel, the film and interviews. It will be also acquired from other secondary sources, like books, documents and articles. The choice of these sources is due to the nature of the topic and its originality, since no one has ever done a similar work. So by understanding Orientalism and PostColonialism theories and through a structured quantitative analysis, all the data collected will be examined by two different approaches: descriptive following the novel and the movie’s synopsis and analytical of both of these latter. Therefore we would have finally a clear image on the stereotyped manner of Asia which is viewed as embodying a colonialist mentality.

The dissertation will be divided into three chapters. The First Chapter is going to be a theoretical background of Orientalism and Post-Colonialism in general where we would explain both theories as well as some key concepts related to our dissertation. Also in this chapter we would explain the notion of Orientalism from a post colonial view and how the colonizer set the image of the eastern colonized as a counterpart to him.

The Second Chapter will be a full analysis of Vikas Swarup’s novel “Q & A” and Danny Boyle’s “Slumdog Millionaire” as Post-colonial/Post-Imperial works where we go

through every aspect of it starting by Nationalism from an Indian perspective, Hybridity and Subaltern through characters, and finally Globalization and Diaspora in a cinematic way. Therefore, since this narrative of the novel is within the post-colonial context of a global city Mumbai, it seems to suggest that through this system of colonisation still comes success. So

many Paradoxes are present, rich vs poor, strong vs weak, kind vs cruel, eager vs uninterested, and so many others. Similarly, we will have a complete analysis of the movie which is considered a complete image of the global economic and political practice set in motion by Western colonialism and imperialism.

The Third Chapter at the end will present the image of Orientalism in “Q & A” the novel and “Slumdog Millionaire” the movie using an analytical reading of both. Also, we shall speak about the idea of counter discourse in Swarup’s novel against the colonizer and the counter-counter discourse in Boyle’s movie as a response to Swarup. Therefore we will try to show the disguised truth within the latter idea. Since the film “Slumdog Millionaire” was a beautiful, exciting and riveting piece of artwork, where it captures the „real“ India through a magical story to lure all audiences in which the good guy we all root for from the beginning wins at the end. We will differentiate between the novel and the movie accordingly in this chapter. With this entire in mind and given the points mentioned in both the first and second chapter about the postcolonial Orientalit theory in India we would set a final clear image on both the Orientalist novel and Post-Colonial movie.

CHAPTER 1

Where The Oriental Meets The PostColonial:

A Theoretical Background

Introduction

The Orient was and is a series of ideological fictions whose aim was and continues to be to legitimize Western cultural and political superiority; additionally, the Western conception of the East has evolved out of power, domination, and varying degrees of complex hegemony relationship. The Orient refers to a collection of symbols formed by political movements that introduced the Orient into Western education, consciousness, and empire. It exists by and in contrast to the West, and it is built from and for the West. It is a representation of what the West finds to be inferior and alien ("Other").

This chapter would include in-depth analyses and interpretations of the two hypotheses, with emphasis on key concepts and ideas that form the foundation of both theories. We will go through Said's book *Orientalism* chapter by chapter, explaining the notion of Orientalism according to him. Then, we shall shed the light on Post-Colonialism as a historical period, as a theory and as a literature concept. In addition, there is a section that demonstrates the basic elements and points shared by the two concepts.

1. Orientalism in Literature, Art History, and Cultural Studies

Orientalism was a Western scholarly discipline in the 18th and 19th centuries that involved the study of Asian societies' literatures, religions, beliefs, histories, architectures, and laws, especially ancient ones. It can also refer to a general interest in all things Asian or "Oriental" in Europe and North America; as such scholarship influenced wider academic and artistic circles in Europe and North America.

It was also a school of thought among a faction of British colonial administrators and scholars who argued that India should be governed according to its own customs and rules, in contrast to others who argued that India should be ruled according to British traditions and laws, a position known as "Anglicanism." (Thomas)

The expression Asian studies started to be used by orientalists in order to describe their study in the mid-twentieth century, in an attempt to distinguish it from Orientalism's imperial and neo-colonial connections. More recently, the phrase has been used disparagingly to refer to Western scholars' supposedly unrealistic, stereotyped, and demeaning interpretations of Arab and Asian cultures, mostly through the work of Palestinian American scholar Edward Said.

Orientalism originated as an academic trend in late-18th-century European centres of learning and their colonial outposts, as the study of East Asian societies' languages, literatures, religions, laws, and art became a significant subject of scholarly interest and intellectual resources. The number of Europeans undertaking East Asian research grew significantly during that time period, and new modes of institutional funding in universities and scholarly societies facilitated such research and dissemination.

One of the key themes of that study was that Asia had once been home to great empires that had since fallen into disrepair. Many Orientalists, as they were known, were associated with the imperial bureaucracy, but others were not, and their views on colonialism differed. Study in the French, English, and German languages and related centres of learning dominated Orientalism as a scholarly field, and its topics spread geographically from the North African Mediterranean to East and Southeast Asia. (Ibid)

Sanskrit and many European languages were related, suggesting that Europe and India shared historical origins. This might be one of the Orientalists' most important discoveries was

that In the humanities and social sciences, that finding is credited with giving birth to the comparative approach.

Following that Orientalist study, scholars and artists started to integrate ideas about Asian cultures, architecture, and customs into their intellectual and artistic works, and images and ideas about Asia, or particular inhabitants or regions of it, became familiar tropes in mainstream literature and even decor. Thus, particularly in the nineteenth century, Orientalism was a major intellectual and aesthetic trend that spread far beyond the specialized circle of Orientalist scholars. (Ibid)

The terms Orientalism and Orientalist were first used to refer to English writers, administrators, and politicians who rejected reforms in British colonial policies in India brought on by the "Anglicists," who insisted that India should be governed according to British laws and institutions in the late 18th and early 19th centuries.

The Orientalists, on the other hand, stressed the primacy of local rules and traditions; some Orientalists studied ancient or traditional Indian laws and legal systems in order to codify them for use by a colonial bureaucracy. However, British attempts to recognize, codify, and rule according to what they thought was local culture often resulted in dramatic changes in India's social and political life. (Ibid)

2. Edward Said's Orientalism

As it was mentioned before, the world is divided into two blocks, the dominant and the dominated, the colonizer and the colonized, the West and the East. The appellations are infinite, but they are still in an intense discussion. The origins of this paradox can be traced back to the period of discovery, which lasted from the early 15th century to the early 17th century. When Europeans encountered other countries beyond their continent, they continued to communicate with other cultures. Long voyages were conducted by European ships to explore the world around them, and what they encountered was the tropical Orient.

Since that time, the Orient turned to be the Western world's polar opposite. Travellers, authors, artists, philosophers, and academics all wrote about and commented on their experiences in the Orient. Westerners' oral or written histories about the East formed the foundation for Orientalism as an area of study; however, these narratives have a problem with

authenticity and some of them are pure imagination. As a result, Westerners' understanding of the Orient was focused on what they saw rather than what they investigated.

The Orient was depicted as the exact opposite of the West by European Orientalists. It was everything that the West was not, bringing the West positive qualities and the East negative ones. They defend this by saying that since the West was the one who found the East, not the other way around, it has the right to enforce its society, language, and faith on the Orient without respect for the local culture.

A Palestinian-American scholar, Edward Said, reversed the Western world's Orientalism irritation. He deciphers all the spells of Westerners on the Orient and offers a complete interpretation for his audience about the strategies pursued by the West to keep the East under power in his landmark book *Orientalism*, published in 1978.

Said presents his readers with examples of the major core topics and theories that revolve around Orientalism in the book's introduction. The universe, according to Said, is divided into two blocks: the Occident and the Orient, two competing dichotomies that form the centre of Orientalism. The Orient is always depicted as negative, backward, and stagnant; on the other hand, the Occident is habitually depicted as optimistic, fashioned, and dynamic.

Unlike the Americans, the French and the British—less so the Germans, Russians, Spanish, Portuguese, Italians, and Swiss—have had a long tradition of what I shall be calling Orientalism, a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience. The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. (Said, 1)

As a result, the Orient played a key role in the growth of European civilization. To strengthen its position as a powerful rule, Europe depended heavily on intensifying academic, cultural, and theological disparities between the Orient and the Occident. Those distinctions were undoubtedly the forces that propelled the imperial institution forward. In reality, we can argue that the Orient is the root of Europe's glory because it is home to the continent's richest colonies, which supplied the continent's growth.

Orientalists focused on Orientalism in order to make it compelling to the rest of the world. For Westerners to convince them that they are greater by default, and for Orientals to induce them that no matter what they do or how evolved they become, they will never be able to compete with Westerners. Taking that into consideration, Said describes an Orientalist as any intellectual who deals with the Orient, whether he or she lectures, looks for, or writes about the Orient. As a result, an Orientalist may be a scholar, a writer, a philologist, or a historian who examines the Orient from some scholarly area of study.

Orientalism is more than just Western academics studying the Orient; it's a way of thinking, or as Said puts it, "a form of thought," that is based primarily on the distinction made between the Orient and the Occident. This distinction acts as the basis for all Western writings on the Orient. Orientalism, on the other hand, is not merely a work of fiction; it can also be regarded as means for the West to deal with the Orient.

“ . . . European culture gained in strength and identity by setting itself off against the orient as a sort of surrogate and even underground self ” (Said 3). The Orientalism of Europe is focused on placing the Occident in opposition to the Orient. While doing so; Europe maintains the hegemonic vision of the globe and the concept of becoming the world's dictator. It shows how the Occident and the Orient were built to be in continuous opposition. They are, according to Said, two geographical bodies that endorse and, to some degree, mirror each other. As a result, the West's identity remains highly dependent on the East's representation, considering the fact that this portrayal incorporates aspects of pure fantasy and inaccuracies.

Another significant argument is that the Orient is introduced to the West by Orientalism, which was developed by Westerners. As a result, the Orient represents Western mentality toward the East and their attitude to dealing with outsiders. Said said: “There is in addition the hegemony of European ideas about the Orient, themselves reiterating European superiority over Oriental backwardness ...” (7). The principle of hegemony is at the heart of Orientalism. In this context, Said explains why the Orient has been sanctioned, or what he refers to as Orientalization. The Orient, he claims, was Orientalized because it was found and aimed to be Orient, distinct, and contrary to the Occident.

As a result, we believe that Westerners' control over the East was a deliberate act to further their capitalist and imperialist objectives as well as perpetuating the European superiority ideology against all weaker non-European cultures. Similarly, in order to describe

the relationship between hegemony and Orientalism, Said explains that Orientalism is a discourse that is directly linked to various types of power: political, academic, spiritual, and moral. These sources of influence are dominant in the construction of Orientalism in the direction that best suits the West.

As a conclusion, we can only say that Orientalism is made up of two main components: norms and ethnic myths, all of which allow Europeans to have a cohesive representation of the Oriental nations. In order to explain further and to immerse into this book *Orientalism* by Edward Said, we would tackle three long parts, each of which addresses a different aspect of Orientalism.

2.1. The Scope of Orientalism

The first chapter delves into Orientalism's geographical, philosophical, and political aspects. In this chapter, a number of speeches and texts are examined, all of which emphasize the concept of "knowing better" i.e., Europeans claim to know more about the Orient and therefore have the right to rule over it and govern every aspect of its existence. This designation evolved to become the pillar for Western political supremacy, and it is the seed of the Western superiority and Eastern inferiority ideology.

“If the essence of Orientalism is the ineradicable distinction between Western superiority and Oriental inferiority, then we must be prepared to note how in its development and subsequent history Orientalism deepened and even hardened the distinction” (Said 42). As a result, the philosophy of Western hegemony was condensed so that both Westerners and Orientals could understand it. This concept was also used by European powers to explain their geographical and political dominance of the Orient, as well as to develop theories and philosophies that asserted Orientals' inferiority to Europeans. Thus, everything concerning the Orient was seen as belonging to the West by right.

According to Said, the European imperial powers, namely Britain and France, combined to gain not only regional superiority but also cultural hegemony. The latter is accomplished by what Said refers to as "Orientalizing the Orient," a European academic project undertaken by Western scholars to keep the Orient under control by framing and molding it to fit Europe's imperialist goals. The establishment of geographical boundaries is one method of Orientalizing the Orient; in this context, Said claims that boundaries are imaginatively formed by Westerners

to create a geographical carve up between them and the Orient. As a result, there are two regional entities: dominant and dominated, the Occident and the Orient.

The argument, when reduced to its simplest form, was clear, it was precise, it was easy to grasp. There are Westerners, and there are Orientals. The former dominate; the latter must be dominated, which usually means having their land occupied, their internal affairs rigidly controlled, their blood and treasure put at the disposal of one or another Western power. (36)

Said afterwards goes on to demonstrate how the Orient was seen as Europe's main undertaking. A project represents discovery, civilization, and, without a doubt, dominance. A project focused on generalization and standardization that aims to unite all of the Oriental nations under one large picture, paving the way for political and cultural dominance.

Said explains in the last section of the first chapter that Europe's understanding of the Orient is based on unreliable texts rather than evidence. Orientalists believe that the Orient is static and does not evolve, because the Orient in their minds is not as it is, but as it was defined by 15th-century travellers; as it was judged and prejudiced by middle-age authors. Said said: "But Orientalism has taken a further step than that: it views the Orient as something whose existence is not only displayed but has remained fixed in time and place for the West" (108). That is to say, we can argue that Orientalism was founded on superficial impressions of the Orient rather than in-depth studies or attempts to truly comprehend Oriental culture.

2.2. Orientalist structures and restructures

Said gives a historical account of the rise and evolution of what he refers to as "Modern Orientalism" in this chapter. According to Said, early Orientalism (from the nineteenth to the twentieth century) can be seen in Western representations of Eastern civilizations in the arts and academia. The Oriental civilizations are typically portrayed as a threat to Western growth and civilisation in these depictions.

Modern Orientalism ushered in a cultural revolution in Europe, when it began to examine the Orient from a variety of viewpoints rather than the theological viewpoint that prevailed prior to the 19th century. Modern Orientalism for Said is focused on accumulations, or what he refers to as "a systematic accumulation of human beings and territories," which

contributed to the rebuilding of the Orient in order to fulfil Western purposes of securing control over the East.

In his second chapter of the same book, Said sheds light on two major figures who helped to establish Orientalism as a discipline: Silvestre de Sacy and Ernest Renan. According to Said, Silvestre de Sacy is linked to the rise of modern Orientalism since he was the first to gather a collection of texts to research the Orient. Sacy developed a variety of important principles as a result of this, including "chrestomathy," which refers to a list of selected passages that Sacy used to describe the Orient to the West. These passages, on the other hand, were altered, annotated, and distorted in order to protect and serve the Western authoritative point of view on the Orient.

Renan focused on linguistics, specifically protolanguage or Semitic protolanguage, and developed an Orientalist philological comparative analysis, although Sacy focused on texts. Renan considered Semites to be a test subject in the experiment, unable to provide any evidence of humanity. Renan's Orientalism, on the other hand, was criticized by Said, who believed that he did not accomplish much because Orientalism was built on comparative research from the beginning.

The role of narrative in the creation of Orientalism was then explained by Edward Said. Narratives were used to meld the Orient in a way that matched and fulfilled the West's hegemonic desire, as well as to enforce and retain the Eurocentric view on the Orient. Said takes this idea a step forward by examining writings about the Orient written by Orientalists who have already lived there; he claims that even while living in the Orient, European authors prefer to interpret what they see using their pre-existing judgments about the East. Their interpretations were descriptive rather than factual, and their narratives reflected conventional Western attitudes toward the Orient.

Said addresses the writings of Western explorers or "pilgrims" in the second chapter's final section. He clarifies that even travel reports were published by people who had preconceived ideas and biases about the Orient. They imagined people and locations as they saw them from the West, rather than as they knew and lived with them. These pilgrims were regarded as heroes who sacrificed their lives and identities in order to get the exotic Orient "a closer image". They had to do this while still defending themselves against the alluring Oriental society.

Said completes this chapter by stating that by the second half of the nineteenth century, Orientalization had been the responsibility of organisations and governments rather than individuals. In order to protect their benefits, European governments started to issue legislation and regulations that would guarantee them complete power of the Orient. “Still later, as the scene required management, it became clear that institutions and governments were better at the game of management than individuals. This is the legacy of nineteenth century Orientalism to which the twentieth century has become inheritor” (197).

This is what the twentieth century promised, Institutions sought to develop ideas and systems for teaching Orientalism, resulting in generations of brainwashed people who insisted in their hearts that the Orient is just an inferior universe built to serve them as a superior race.

2.3. Orientalism Now

In his final chapter, Said discusses and describes two types of Orientalism: latent Orientalism and manifest Orientalism.

The distinction I am making is really between an almost unconscious (and certainly an untouchable) positivity, which I shall call latent orientalism, and the various stated views about oriental society, languages, literature, history, sociology and so forth which I shall call manifest orientalism. (206)

Latent Orientalism, according to the quotation, is a set of ideas about the Orient that people have hidden in their heads. It's the unspoken, unchanging, and deeply embedded certainty and knowledge regarding the heart of the Orient, or what the Orient means to Westerners. Its basic content is based on assumptions and biases towards the East as being backward, stagnant, inferior to the occident, and disconnected from any kind of growth in any region.

Manifest Orientalism, on the other hand, is the conscious, outspoken sort of latent Orientalism. It encompasses all advancements in our understanding of the Orient, as well as all information and policies developed to investigate it. It is the translation of thoughts and perceptions concerning the Orient into words and actions.

Said then draws attention to the use of Orientalism by Anglo-French imperial forces to excuse and win national recognition for colonizing and destroying undeveloped territories in

order to civilize them. To back up this claim, Said examines Rudyard Kipling's poem "White Man" as a cultural phenomenon that served as a motivator for colonial forces, especially the British. He claims that being a white man gave colonial forces an inner conviction and assurance in their dominance and authority over all colored races, and that they should be the kings and saviors of the other races.

Said discusses writings about Orientalism in the twentieth century later in this chapter. These publications divided Orientalism into two parts, based on evolving views about the Orient: passive Orientalism, which is based on old narrative, and active Orientalism, which is based on new visions and explanations. After the First World War, however, European influence over the Orient began to wane. Also, the Orient began to demand liberty, posing a danger to Europe's sphere of influence. As a result, Europe had to devise a strategy to keep the Orient under its rule. The response was to reinforce Europe's cultural superiority and keep Orientals' minds confined and stagnant so that Europe could continue to dominate their lands invisibly.

Between the first and second World Wars, Orientalism began to lose its relevance as an area of study as the Western dominance over the Orient became a reality that no longer needed to be debated. The European empires, on the other hand, began to lose influence, and the Orient became a burden and a threat to Westerners. Said draws attention to the transition from European to American imperialism in the final section of chapter three, which he dubs "Contemporary Orientalism." He researches orientalist trends in academia, history, and politics in the United States. Said reflects on how prejudices are used by Americans to portray Arabs. According to him, America continued the role of European powers in Orientalizing the Orient.

Said ends his book by urging a rethinking and reformulation of historical events that shaped the erroneous understanding of Orientalism. He also advocates for a more realistic and analytical approach to Orient studies. Not to mention offering Orientals a platform to express themselves, celebrate their various cultures, and redefine their identities. Orientalism is not only a book for academics; it is a book for everyone who wishes to see things as they are rather than as they should be; it is a book that appeals to hearts rather than minds.

3. Post-colonialism

3.1. Post-colonialism as a Historical Period

To begin with, Post-colonialism refers to the historical era following the end of Western colonialism. Many countries around the world gained independence during the midtwentieth-century liberation movements, especially in Africa and Asia. These decolonization campaigns altered the lives of those who lived in colonized nations. Nationalism began to regain its identity and nationality, and people began to rule their own countries.

Post-colonialism is a term that refers to the historical era that spans from the end of Western colonialism in the 1960s to the present day. The challenge of ex-colonized countries to restore their countries, rewrite their histories, redefine their cultures, and rebuild their shattered nations characterizes this period.

This era is also noted for the rise of Post-colonial art and literature, which examines colonialism's legacy in all aspects of existence. Countries were left with huge losses of souls and resources, so art in general was used to depict the circumstances after the colonizer's departure.

The Post-colonial period clearly starts from the first encounter with the colonizer to the present day. While this time has a clear beginning, it does not have a clear ending and the effects of colonization are still felt today. All cultures which had an experience with colonization whether it is direct or indirect are considered according to the same source apart from the Post-colonial world.

As *The Empire Writes Back* (2003) by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, one of the vital books written about the Post-colonial Theory, suggests:

We use the term “post-colonial” however, to cover all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression. (2)

Since colonization now takes on fresh, indirect, and cultural manifestations, the Postcolonial era has not yet come to an end. Furthermore, countries that were once colonized are now reeling from the repercussions of colonization, as shown by their underdeveloped status; they are yet to emerge from the ruins of colonialism's aftermath. (Iverson)

3.2. Post-colonialism as a Theory

The term "Post-colonial Theory" refers to a theory or criticism that deals with problems concerning formerly colonized countries and their inhabitants. This hypothesis reflects on the literature created by writers from colonized countries, as well as writers from colonizing countries who consider colonized citizens to be their subjects. National identity, subalternity, otherness, and resistance are all important ideas in this theory.

According to *The Empire Writes Back*, the Post-colonial Theory arose as a consequence of a lack of European theories concerned with problems of the Post-colonial world: "the Post-colonial theory emerges from the inability of European theory to deal adequately with the complexities and varied cultural provenance of Post-colonial theory" (Bill

Ashcroft et al. 11)

European ideologies are unable to adequately resolve Post-colonial problems such as citizenship, liberty, trauma, ethnicity, and culture. Thus, a new theory was required to encompass all of these new concepts. The Post-colonial theory is then used primarily to approach and interpret histories of nations that have undergone colonization from the viewpoint of colonized populations rather than Europeans, resulting in a change in perspective to that of "the other." The Post-colonial theory was developed to aid in the identification and reconstruction of the colonized self from a colonized viewpoint.

3.3. Post-colonialism in Literature

The Post-colonial Literature movement arose as a counter-narrative to the Western principle literature, which considers all other literatures to be inferior. A counter-narrative opposes all major myths of colonized countries published by colonial powers. Those theories shaped the experience of marginalized nations from colonialism's hegemonic viewpoint. The Post-colonial Literature is a protest literature that focuses on issues such as, identity crises, supporting hybridity, representing subalternity and multiculturalism, and the use of marginality as an important point of discussion. "So the literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island Countries, and Sri Lanka are all Post-colonial literatures" (Bill Ashcroft et al. 2).

This quote explicitly demonstrates that Post-colonial Literature has a far broader geographical focus than it does as a large historical scope. It demonstrates that cultural and linguistic plurality is one of the core features of Post-colonial Literature. Furthermore, all forms

of Post-colonial Literature have one thing in common: they are all redefining their identities by rewriting history from their own experiences rather than the colonial viewpoint.

It is clearly stated then that Post-colonial literature is a literature of opposition to cultural dominance in all ways. It is the literature of the marginalized, of the lost tales of those who once did not have a voice. Their individual accounts have now come together to form a larger picture of the reality about their ex-colonized countries.

3.4. Significant Post-Colonial Key Concepts

F. Nationalism

Joshua B. Forrest gave an introduction to the first existence of nationalism and its relation to Post-colonialism when he said: “In most countries that experienced some form of direct colonial rule, nationalism emerged as a political and intellectual movement embraced by a broad spectrum of social elites” (Barington 33).

The liberation of most formerly colonized countries from colonial control, especially in Africa, Asia, and the Pacific, was one of the most significant historical developments of the twentieth century. Interestingly, many leading Post-colonial theorists, such as Edward Said, Gayatri Spivak, Homi Bhabha, and others, seem to downplay the importance of national freedom and have a negative attitude toward the nationalist parties, politicians, and philosophies that fought for it.

In the 1980s, Post-colonial studies emerged. The great age of Third-World anti - colonial nationalism was coming to an end at this stage, and aggressive ethnic communalism was taking on global proportions. Post-colonial research tended to view nationalism as potentially dominating, absolutist, essentialist, and disruptive as a result of such political changes. In comparison, the 1980s saw the globalization and intensification of capitalism. As a result, many academics believe that the age of nation-states was going to an end, and that nationalism is therefore obsolete.

Critical theory trends fuelled these impulses ever more. The poststructuralist criticisms of Enlightenment reason and modernity, as well as the culturalist shift in social and literary theory, inspired Post-colonial studies to see nationalism as largely a cultural and epistemological, rather than socio-political, creation. Therefore, all the mentioned above may be the reason behind the perspective of Post-colonial theorists. (Chrisman 83)

G. Hybridity

Hybridity is a concept used frequently in Post-colonial theory that means “the creation of new transcultural forms within the contact zone produced by colonization” (Bill Ashcroft et al. 108). It has recently been identified with Homi K. Bhabha's work of the relation between the colonizer and the colonized, where he concludes that they are linked since the two societies are constantly interacting (whether consciously or unconsciously), resulting in the emergence of a third hybrid society. This resulted in a hybrid culture, as well as a hybrid language and personality.

In a colonial setting, cultural hybridity emerges at the point of the colonial encounter, when self and other are inextricably linked by reciprocal infection. As a result, the colonial encounter is rooted in gender dynamics from the start, necessitating ongoing awareness of the limitations and possibilities of representation. Bhabha said: “Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other “denied” knowledges enter upon the dominant discourse and estrange the basis of its authority—its rules of recognition” (114).

H. Subalternity (The Subaltern)

Inferior, voiceless, poor, and low classes in a society are referred to as the subaltern in Post-colonial Theory. The subaltern classes are still subject to the dictatorship of the controlling classes, whether these classes are internal (landlords, wealthy citizens, etc.) or external (politicians, businesspeople, etc).

Gayatri Spivak in her essay *Can the Subaltern Speak?* defines The subaltern as “... men and women among the illiterate peasantry, the tribals ,the lowest strata of the urban subproletariat” (25). Peasants, students, and other disadvantaged people in a community are all considered subaltern. Spivak claims that the first oppressor of these groups is a group of local

leaders, whom she refers to as “native informants for first world intellectuals interested in the voice of the Other” (26).

The first explanation for the appearance of the subaltern communities was social stratification; the arrival of the colonizers simply doubled the inequality of those classes. Spivak goes much farther to illuminate the subaltern as a woman, who is at the bottom of the subaltern groups. “if, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as a female is even more deeply in shadow” (28). That is to say, subaltern women are exploited not only by colonizers and society's upper classes, but also by their own kind, specifically by men from their own class.

I. Globalization

One important aspect of post-colonialism and theory behind it is globalization. This latter is defined as “the process whereby individual lives and local communities are affected by economic and cultural forces that operate world-wide” (Bill Ashcroft et al. 100). Therefore by putting it in a post-colonial context, we say that those world-wide forces, those imperialist ones are the ones which make the colonized nations subordinate to them. As mentioned in the book of *Post-Colonial Studies: The Key Concepts*:

Others reject it as a form of domination by „First World“ countries over „Third World“ ones, in which individual distinctions of culture and society become erased by an increasingly homogeneous global culture, and local economies are more firmly incorporated into a system of global capital. (Bill Ashcroft et al. 101)

Culture, like individuals, may be displaced. National cultures will therefore give way to capitalist world culture within the framework of a defining power centre that will prioritize one culture over the other in the current system to dislocate civilizations and hence cultures. Globalization is a subtle, more destructive subjugation and replacement of all peripheral cultures in favour of the metropolitan culture, whereas colonialism was a direct, more aggressive method of conquest and overthrow. These are the cultures that post-colonial literatures strive to highlight, particularly the cultures of African and Asian countries that colonialism had previously destroyed.

In their marvellous book *Post-colonial Studies: The Key Concepts*, Bill Ashcroft et al stated: “globalization did not simply erupt spontaneously around the world, but has a history embedded in the history of imperialism, in the structure of the world system, and in the origins of a global economy within the ideology of imperial rhetoric” (102). As a subject of debate and change though is the way different factors combined together generate, replicate, and spread global culture in local communities. Thus, in the twentieth century, all social life including culture in local communities is integrated here or there within a global one. However the amount in which globalization plays a critical role in altering the local forces to global consequences is still a point of discussion.

J. Diaspora

Another important term in Post-colonial theory is diaspora. It refers to large-scale migrations of people from their native lands to new and different lands during the colonial period; diasporic movements may be forcefully or voluntarily carried out. Bill Ashcroft et al in their book *Post-colonial Studies: The Key Concepts* define diaspora as: “from the Greek meaning “to disperse”. Diasporas, the voluntary or forcible movement of peoples from their homelands into new regions, is a central historical fact of colonization” (61). Migrants, slaves, and indentured servants are examples of diasporic movements. Many of these forms culminated in the global spread and rebirth of multiple people.

Almost all types of dislocation are totally linked to colonialism and its aftermath, and as a result, they have inevitably become prominent themes in Post-colonial theory and literature. In his work "*Concepts in Post-colonial Theory: Diaspora, Exile, Migration*" Rajeshwari Sunder Rajan acknowledges that diaspora has unquestionably shaped enormous changes in the Post-colonial world's demographics, cultures, epistemologies, and politics. He sees it as a complicated and diverse phenomenon rather than a unique one. Now it evolved into a multidisciplinary field that includes the history of slavery, colonization, and indentured labour, as well as the financial aspects and sources of livelihood of displaced people, their experiences of homelessness, their home and nation ideologies, and their culture and multiculturalism.

4. Orientalism from a Post-colonial perspective

Orientalism is mostly based on what Said regards as Western theorists' fabrication of the Orient as the barbaric "other" in relation to the developed West. He argues that the effects of

colonization are now present in many ex-colonies in the form of anarchy, coups, corruption, civil wars, and bloodshed. The influential colonizer introduced a language and culture, while the Oriental peoples' languages and cultures were forgotten or corrupted.

East versus West, colonizer and colonized, dominating and oppressed, dominance and inferiority are both simplistic oppositions of Saidian Orientalism and Post-colonialism. The Post-colonial world, like the Orient and the Occident, is still a contradictory world of the West on all aspects.

Therefore, on several grounds, Saidian Orientalism and Post-colonial Theory are two concepts that are deeply connected. Edward Said's book is a must-read. Orientalism is thought to have been the catalyst for the creation of Post-colonial Theory. Many ideas that make up the heart of Post-colonial Theory, such as otherness and marginality, were explored in the book.

Since the Post-colonial theory answered the message at the end of the book *Orientalism*, it came as a continuation of Saidian Orientalism. It re-examines Western literature and reconsiders the past written by Westerners. The Post-colonial Theory redefined a modern resistance literature, rejecting anything written about "the other" and rewriting it from "the other's" viewpoint. As a result, another prominent characteristic of Post-colonial and Saidian Orientalism is the notion of otherness.

Westerners see all Orientals as inferior, passive, backward, and rigid, which is why Saidian Orientalism calls for a revolution against Western approving viewpoints and opinions on the Orient. In other words, the Post-colonial Theory promotes the plurality, multiculturalism, and multi-lingualism of "the other" world, taking minority narratives to the front and ignoring all Western writings that could not, cannot, and may not adequately reflect them. Hence Post-colonial authors everywhere have no other choice but to portray the colonial past in a truer and more honest manner.

As discussed in *Orientalism*, an important aspect of Post-colonial philosophy is dealing with the question of representation. Westerners believed that they had the right to represent oriental nations according to what they perceived or wished them to be, denying their right to speak for themselves. Thus, the Post-colonial Theory came to offer expression to all who had previously been unable to speak for themselves, it praised indigenous displaced people's histories, and it offered these literatures a great deal of scholarly prestige in order to increase

their importance. These indigenous narratives are displacing standard literature, which has created a false representation of them.

Conclusion

Knowledge is no longer the true reflection of objective reality because of the influence of power; it becomes something non-neutral and powerful. So this power came to use as a weapon against the weak. As Said stated: “Knowledge is not innocent it is always operated by power.” Thus, while colonialism can be seen as the use of power, Post-colonialism is a term largely used to refer to all the cultures affected by the imperial process from the time of colonization to our own time. It means ongoing issues and debates between East and West since the colonial process started. All the mentioned above needed clarification and deeper understanding.

Therefore, the main goal of the first chapter was mainly theoretical. It laid out several key points about the philosophies of Orientalism and Post-colonialism. These two ideas serve as a reference for the human mind in understanding the world we live in today and the essence of international human relations. This chapter dealt with various theories that served as the foundation for these two principles. It also shed light on the similarities and differences between Orientalism and Post-colonialism, as well as their relationship. Both of Orientalism and Post-colonialism describe how we came to live in a society built on assumptions and biases.

CHAPTER 2

“Q & A” Novel and

“Slumdog

Millionaire” Movie as

Post-Colonial / Post-

Imperial Works

Introduction

As described in the first chapter, the post-colonial theory is the one which deals with challenges facing ex-colonized countries after the colonizer has left leaving out his footprint. These countries usually have their own topics and issues to discuss which are distinct from previous literary issues. That is to say in order to overcome concerns such as national identity, sovereignty, and human rights, the post-colonial theory was developed. Therefore, the literature written concerning the colonizer and the indigenous people is carried out by the post-colonial theory.

Typically, this literature is created by people from formerly colonized nations, with the goal of portraying the colonial experience from a unique viewpoint. The latter is often overlooked, but with the development of this theory, it became completely recognized as a clear sound and a true position. The second chapter then will discuss elements of the postcolonial theory in the novel “Q & A” and the movie “Slumdog Millionaire” taking in consideration illustrations and examples from them both. This chapter will tackle all the key concepts mentioned in the first chapter such as, Nationalism, Hybridity, Subalternity, Globalization, and Diaspora. These concepts will be explained in the light of the post-colonial theory in depth giving clear and exact reference to each one of them.

1. The hidden story of Nationalism from an Indian perspective

Nationalism was defined as ideology that stresses allegiance to one's nation as a major political virtue and national preservation and self-determination as prime political imperatives. With current academics dismissing nationalist interpretations of cinema, one can question how

we should approach the subject of national representation in film, which is still a point of conflict. In India, Hindu and Muslim nationalism is growing, resulting in numerous confrontations between these populations in a country that is nearly the size of a continent and has almost as many cultures as Europe.

In regard of the local reception of a global film, one could never expect an Indian nationalist's positive response towards the movie "Slumdog Millionaire". When we consider the film's reception, it's important to realize that it primarily appealed to a Western, rather than an Indian, audience. Slumdog Crorepati, the Hindi-dubbed version, came in thirty-fourth in the top opening weeks of 2009 at the Indian movie office, with Rs.5,28,16,005

(\$1,131,244). In comparison, the highest-grossing film of 2009, "Kambakkht Ishq," a Bollywood production, grossed Rs. 43,41, 12,938, or \$9,298,089 in its first week. (Sharma, 204)

Obviously, the film's wide appeal was hampered by the actors' relative unknown and cinematic approach. Other peculiarities, however, have an impact on this analysis. Consider the title: "slumdog" was created by combining the words "slum" and "underdog," but it did not resonate with many Indian viewers, particularly Hindus, who find the term "dog" insulting. Dogs have been avoided as filthy in the caste-based Hindu taxonomy since ancient Vedic times. Ironically, if the entire film had been shot in English, it would have found an easy audience among educated middle-class Indians who are used to seeing Indian films with English as the primary language.

But, possibly more problematic than the film's insulting title "slumdog" or "underdog," beyond the prevalence of English and the casting of a British Indian as the major character, was the film's association of India with extreme poverty and vicious brutality. The scene in which a youngster is drugged with chloroform and blinded with boiling oil so that he might earn more money as a beggar for Maman, the ruler of the street children, is one of the most famous ones.

In January 2009, Amitabh Bachchan, the king of Indian cinema, expressed caution on his blog in response to the film Slumdog Millionaire's escalating success. He said, tapping into fears about how India is seen abroad: "if SM [Slumdog millionaire] projects india as third World dirty underbelly developing nation and causes pain and disgust among nationalists and patriots, let it be known that a murky under belly exists and thrives even in the most developed nations." (Sharma, 204)

Because of the film's complicated beginnings, many Indians regard it as a western, while others dismiss it as foreign. This may be seen in Bachchan's reaction to *Slumdog Millionaire*, in which he described it as a drama of a "dirty underbelly developing nation" rather than the hard lives of two youngsters. His interpretation of the movie as a national allegory is based on his response to its popularity in the West, and it is only after this movement that the picture becomes associated with the country. In this form, allegory is drawn externally from the movement of the text in and out of different publics, rather than being bound to the imagination of the writer or director.

It's difficult to forget the conflicts fought within cultural studies over representations of race, nation, gender, and so on, as well as theorizations of power. Poverty porn has been a popular term, and nationalistic opponents have slammed the book for depicting some of India's ugliest aspects, including poverty, crime, brutality, police torture, incest, and child prostitution. The writer Salman Rushdie savaged the novel as "a corny potboiler" and "the kind of fantasy writing that gives fantasy writing a bad name." (Kolokotroni)

Slumdog Millionaire has become the ideal battleground for problems of cultural and national representation because to its nationally heterogeneous beginnings and popularity among "western" audiences. Mr. Swarup was clearly hurt by the accusations, but he said he understood why people were so angry: "Indians are sensitive to the way their country is represented, but the film was not a documentary on slum life," said Mr. Swarup. "Slums provide the backdrop to the story of the courage and determination of this boy who beats the odds." (McDonald)

Interpreting and re-enacting another national story in terms of one's own cultural language and metaphor unavoidably subjugates and subjects the other to Aijaz Ahmad's equally conclusive reaction in Jameson's *Rhetoric of Otherness* and the "National Allegory" critiques Jameson's limiting prescription for its condemnation of all "third world" texts to a position of absolute Otherness. Such an overbearing prescription on "Third World" writings permanently places it in binary contrast to the first world, forcing it to inhabit a position of marginality and to speak from a restricted, not to mention homogenized, national and cultural viewpoint. As Ahmad puts it:

There is a very tight fit between the Three Worlds Theory, the over-valorization of the nationalist ideology, and the assertion that "national allegory" is the primary, even

exclusive, form of narrativity in the so-called third world. If this “third world” is constituted by the singular “experience of colonialism and imperialism” and if the only possible response is a nationalist one, then what else is there that is more urgent to narrate than this “experience”; in fact, there is nothing else to narrate.”s cultural parameters. (Ahmad, 102)

The emphasis here is the underlying opposition to viewing Third World texts as always being reflective of the nation. This approach confines the work to its history of subjugation, constraining it to exist solely in the context of the imperial experience. Of course, this is a homogenizing and severely handicapping prescription that binds the colonized in a cycle of servitude.

The film also enters the mud of religion and religious strife, whether it is taken as a show of bravery or foolishness. Jamal, a Muslim youngster, is asked a question about Ram, a Hindu god, in the quiz. When the wicked showmaster sees the question on his screen, he shouts, "Religion, interesting!" He then inquires of Jamal as to what Ram is holding in his right hand. Jamal's solution is once again provided by a memory of a traumatic experience. During the outbreak of political strife, Hindu extremists assault Muslims in a Dharavi neighborhood, killing Jamal's mother. Jamal and his brother Salim flee in dread through the small lanes of Dharavi, when they come across a boy dressed as Ram, the famed godly king. The youngster, who appears for a split second, appears terrified or paralyzed and is holding a bow and arrow in his right hand.

It was this incident in particular that outraged India. However, it is impossible to say whether this hatred is primarily expressed by Hindu nationalists or by a wider Indian audience. Hindus opposed the portrayal of Hindus as violent toward Muslims. They believed that the association with Ram was particularly offensive to Hinduism in this circumstance. They also objected to the film's depiction of a Muslim kid, Jamal, being tortured by Hindu police officers. The issue of "hands," on the other hand, is up for dispute. In anthropology, it is general knowledge that the left hand is never symbolically equal to the right. The left hand is regarded ritually impure by Hindus, therefore it is wrong to bless with it.

The film and its director, Danny Boyle, have been accused of being provocative. This accusation is based on inconsistencies between the film and Vikas Swarup's original novel. Jamal Malik, a Muslim, is the protagonist in the film, whereas Ram Mohammad Thomas is the

major character in the novel. The protagonist's mother is not murdered by Hindus in the story; in fact, nothing is known about her because the protagonist was abandoned as a newborn. As a result, his religious background is uncertain, and his given name, Ram Mohammad Thomas, is considered as a representation of Hinduism, Islam, and Christianity. In the novel, the showmaster reacts to the introduction of the boy on the game with the words:

“Ram Mohammad Thomas, now that’s a very interesting name. It expresses the richness and diversity of India” (Swarup, 28). As a result, the film is classified as anti-Hindu in general, with the majority of the cast being Muslims.

Moreover, the critics overlook the fact that the name Ram Mohammed Thomas was not chosen as a symbol of religious tolerance; in the book, his name was given in response to concerns that naming a boy of unknown religious origin Thomas would provoke a Hindu nationalist mob to torch the church where the boy was living. (Swarup, 34). Hindu nationalist violence is also addressed in two more places in the novel. (Swarup, 167). Crucially, both the film and the book take a stand against Hindu nationalism and religious moralism in general.

Unlike the movie's limited perspective of Indians, the novel is overflowing with Hindus, Muslims, Sikhs, Anglo-Indians, Christians, and Parsis from all walks of life—the rich (actors, television personalities, druglords, princesses), the poor (beggars, orphans, prostitutes, slumdweller), and a sizable and increasing middle class (retired soldiers, businessmen, pimps). Swaup's story also travels in every nook and cranny of North India, both rural and urban; Ram's life centers on the slums of Dharavi in Mumbai and the Taj Mahal in Agra. Several chapters are set in New Delhi, where Ram first resides at Father Timothy's house, then at the Delhi Juvenile Home for Boys, then returns after a period in Mumbai to work at an

Australian diplomat's residence. (Sharma, 209) It's echo reached the whole India more than was expected and ironically, the movie made it even popular.

2. The representation of Hybridity through Salim Malik/Ilyasi

Hybridity is a concept used in post-colonial theory to describe the new cultural forms that emerged in the zone of interaction between local and colonial cultures. The interplay between the colonizer's and colonized's cultures results in the emergence of a third hybrid culture that is not wholly one of them, but a mix of the two.

The first character to represent hybridity and a mix of two sides as a paradox is called: Salim, the latter's last name is Malik in the movie as a brother to Jamal the hero and the main actor; or Ilyasi as in the novel where he is embodied as the protagonist's cousin, Ram Mohammad Thomas. Salim is really a fascinating character because, although being the antagonist, he frequently serves as the protector and the guardian of the protagonist and even the same case to him with protagonist's love (as Latika in the movie and Nita in the novel).

Salim is a truly hybrid character, he is never so sure about what he wants, according to his dreams and what he seeks, he would do anything in favour of those in power. Yet, Salim is always the poor child who suffered a lot to grow-up as a solid, charismatic young man. The film spares little time in portraying Salim's character as selfish, harsh, egotistical, and money/power hungry from the moment he first appears on screen. On rare occasions, though, we are shown another side of Salim. While he has no qualms about demeaning and humiliating his brother for his own amusement and benefit, ironically he cares about his brother's well-being.

There are several scenes in the movie "Slumdog Millionaire" when we see the good side of Salim. He goes over and above to save his brother. When their mother died, he stayed with him and helped him escape the raid; he lost his chance to join Maman's (An antagonist who runs a gang of little children) gang in order to save his brother from being turned into a blind beggar; he leaves behind money and friends to accompany his brother on his search for Latika; and, finally, he makes the ultimate sacrifice when he helps Latika escape to find his brother Jamal. The latter scene come down like:

INT. JAVED'S SAFE-HOUSE. KITCHEN. NIGHT.

Latika sits in the kitchen, staring at the tv, tears running down her cheeks. A reporter is talking in front of an enlarged photograph of Jamal. Latika wipes away the tears quickly as Salim comes in. He locks the door behind him. Stares at the tv.

SALIM

That boy. He will never give up.

Never.

He shakes his head.

SALIM (CONT'D)

Crazy chutiy❖.

Salim approaches Latika. She flinches as he walks towards her. He puts some car keys in front of her.

SALIM (CONT'D)

Ja. Go.

LATIKA

But-

SALIM

- just drive. There won't be another chance. Go.

Latika takes the keys. Hesitates.

LATIKA

He'll kill you.

Salim smiles, shakes his head.

SALIM

It is not written.

JAVED O/S

Salim!

Salim goes to the back door. Unlocks it. Opens it for her.

LATIKA

Salim, I....can't.

Salim points at the television.

SALIM

You have to. It'll take you two hours if you drive fast. Here.

He holds out his mobile phone.

SALIM (CONT'D)

For God's sake, hold on to it.

(CONTINUED)

Latika takes it. Salim takes hold of both sides of her head for a moment.

SALIM (CONT'D)

For what I have done, please forgive me.

Salim releases her.

SALIM (CONT'D)

Go. Have a good life.

Salim puts his hands together in blessing. She leaves. Salim shuts the door, locks it. Smiles.
(Beaufoy, 159)

As a colonizer, Salim always portrays the cruel, selfish, hatred, evil man who is against everyone who is not in the frame picture of his dream. On the other hand the same character Salim shows sympathy, sacrifice and love sometimes to those of his own blood as a native does. The ambiguity of his nature is what ultimately makes him hybrid and one of the most interesting and thought provoking characters in the entire film.

In the whole book “Q & A” and the entire movie “Slumdog Millionaire”, Swarup and Boyle gave Salim the most ambiguous role in which hybridity took over in a paradox of his western dreams versus his local identity.

The fact that Salim is Muslim is of little consequence to Masterji as he teaches him Hindu bhajans. Salim himself is hardly bothered. If Amitabh Bachchan can play the role of a Muslim coolie and if Salman Khan can act as a Hindu emperor, Salim Ilyasi can sing Thumaki Chalat Ram Chandra Baajat Painjaniya with as much gusto as a temple priest.
(Swarup 100)

These are the words of Ram Mohammad Thomas representing another key subject of the story, the interchangeability of religion, which is highlighted in this quote. After all, Ram was given names from three distinct religions in order to appeal to the three major religions because no one knew his parents' beliefs. In this case, his Muslim friend Salim is unconcerned about learning Hindu music since he sees it as a necessary step on his route to become a great actor, and since actors can portray roles of all religions, he must be able to do the same. Whether it is for or against his beliefs, Salim always seeks whatever route he sees suitable for achieving his dream. Therefore, neither a colonizer nor a colonized, Salim embodies the hybrid character in both the book and the movie.

3. The notion of subaltern and its representation

The word "subaltern" is used in post-colonial theory to refer to the society's most vulnerable, weak and poor people. It is the image of the lowest members of a community who are oppressed either by the colonizer or sometimes the higher classes of their own culture.

In both “Slumdog Millionaire” the movie and “Q & A” the novel, so many characters represent the notion of subaltern. Children however are the most prominent and clear version here. They are repressed and dominated both by adults and bourgeois class of society. Starting with the slum of Dharavi in Mumbai, India's prominent business centre is the setting for both the novel and the film. It is still regarded as the world's largest slum, covering 535 acres and housing about a million immigrants from all across the country. A suffocating dense populace lives and works there. Because too simply, in the costly city of Mumbai Dharavi provides low-cost housing for these low-wage workers.

“I live in a corner of Mumbai called Dharavi, in a cramped hundred-square-foot shack that has no natural light or ventilation, with a corrugated metal sheet serving as the roof” (Swarup 133). These are the words of the first-person narrator and the protagonist of “Q & A” novel, Ram Mohammad Thomas, which conveys genuine anger and frustration. It is clearly shown that he has a first hand knowledge of the slums and slum life because he happens to be a slum dweller.

The pre and post-colonial India hadn’t witnessed almost any change at all in the way those subalterns lived. Ram explained again his situation when he was captured by the police saying:

My departure from Asia’s biggest slum would make no difference to their lives. There would be the same queue for water in the morning, the same daily struggle to make it to the seven-thirty local in time. They wouldn’t even bother to find out the reason for my arrest. Come to think of it, when the two constables barged into my hut, even I didn’t. When your whole existence is „illegal“, when you live on the brink of penury in an urban wasteland where you jostle for every inch of space and have to queue even for a shit, arrest has certain inevitability about it. You are conditioned to believe that one day there will be a warrant with your name on it, that eventually a jeep with a flashing red light will come for you. (Swarup 2)

The prelude emphasizes the hardship of the subaltern, The facts are presented in the rawness of Ram's tone. Ram depicts the monotony of impoverished people's day-to-day lives. We feel a sense of tragedy and justice as we understand that the horrors imposed upon the poor have become an unavoidable aspect of life in the slums.

Furthermore, the movie “Slumdog Millionaire” which is carrying the same notion of subaltern in most of the scenes shows that Dharavi’s education facilities for the poor children are not to be given any adjective rather than the latter one. One of these scenes is when the protagonist whose name in the movie is Jamal and his brother Salim are brought by their mother into the classroom:

INT. SCHOOL. DAY.

The two renegades are dumped by Jamal’s Mother into their desks as Mister Nandha hands out ancient school books.

MISTER NANDHA

So, the musketeers return. We
are honoured. Salim. Or Porthos,
isn’t it?

He crashes the heavy book down on his head. Salim opens the book. Jamal glances over and turns the book the right way round for Salim.

SALIM

I know!

Mister Nandha hovers over Jamal’s head. He winces in anticipation.

MISTER NANDHA

And Athos.

The book comes down like thunder. Jamal blinks from the impact... (Beaufoy, 14)

Because they are either self-employed or placed in employment positions by their families, these youngsters have little time for school. Even if students have the option to study in those substandard educational facilities, the teachers' mistreatment obstructs anything entering their minds. Hence, they can hardly learn or have any information out of school. That is also clearly shown in the movie when Jamal is sitting on the chair of the quiz show “who wants to be a millionaire”, all the boy flashbacks in which he remembers the answers of the quiz question are from his childhood as a slum and not as a student.

Ram Mohammad Thomas recalls how he fell into a trap by overstepping his bounds by participating in a Quiz program intended for the well-educated and upper class. The poor boy says:

There are those who will say that I brought this upon myself. By dabbling in that quiz show, they will wag a finger at me and remind me of what the elders in Dharavi say about never crossing the dividing line that separates the rich from the poor. After all, what business did a penniless waiter have to be participating in a brain Quiz? The brain is not an organ we are authorized to use. We are supposed to use only our hands and legs. (Swarup 12)

He realizes that the trap was set by the organizers who collaborated with the cops to keep the TV stunt going. In the midst of his detention, an exam is once again set to assess his IQ. Ram then is confronted with a flood of questions, all of which he answers incorrectly. The commissioner of police, on the other hand, is more pragmatic, recommending to the organizers that they give Ram some money which compel him to withdraw from the quiz. Finally the poor young boy is forced to sign a confessional statement after being tortured for several hours with various instruments:

I, Ram Mohammad Thomas, do hereby state that on 10 July I was a participant in the quiz show Who Will Win A Billion? I confess that I cheated. I did not know the answers to all the questions. I hereby withdraw my claim to the top prize or any other prize. I beg forgiveness. I am making this statement in full control of my senses and without any undue pressure from anyone. Signed: Ram Mohammad Thomas. (Swarup 24-25)

As it has been always the case with the colonizer, once again he proved an innocent person mistaken. He admits to committing a crime that he did not commit. What a torture! This whole notion of subaltern is clearly present in every corner and in every side we turn our heads. Ram is tortured in police custody using various inhumane ways in order to draw out a confession that he cheated on the program. The police inspector thinks that he has been connected to a network in order to obtain the correct answers. Their ego and their own idea of supremacy couldn't let their brains absorb the idea that this slumdog uneducated boy has won a billion rupees.

Subalterns are/were taught to believe that they were born into an inferior race and hence were unfit to contribute to society in any meaningful way. The colonial settlers were usually seen as the superior race's heroes. Subalterns' choices and desires were subdued as a result of these types of comparisons.

4. Globalization: from “Q & A” to “Slumdog Millionaire”

Anthony Giddens has described globalization as “the intensification of worldwide social relations which links distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa.” (64) This necessitates a shift in how we think about geography and how we perceive locality. Along with opportunities, it also carries significant hazards, such as those associated with technological development.

Viewers create their own interpretations from the various arrangements, depictions, and interactions that comprise a movie; variations in audience perception are amplified and compounded when films transcend cultures, as they do so frequently in contemporary transnational times. The "global view," as proposed by Sanjay Krishnan, is approximated by this dominating gaze. Krishnan claims that what we now term globalization was historically a particular worldview rooted in the hegemonic mode, an imperially inflected way of seeing the world that organized and synthesized items based on their exploitative value:

A "global perspective" ought not simply be taken to mean that the world is grasped in its entirety but should alert the reader to the way in which the world is constituted rendered visible and legible-through a particular style of perspectivizing that is as useful as it is dangerous. [...] The institutionalization in imperialism of this powerful mode of thematizing the world has resulted in the naturalization of this perspective as "correct" seeing: with its naturalization the global ceases to be a perspective and is thought to give access to things in themselves. (Krishnan 4)

This quotation clearly demonstrates that how one perceives the world, with which eyes one sees, is inextricably linked to what is seen. That is, in the view of a worldwide public, a globalized reality as it was mentioned earlier in this chapter when statistics of “Slumdog Millionaire” the film’s reception were given as shocking numbers of an inside dubious of the outside of India.

Slumdog Millionaire, directed by Danny Boyle, was the box office smash of 2009 in the United States, received ten Oscar nominations and won eight of them, including Best Picture and Best Director. There were also seven British Academy Film awards, all four Golden Globe awards for which it was nominated, and five Critics' Choice awards in its trophy case. The film's surprise box office success is attributed to its worldwide underdog theme: a child from Mumbai's slums makes it to the quiz show “Who Wants to be a Millionaire” and gets not just the cash but also the girl.

Mr. Beaufoy enjoyed Vikas Swarup's novel after reading final pages, but found the framework challenging to translate to the screen. The novel was divided into numerous chapters, each of which was more like a short narrative, some of which did not connect, and which grew longer as the book progressed. According to the screenwriter, the TV show was the only link between them, a shaky bond that tied the chapters together.

On a cinematic level, the big reveal represents a Bollywood colonization of an American musical that was originally imported from America to India, then Indianized and re-exported both to America and the rest of the world through British/Indian acting and filmmaking, as well as the co-financing of a French distributor, Fox Searchlight Pictures. As a result, "Slumdog Millionaire" is yet another example of cinema globalization. Its numerous nominations and awards in the United States are largely due to the fact that it is a film about India rather than an Indian film. Despite being more focused in representations of slums and poverty, portions of "Slumdog Millionaire" resonated with audiences hungry for Orientalist images of India.

Slumdog Millionaire, a global integration fantasy, has introduced millions of viewers to a narrative of redemption set against the backdrop of crushing poverty and misery in urban India. The gripping narrative may be used as an instructional tool for young people to understand the intricate procedures involved in the creation of media like "Slumdog Millionaire," as well as its distribution and subsequent praise by Western viewers.

When examined more closely, its very creation is a witness to the merging of Bollywood and Hollywood creative impulses, as well as the worldwide forces that increasingly control art. It is true though that everyone should humbly appreciate that the film's visual excellence, including A.R. Rahman's stunning musical composition; notable performances, featuring Dev Patel's; and the vibrant montage of vivid visuals, has provided enormous joy to spectators throughout the world. Because of all this, and with its extensive circulation, the film can serve as an effective and entertaining instructional tool for revealing mechanisms related to the production, marketing, and distribution of media consumed by Western audiences within a global capitalist system.

Ideally the world changed and the grasping of the theories changed with it. Colonial and Post-colonial concepts emerged and people's attitudes changed by their perspectives because of their encounter with the colonizer and India is no exception. Globalization has therefore achieved the stature of Grand Theory, an all-encompassing approach for comprehending

economic, cultural, and political realities, since the mid-1980s, particularly with the collapse of the communist bloc in 1990. In *Locating Race*, Malini Johar Schueller paints a wide overview of this academic movement's wider arguments:

The broad strokes of the argument are that although transnational trade and capitalist structures have long linked the world together, the increased mobility of the means of production, the emphasis on information technology, as well as the growth of multinational corporations, have brought about a new era in which nation-states no longer control economies and are therefore weak as political agents. (6)

Globalization is a notion that arose in a particular cultural environment, reflecting distinct ideas and beliefs. Boyle may consider *Slumdog Millionaire* to be a global narrative, and Western viewers may interpret it as such. Nonetheless, spectators in other parts of the world, who are immersed in various meaning and conflict frameworks, interpret the film differently and perceive things differently. When viewed from different angles, a kiss, left and right hands, love and devotion all appear to be different things and different images. As mentioned before the Hindu Nationalists perceived totally different representations aside from which were Boyle's intentions.

To a further extent, not only the movie "Slumdog Millionaire" is the mere representation of globalization. Even the complete process of the creation of the TV-show

"Who wants to be a Millionaire" or as the Hindu version of it "Kaun Banega Crorepati (KBC)" in the movie is itself a perfect illustration of today's globalization in the media. Originally, it is hosted by the most globally famous Indian actors such as Amitabh Bachcha; Also, in the movie the show master was one of these famous Indians (Anil Kapoor).

Furthermore, "Q & A" novel by Vikas Swarup won the South Africa's Exclusive Books Boeke Prize in 2006, as well as the Prix Grand Public at the 2007 Paris Book Fair, and that is meant to be a globalized book. Even more telling of the effects of globalization on the novel Q&A is that it was renamed *Slumdog Millionaire* after the success of the film in 2008. It was translated into more than 40 languages. Its design was reproduced as of the design of the movie poster in its UK version. An earlier edition (2006) used as its cover the picture of a young boy holding a tea tray and walking in the direction of the reader. The first edition had just the title on the cover and a schematic drawing of a TV set.

Bombay's (Mumbai's) popular and modern Hindi language culture industry and cinema has become the prevailing globally recognized term for Bombay's (Mumbai's) prolific and contemporary Hindi language culture industry and cinema, which was once a soft palate term used by the British media in India. A film is also just one part of a larger culture business that encompasses advertising, fashion, music, live shows, and food. Bollywood films have been a box office hit with passionate audiences both in India and throughout the world. For many, Bollywood's culture sector has been and continues to be the global cultural face of India. Thus, either “Q & A” or “Slumdog Millionaire” both works have been remarkable landmarks in the Bollywoodian cinema reaching the inside and the outside eyes.

5. Diaspora through a Cinematic Atmosphere

Diaspora is a concept that refers to individuals migrating from their country to other regions. Hope, anxiety, and desire are all present in the heart of these migrants looking for ways of better life in these movements.

The British Drama “Slumdog Millionaire” of 2008, which is a loose adaptation of the novel “Q & A” is a mere representation of diaspora in its international production team, which brought together a British director working in Hollywood, an Indian co-director, a British screenwriter, and Indian lead actors from the India diaspora or the most cosmopolitan Indian cities, giving the novel and, to a greater extent, the film, a truly global quality. Even the writer of the novel, Vikas Swarup, is considered one of the Indian diasporic figures we ought to analyse.

Starting by the irony of Danny Boyle, the latter is an English film, television, and stage director and producer, the director of “Slumdog Millionaire”. Now let’s imagine an Indian film director making a movie about New York or London low-life and saying that he had done so because he knew nothing about New York and had indeed never been there. That would have been a war in cinema. He would have been torn limb from limb by critical opinion of all the people around the world. But, for a first world director such as Danny Boyle to say that about the third world, to mention that he has never been to India before, yet I directed a movie in the way we colonialists want, is considered praiseworthy.

That is to say the double standards of post-colonial attitudes have not yet wholly faded away. He would even go further to work with diasporic figures to show the whole world and not just India that the notion of subaltern and hybridity are always there. When he was asked

about the knowledge he has on India, Boyle answered: “No, I have never been to India before until I’ve made the film. I always wanted to go there because it was really interested.” (SearchlightPictures 00:05/01:49)

When speaking about the characters of the story or the actors of the movie, we ought to start with Ram Mohammad Thomas in the novel or Jamal Malik as his name in the movie. The latter personality was brilliantly presented by the famous actor Dev Patel, he was born in Harrow, London, to Anita, a caregiver, and Raj Patel, who works in IT. His parents, originally from Nairobi, Kenya, are both of Gujarati Indian descent. (Tammy Newpage/Edited by RCT)

Dev Patel is the simple and clear representation of diaspora in the movie. He posted on his official facebook account once: “Slumdog was my first movie, and I had never been to India before - I was just a teenager in the U.K. with my headphones and my Nike shoes. What did I know about growing up in a slum?” (Dev Patel)

Despite the reasonable argument that Jamal and his brother in the movie Salim learned English while acting as tour guides at the Taj Mahal in India, it is extremely unlikely that they would emerge from the experience speaking fluent British English, as Dev Patel portrays the grown-up Jamal does. It's quite unlikely that he would speak perfect British English to Latika and Salim as an adult. Thus, as a diasporic figure, Dev Patel would learn British English as his first language and he would perfectly embodied the notion of diaspora in the movie.

It has been the case always with diaspora, poor and marginalized groups running away from their native town and identity to a better one as portrayed by the colonizer. What is strange though that they find salvation when they are out. As if out of the colonizer to the colonizer, yet everything is in the psyche of each and every diasporic personality.

There is a question that may come to anyone watching “Slumdog Millionaire” whether it is an Indian or a British movie, the answer could lay in the different eyes of viewers. It was able to bypass the category of foreign language movies in both fields and terms, in the Academy Awards and in terms of crossing over to the commercial audience. It might be claimed that this is due to the fact that just one-third of Slumdog Millionaire is in Hindi and the rest is British. Or it may be owing to the fact that the director and the hero of the movie have never been to India before. It was eligible for a non-foreign Academy Award nomination, it has been distributed in major movie theaters in the United States, Canada, Britain and all over the world.

It was the first globalized Indian movie to reach this big appeal around the world due to its diasporic side.

As a major player in today's globalized world, India has become a special target for criticism not only from outsiders, but also from insiders, including those of the Indian Diaspora. English-speaking Indian authors like Aravind Adiga, Arundhati Roy, Vikram Seth, Rohinton Mistry, to name a few, or an out-inside-out Salman Rushdie, whose sharp criticism on pre-Partition Indian society is well known, portray India as a post colonial mixed-up society where great wealth and high technology strive side by side with poverty, greed, corruption and paedophilia, as in Vikas Swarup's novel. The Third-about to become FirstWorld is still coping with illiteracy, child exploitation, disease and malnutrition, afflictions that have not been eradicated in the West either.

Conclusion

Books and films commonly relate to major historical, political, and social events, trends, and practices of the contemporary world. Narratives are present in all aspects of human society. Fiction writers are prone to remembering and using those stories into their work. This chapter was devoted for both cinematic works “Q & A” novel and “Slumdog Millionaire”, both of which were seen through a post-colonial perspective. Some key elements of the latter theory were explained, elucidated and emphasized with illustration from either the works or the reviewers of these narratives.

Firstly, we started the chapter with the notion of Nationalism in India and the different receptions from Nationalists in the country especially. Many controversial issues were put ahead in debate on the intentions behind the film of Boyle. Even religion was a subject of conflict where it has been argued basically by the Hindus that the film and sometimes even the novel portrays a negative image of the latter group. Secondly, Hybridity and the hybrid character “Salim” was our focus because of his ambiguous character and his neither western nor eastern inclinations. He is a saint in the shoes of a colonized once, and a devil in the hat of colonizer most of the movie. Furthermore, the concept of subaltern was reviewed throughout the whole novel and the movie as well. In any means both of them are full of scenes of weak, poor people living as slums, especially children. In addition, we couldn’t pass without mentioning the themes Globalization Diaspora within both the novel and the movie. Hearing from famous actors and listening to viewers’ perspectives on the subject was mainly a helpful means to understand the concepts. After all, the movie was funded by Western money, was directed by British director Danny Boyle, and it won scores of major awards in the United States, U.K., and Canada. After all, the film was made with Western funds, directed by British director Danny Boyle, and won several prizes in the United States, the United Kingdom, and Canada.

Despite being a story about hope, love, and the triumph of the human spirit over adversity, the novel and, more specifically, the film depict in minute detail the hellish poverty and brutal hardships faced by slum dwellers and street children in Mumbai to a global audience that is typically unaware of India's complex realities.

CHAPTER 3

Orientalism in both

“Q & A” Novel and

“Slumdog

Millionaire” Movie

Introduction

Which pictures do you really have in mind when you hear the word "India?" if you have never visited the country? Perhaps a cow, a blue god, or countryside come to mind first. For these individuals, depictions of India in the media, particularly cinema and television, play a significant role in shaping their perceptions of the country and its identity. In globalized representations, Edward Said's (1979) well-known concept of Orientalism has experienced a shift. In a worldwide emotional community of homogeneity and diversity, this kind of Orientalism effectively erases the historical and economic reasons of colonialism that created the "other."

The term "orientalism" is used to define the relationship between the east and the west. This relationship is based on binary distinctions and opposing dichotomies that divide the aspects of each world and keep them in opposition to one another. Orientalism, according to Edward Said, is built on division and separation; the distinction is generally carried out by westerners as a matter of dominance in order to locate themselves culturally and establish their identity. It's superiority vs. inferiority dichotomy, with superiority for the west and inferiority for the orient.

Therefore this chapter will discuss orientalism in both the novel of Vikas Swarup "Q & A" and its cinematic adaptation "Slumdog Millionaire" by Danny Boyle. In this chapter, perspectives on Saidian Orientalism will be presented and explored, using examples from the novel and film. Using contextual techniques and media, we will go through the novel and its film in order to clarify the west's supremacy over the east. This final chapter is broken down into three sections. Firstly, we would go through an Orientalist analytical reading of the book and the film. Secondly, we will explain and demonstrate the counter-discourse within Swarup's intentions to write the novel and finally, a full comparison between the novel of the movie where we state the difference at the beginning and we finalize it with a critical analysis.

1. Orientalist reading of both the novel and the movie

"One aspect of the electronic, postmodern world is that there has been a reinforcement of the stereotypes by which the Orient is viewed. Television, the films, and all the media's resources have forced information into more and more standardized molds" (Said, 26). Either a novel or a movie, the goal is the same of the westerners. Said summarized in his quote the

intentions behind the movie “Slumdog Millionaire” by Danny Boyle which was derived from the novel “Q & A” written by Vikas Swarup.

Said argued that discussing the East from a Western perspective included accidentally participating in and carrying the weight of a centuries-old system of dominance. According to Said, Orientalism is an intellectual and emotional platform from which the West defines itself by comparison; as a result, this "style of thought" has been and remains to be subversive and imaginative in Western creative culture throughout history.

Orientalism allowed the West to explain colonialism and their own self-serving history by portraying the East as a place of severe inferiority in critical need of Western salvation or intervention according to Edward Said, and this latter was one of the things we can notice throughout the movie of Slumdog Millionaire (we will discuss the matter later in this chapter with examples). For the „Oriental' subject, the West and its knowledge continue to represent the promise of independence and liberty. The film's underlying subtext, which is Orientalist, makes an essentialist difference between the West and the East (India).

The film strongly depicts the difference between East and West through the use of technology; scenes of planes, motorcycles, and trains are frequently used as devices that slow down the Oriental characters, not just physically; for example, the slum children must walk barefoot to reach their target. But also emotionally; Lakita is abducted twice within the incident of a train ride, and it is only after Jamal has won the money and accepted his fate that they can rejoin at the railway tracks and embark in peace, demonstrating the Western emphasis on money.

One of the scenes from the movie where the differences are shown and Orientalist juxtaposition is presented in terms of modernity. Through the current technical developments of an aircraft swooping down across the slums and disrupting the children's ball game, the public is immediately presented with an element of globalization. The plane has important semiotic meanings; it signifies a World that slum children will never have contact with, an alternative or an escape.

Planes are often linked with higher status as well as something that only the wealthy will be able to use; there is already a perception that slum dwellers are oppressed by the capitalist world around them. The film romanticizes the terrible reality of slum life. A sequence of thrilling escape scenarios represents liberation via the thrill of defying tyrannical powers. Police

are depicted as morons when chasing youngsters playing cricket in the streets, incapable of keeping up with the children or handling the environment.

Following the plane's progress, the children are encountered by their own men chasing them down on their motorcycles, exposing the film's juxtaposition of globalization and Orientalism, they are survivors of both the capitalist society that chases them down and their own people who haunt them with their absolute potential on these motorcycles. As if we are the advanced as usual, westerners with planes, but you are only Orientals with the strongest mobility engine you have won't catch the slum kids.

Also, with tourists from western countries flooding to the Taj Mahal, we are swamped with English language around the youngsters. Globalization here confirms India's colonialism; we witness British influence across the country, and the widespread use of the English language demonstrates the dominance that westernized civilization possesses over the whole country, even amid their magnificent palace symbols of culture. The kids defrauding money and shoes from Western visitors imposes conventional notions on Orientalism viewers and implies the method in which Indians do business which totally hard to accept.

Later in the movie, an American couple is forced to hand over a \$100 note to Jamal after he is assaulted by an Indian guy. Jamal claimed that this is the real India that western visitors came to see. The Americans reply by declaring that they will show him the real America by handing him US cash. Shortly after, this dollar note assists him in answering one of the TV show's questions. The Indian belief in 'Karma' highlights an oriental component of this section of the story. Jamal sends the money to his lost blind musician buddy as a gesture of charity, and his fate rewards him by allowing him to win the question by obtaining the wisdom given to the blind child.

The apparent globalization implications are also present here, as seen by the Foreign assistance offered, and the viewer is reminded of America's continual efforts to help poor countries. Their gift, however, reflects the Western value of monetary gain, which Jamal, the Oriental, does not value; he exchanges his own money for the sake of a good act and friendship.

Slumdog's rescue theme is based on the concept of "the other," or the process of changing a preconceived other, defined by difference, into "one of us," defined by similarity. Jamal is the other, the hybrid, the third space that the west created in order to serve as the white hero male who always save the his true love and ends the suffering, but this time the protagonist

is an orient with a brown skin in the shoes of a colonizer. While Jamal and Latika represent purity, innocence, love, and kindness, every adult the children encounter is coldhearted, including the instructor, the show's host, the crowd, the Sikhs on the train, and the cops. The white men and the Indians are the other primary dramatization of contrasts.

Only two sequences in the film feature Western men: the American and European visitors at the Taj Mahal. The only adults who are sympathetic to the lads are the white visitors, who are shown as innocent, even-tempered, kind, and compassionate. Whereas the European tourist is aware that Jamal is making ridiculous claims about the Taj Mahal, he remains patient and tolerant. In the other scenario, the Americans rush to Jamal's rescue, covering him from the driver's fists and presenting him with a \$100 note in the name of "American justice."

The "slumdogs" are publicly demeaned in India's cultural discourse, which reinforces this socioeconomic system. When Jamal informs the host of "Who Wants To Be a Millionaire" that he works at a call center and serves tea, the host describes him as a "chaiwalla," eliciting sarcastic laughs from the crowd. Because of his slum roots, he is instantly "otherized" from middle-class Indian culture, allowing the WWBM audience to laugh at his expense. The film then compares and contrasts the lower class in India with the underclass in the West. Although the sequence employs a standard Orientalist tactic of juxtaposing the uncivilized and civilized, it also exemplifies how global cultural and economic capital comes throughout the film to "save" the hero.

In terms of religion, "Slumdog Millionaire" depicts sad historical events, including the Hindu rebels' destruction of Jamal's village, which includes the murder of his mother. Without adequate context, this scenario would connote simply the illogical and barbaric character of Oriental faiths to many viewers. However, this isn't the first time that Western movie has used Hinduism as a primitive and strange practice to create exoticism.

Furthermore, when Muslims are shown in the film, violence, hostility, and stereotyping are taken to an extreme. Jamal's brother, Salim, is presented as an Islamic icon. Salim is presented as a faithful and devout Muslim, yet he has elements of an extreme terrorist and a fanatical Muslim. While Jamal and many of the other actors in the movie are Muslims, Salim is the only one who uses Arabic words such as Allahu Akbar (which means "God is Greatest") or "O Lord forgive me, for I have sinned," as he's the only one who is shown praying in the film.

By selling Jamal's autograph of Amitabh Bachchan, which was so precious to Him, or by letting go of Latika's hand in the railway scene, the movie illustrates how he is terrible in heart even from an early age. Salim is a gangster, a mobster, a gambler, a murderer, and most of the time alcoholic, and he is the major reason of Jamal and Latika's breakup, making him the film's antagonist. He is a devout Muslim who kills without regard for morality or compassion, as well as committing himself in a bath tub full of cash while killing the other gang leaders. Salim is shown as a typical Western-style fanatical Muslim and terrorist in this movie. The film not only generalizes and labels the people and classes, but it also lacks any kind of dynamic. All of the labor performed by the impoverished or residents of the slums is shown in the film as either petty hustling or criminal actions. No one is working on something useful or important.

The policemen, who the youngsters go to for assistance, are playing cards and chasing them away. The youngsters are shown, probably days later, living among rubbish dumps in homemade tents, surrounded by mosquitoes, after being forced to survive on themselves. When Maman's partner brings them to his "orphanage," where he educates youngsters to sing devotional songs and beg to earn a living, their bleak circumstances lead to their abuse. Maman blinds the children to acquire more money, despite the fact that this looks to be their salvation from a life of suffering. Although these pictures of poverty in Mumbai's slums are unfamiliar to Western audiences, they nonetheless build an Orient that the audience is comfortable with from earlier depictions.

The story promotes the widespread idealistic concept that with love everything will be better as seen by Jamal's determination to win Lakita rather than the cash. Lakita's inferior position, in which she is forced into domestic servitude and has no control over her future until Jamal saves her, represents Oriental women as helpless and fragile, is an example of considered Orientalism. Lakita also puts her life on the line to flee her abusive, oppressive owner and rush to Jamal when he wants her the most. Characters with decent hearts and moral integrity triumph, but Salim is condemned for his eager pursuit of monetary gain, for which he would go to any lengths, and meets an unfortunate end at precisely the same time that Jamal wins the entire sum of money in the show.

Spectators either male or female are established as certain privileged attention seekers from where they may view the Oriental female as an exotic and sensual display; to take delight in their privileged superiority over her helpless and mistreated figure. This technique, in which male characters arrange and dominate the film's narrative, turns the novel's dynamic female

characters into the passive filmic Latika, who conforms to the audience's expectations of and enjoyment in quiet ladies from the East.

By attempting to control the Oriental subject, resolving the temporary experience of the film's foreignness with general audiences and perceptual frameworks, and preserving the Oriental subject as intelligible to Western subjectivity, this process of "the other" certainly makes the pleasure of watching the "other" more pleasant. Colonial legacies are omitted by a more universal ideal of obtaining riches and romance, which absolves the audience of any accountability for the colonial legacies that created the present realities.

Furthermore, trains play an important role in the story; aside from the children's appearance atop the Taj Mahal, when they flee Maman, they are only seen as shadows produced by the sparkle of lights from the train they are fleeing and the flames carried by the pursuers. Salim and Jamal bounce over trains and shout with delight against a gorgeous backdrop of rolling hills and blue skies while climbing upon those roofs of trains and looting for their lives. Train travel is portrayed as glamorous and liberating. These images then show how the experiences of the Indian lower class are regenerated, seized, and modified for the goal of establishing a new global culture that is free of responsibility for colonialism's continuous action in the past.

The harsh conditions of the slums are further improved by Jamal's closing of the economic gap, despite the fact that his tale appears to repeat conventional Orientalist oppositions. At the start of the movie, when the police inspector states, "Professors, doctors, lawyers, general knowledge-wallas never get beyond Rs. 60,000. He's at 10 million. What the hell can a slumdog possibly know?" (Beaufoy, 6), Jamal is clearly here identified as the titular "slumdog". The plot's driving force is a fraud examination based on the idea that "slumdogs" could never win a quiz game that demands intellect and expertise. It highlights the severity of India's class system, in which the poorest are typically prohibited from upward mobility, a prospect that contrasts sharply with popular perceptions of the US as a "country of opportunity and a land of promises."

That is to say, everything described is a commodification process, an achievement held or supported by a developing sense of experience that affirms some uniformity and elaborates social differences. The uniformity makes observing the "other" a more pleasant experience. By

placing the Oriental subject within localised and recognizable ideas, the film's foreignness is only momentary, and the Oriental subject remains comprehensible to Western subjectivity.

It also absolves the audience of any guilt for the colonial legacies that have resulted in today's reality, which may be overcome using the tools provided by Western culture. The landscape is just a post-nostalgic reproduction of the Orient viewed through a freshly updated Orientalist glass to be an object of affection rather than a colonial legacy of pain, and it is characterized by adventure, thrill, amusement, and romance.

2. The counter discourse

According to Michel Foucault, a French philosopher and social historian, every social discourse comprises one or more politically produced truth claims. Every discourse, according to Foucault, meets a counter-discourse that questions the validity of the original discourse. Every discourse, according to Foucault, occurs within a particular corpus of social discourses. No single truth claim is made in isolation.

Given the diversity of human opinion, every speech is certain to encounter opposition or challenge. Instead of pretending to know or differentiate absolute truth, he proposes that truth is subjective to power struggles in society and the narratives that emerge from those struggles; thus, truth in a particular region often appears to Foucault as being nothing more than the result of a struggle between competing discourses.

Richard Terdiman also coined the concept of "counter discourse" to describe the idea and practice of symbolic opposition. Terdiman considers how to accomplish true change in the face of "the seeming capacity of established discourses to ignore or absorb would-be subversion" (Terdiman, 13). Using nineteenth-century French literature as a case study. He identifies the "confrontation between constituted reality and its subversion" as "the very locus at which cultural and historical change occurred" (13). Terdiman's work was limited to French literature, but his term has been adopted by post-colonial critics to interpret the multiple interactions in which challenges to a prominent or dominant discourse especially, those of the imperial center, can be assembled from the periphery, while always acknowledging imperial and neo-imperial discourses' strong "absorptive capacity" (13).

Furthermore, Edward Said asserts in his landmark book *Orientalism* (1979) that personal beliefs portrayed as scientific facts influenced and generated knowledge about nonwestern people and countries in European nations. Despite the fact that Said is primarily concerned with

the portrayal of Middle Eastern people, it is nevertheless maintained that images of non-western people in European works establish a division between Europe and the Orient. The Orient is described in negative ways in this hierarchical division produced by European perceptions of the East. The Western is shown as superior, while the Oriental is seen as inferior.

The political component of this created identity as different is also highlighted by this thinking paradigm. Orientalist portrayals serve to marginalize non-western civilizations, thereby justifying and legitimizing Western imperialism's propriety and modesty. As a result, according to Said, the primary issue that we should be conscious of is that all depictions are ideologically biased and influenced. Said argues that “any and all representations, because they are representations, are embedded first in the language and then in the culture, institutions, and political ambiance of the representer” (272). Because “it operates as representations usually do, for a purpose, according to a tendency, in a specific historical, intellectual, and even economic setting. In other words, representations have purposes, they are effective much of the time, they accomplish one or many tasks. Representations are formations, or [...] they are deformations” (273). This concept indicates that there is no such thing as a “genuine” depiction that is free of ideological bias and prejudice.

The reasoning of Edward Said is founded in part on Foucault's concept of discourse, the textual character of truth, and the tight link between knowledge and power. Like Foucault, Said sees knowledge and power as intimately connected, with power being exerted via the discursive use of knowledge, because, for Said “knowledge’ [is] never raw, unmediated, or simply objective” (273). Knowledge acquisition is not an innocent act of knowing in the colonial setting, and it is used by the colonizer as the power that leads to its foundation and maintenance.

Said's Orientalism paved the way for a variety of postcolonial textual analyses aimed at subverting colonial representations and reclaiming the voices of the oppressed and disadvantaged, as well as developing new forms of representation to facilitate this reclamation. In their efforts to problematize Western grand narratives, postcolonial authors and theorists emphasize the essential role that colonial historical critique should play, and think that Postcolonialism may be conceived of as an appraisal of history itself.

As a result, post-colonial literary critics point out that much of the history writing of colonized peoples was done by Europeans in pursuit of their own interests during the glory days of colonialism, making history a completely Eurocentric discourse in which the colonized other

is expelled and rejected. This method of thought emphasizes history's discursive role in colonial imposition and maintenance. History is portrayed as the narrative through which the colonizing authority exerts its control over the colonized subject in the colonial situation.

The interaction between colonizer and colonized resulted in a scenario in which the predominant colonial discourse was opposed in a variety of ways and by various tactics. The authors of India, Africa, and the Caribbean developed their own narratives in which they fought the colonizer's sociopolitical, economic, and cultural violence. They created methods and ways in their works to speak and give vent to the colonized's repressed sentiments and aspirations, which had been denied by colonial power. This marked the emergence of a postcolonial discourse in which colonized authors resurrected their own identity, history, culture, and narrative.

Often these postcolonial Indian and African writers have been involved in questioning the homogenous European worldview throughout their writing careers, demonstrating the potential of an Indian and African writer to interrupt and destroy the oppressive and dominant western worldview through their culturally diverse and hybrid identities. Because the essence of such writing is basically hybrid, diasporic, and multicultural in origin and growth, it stands up to an equally powerful dominant and abusive European rule. The literature they seek represents a powerful counter-discourse that challenges the claimed to be original, western discourse to represent an absolute truth.

Taking in consideration the above mentioned Vikas Swarup, an Indian diplomat who'd already spent 18 years in the foreign ministry with assignments throughout the world, including Washington, London, Turkey, and Ethiopia, wrote the Indian book "Q & A." In 2003, Swarup began writing his work while staying alone in London, away from his family. Fond of thrillers, this genre naturally came to his mind for his first fictional work. Because he enjoys thrillers, he chose this genre for his first literary work. Swarup expressly ties the work to the Indian context, despite the fact that it is written in English. He said: "I don't want to be branded as a writer catering to Western sensitivity. This is an Indian novel, rooted in Indian tradition, written with Indian idioms. It is an Indian story of Indian characters in the Indian milieu" (The Rediff Interview, Swarup 2005)

We will be able to tell whether his assertion about the novel's "Indianness" can be validated or not by analyzing it. Whether his novel, rather than preserving the lengthy quiet as

an eastern writer, is a counter-discourse designed to silence westerners. To avoid falling into the trap of essentialism when it comes to “the” Indian identity, a comparison with “Slumdog Millionaire” based on the plots of the two stories and the questions posed to the protagonist (Ram Mohammad Thomas in Q & A, Jamal Malik in Slumdog Millionaire) will provide some insights.

The only language used in “Q & A” is English, and the English spoken by the narrator Ram Mohammad Thomas is far too advanced for a young man with such a little education. Rather than the kind of English one might anticipate from such a narrator, Swarup uses the vocabulary of the urban Indian elite, which is liberally loaded with cliché.

The novel's realism, or rather, its realistic purpose, is hindered by the author's continuous use of colloquial phrases and desire to satisfy his possible readers. Swarup has purposefully decided to employ an international and globalised language medium for his diplomatic operations while thinking in Hindi, his mother tongue. When Swarup thanks Google for assisting him in the Acknowledgements page, he then recognizes his debts and ties to the era of globalization.

Swarup's goal was accomplished, since the novel has been translated into over 40 languages, something that would have been impossible for a published work in Hindi, at least not so rapidly. The book's and language's international character is mirrored in the tale itself:

Ram learns English as a youngster from Father Timothy, a priest from the north of England, then masters Australian English while serving Colonel Taylor, and has to deal with a variety of accents and dialects when working as a guide at the Taj Mahal. Swarup realized that writing in English would allow him to reach a larger audience, especially those in the west. The slums', poverty's, and abuse's stories would be told throughout the world. As a result, we'd view his decision since strategic, as he's attempting to shape his language within the contexts of international English, which is more readily translated.

In this regard, “Slumdog Millionaire,” on the other hand, appears to be more realistic and localized than “Q & A”. In the first four episodes, Boyle and Beaufoy make the young heroes speak Hindi. However, only non-Indian audience will see this option as being culturally oriented.

If the intention had been pure, we would have watched a film in which children spoke Marathi, local Hindi, or any other local languages, depending on their family's origins, because they grew up in Mumbai's slums. This usage of Hindi, on the other hand, might be seen only as a sort of tribute to Bollywood. Nonetheless, English is evident from the start, as both the inspector and the TV program host only speak it. After these initial episodes, English is the only language in the film; it is then portrayed both as an international mode of communication during the TajMahal scene, when Jamal presents himself as a guide for foreign tourists, and as a global language, in tight existence in the world of communication, which is symbolized by the call center where Jamal is working and attempting to locate Latika and Salim.

Swarup and Boyle's objectives are very different, despite the fact that both works employ language as a main instrument. One is attempting to represent the colonizer's eternal control over the colonized, even in terms of language, while the other is attempting to portray the colonizer's everlasting dominance over the colonized.

When looking at the quizzes from “Q & A” and “Slumdog Millionaire (SDM)” with the topic of counter discourse in mind, one may look at the level of difficulty used and if the information they suggest is mostly local or global. The set of questions posed to either Ram or Jamal are examined for this study. (See Appendix 1)

In response to the first of these considerations, Swarup stated in an interview that he intended his novel to replicate the format of the original quiz show, “I had to follow the etiquette of the quiz show. In the quiz show, easy questions are at the beginning and the tough ones are at the end. It has to be good mix of questions on sports, science, history and other subjects” (The Rediff Interview, Swarup 2005). That is to say Swarup had the Indian setting in mind, believing that the more street-contextualized the question is, the easier the answer must be for such a young man.

However, for an Indian candidate, the succession of questions in the novel does not appear to follow an increasing level of difficulty. For a candidate like Ram, it is not at all progressive, because the questions need a broad, primarily western-oriented knowledge base. Unless Swarup finally abandons his initial notion, the evolution Swarup had in mind must be connected to the way he envisioned his readers' general knowledge.

The questions are clearly geared at an Indian audience. Nonetheless, the substance and structure of the questions convey the impression that global knowledge from the West has a greater value, both because western-contextualized questions appear towards the conclusion of the quiz and are therefore worth the most rupees, and because competitors are more likely to be wrong not knowing the answer at all. Ram is unable to answer the last questions, which are about Beethoven's music and Shakespeare's plays, but he still wins the game with the assistance of an Indian professor of English literature and threatening the host in revenge for crimes done earlier in the tale by the latter.

We can only conclude that the goal was to put the quiz in an Indian environment, yet the overall trend of the sequence of questions gives the western world and western knowledge the most value and supremacy. You can't place a western topic on a lower level than an Indian one, and this is precisely the social class conflict in Orientalism.

In terms of SDM questions, we can state that the first four are unquestionably focused on the Indian context and can be answered by any Indian candidate with ease. They are, however, unrelated to the actual and local experiences of Indian living. On the contrary, they may be defined as the common knowledge that western audiences interested in India and its culture can anticipate. The second portion of the series, on the other hand, has nothing to do with India; it's all about western culture. They are, in fact, far more linked to the western, English-speaking world, and resemble the types of questions seen in British and American editions of the quiz show.

As a result, the quiz in SDM emphasizes two feelings: first, that this picture was primarily created for a western audience, and second, that it strongly conforms to the concept that western knowledge is, or must be, eminently worldwide. Despite the fact that the film is clearly set in an Indian setting, the quiz questions include minimal information about India and are aimed at an English-speaking audience.

To summarize the purpose of the shows, Every question in the novel "Q & A" is crucial to the plot and reveals various facets of it, such as poverty and abuse, as well as the street life. In SDM, on the other hand, the questions are only a vehicle for describing the India that Boyle and Beaufoy intended to convey to the western world. That is to say, Swarup delivered message through his work is totally the opposite of the movie and hence it represents a counter-discourse to the west.

Moving ahead, the novel's author, Swarup, makes an attempt to expose the contemporary status of Indian women in society. Through his hero, he attempts to represent the moral characteristics of impoverished Indians in opposition to the west. Ram, now an adult, does not appear to be a conventional male oppressor; rather, he looks to be a female guardian. From childhood until adolescence, he has witnessed many forms of female aggression. Readers may become acquainted with the female characters through his storytelling behind each question. Women including Gudiya nickname Smita, a slum girl who later became an advocate, and her housewife mother Mrs. Shantaram; ex-actress Neelima Kumari, best known as the silver screen's "Tragedy Queen"; and Nita, the beautiful prostitute whose beauty is a curse rather than a blessing; are considered to be important characters who change his life timeline occasionally.

When reading the novel "Q & A," we may immediately observe the significant topic of wife abuse in marital relationships. We can see the terrible occurrence of wife beating through the Shantaram episode in the chapter titled "A Brother's Promise." Ram describes his encounter with the lower middle class Shantaram family, comprising Mr. and Mrs. Shantaram and their adolescent daughter Gudiya, in a Mumbai chawl, as well as a related instance of wife abuse.

Because they are a low-income family, the Shantaram family's daily existence is becoming increasingly difficult. Furthermore, the father and husband is an alcoholic by nature, which has made the issue much worse, as when he is under the influence of alcohol, he loses his mind and is capable of doing anything terrible towards his own family. Mr. Shantaram, a former astronomer-scientist who is now a sales manager at the Vimal showroom, holds his wife responsible for his decline in life, lifestyle, and career.

As a result, in trying to cure his own wound, he brutalizes his wife by tossing dishes at her. With clear anger he says: "You bloody bitch! You are the one who has brought me down in life. I could be writing research papers on black holes, and instead I am showing blouse pieces and saris to wretched housewives. I hate you! Why don't you die?" (Swarup, 74). When things became heated in a similar circumstance later, the drunken father threw a hot cup of liquid on his wife, which fell on his daughter's face. Here, the hero, the charming and honest Ram, intervenes to take the hero's wife and daughter to the hospital.

The incidence of wife beating, however, is not limited to slum domestic life; it also affects upper middle-class families. From the well Taylor family, there is also another case of wife abuse. "The Man Who Knows" Colonel Taylor, an Australian ambassador at the Indian embassy, is the head of an upper middle-class family. "Colonel Taylor catches someone else

cheating. His own wife. Mrs Rebecca Taylor. Turns out she was having an affair with someone in the Embassy” (Swarup, 124). Mr. Taylor slaps his wife brutally after being caught red-handed in his wife's intimate relationship with the high commissioner. He can't contain his fury about his wife having a physical relationship with a guy other than her spouse, despite their status. He becomes white with rage as a result of his sexual jealousy and lack of authority over his wife.

The Taylor household's predominant features for wife beating are the problem of continual male ego and the allegation of adultery against wife. Mr. Taylor does not hesitate to hit his wife in order to reclaim his formerly total support. This is a system of political power that applies to all women, whether they are black or white. Whether she is a slum-dwelling, impoverished Indian wife or an educated, enlightened, advanced Australian woman, the unifying element is that her social identification is "Spouse or Wife", and she is the victim of subjection and abuse.

The only difference is that the first (Shantaram) will be a public problem owing to his poor socioeconomic background, whilst the second (Taylor) will be kept as a top secret personal matter to protect the family's image and respect. Thus, Swarup portrays the two parallel pictures of wife battering to highlight the patriarchal orientation towards this crime. Therefore it is not just from a third-world nation like India, but any progressive country's males have the same attitude of assaulting their wives to show their manhood and masculine superiority.

Clearly, "Q & A" seemed more like "real life" in India than the film. Through his works and usage of English, Swarup is regarded a diasporic, hybrid character. By attempting to integrate the colonizer's culture, the colonized becomes a hybrid and a mimic man. Alternatively, the colonized becomes free in the process since he is unable to change his position and situation, but rather his essence in harmony and communion with the colonizer. This involves both active opposition to the colonial situation and an endeavour to reclaim the cultural legacy that the colonial system intended to erase. As a result, it might be claimed that hybrids in colonial situations become rebellious as their yearning for their own origins grows. With a developing feeling of freedom, their mimicry proves to be the most subversive and effective weapon.

3. The difference between the novel and the movie

“Q & A“ novel or “Slumdog Millionaire” movie, the book or the cinematic adaptation, the original source or the changed script, which one is better? Did the movie give credit to the

novel? All of these controversial concepts would be within anyone's mind if he went through both of these works.

3.1. The book:

Swarup's novel is set in India, and the protagonist is Ram Mohammad Thomas, an orphaned 18-year-old who recreates his life by obtaining the top prize on a quiz show similar to "Who Wants to Be a Millionaire?" The show's producers, on the other hand, are skeptical that a young kid with a sad past like Ram's could possibly accurately answer all the questions. How is it possible for a youngster without regular Internet access, let alone a proper education, to recall answers to questions on poetry, cricket, and the Indian armed forces? As a result, they accuse him of deception. The initial 12 exceptional incidents from Ram's youth are divided into chapters and show how he came to know the critical answers when he needed them most.

The format of Q & A follows a rigid pattern, chapter by chapter. Except for the prologue, which sets the tone for what's to follow from first-person narrator Ram, each chapter begins with a story from Ram's past, which usually lasts approximately 20 pages. They come to an end with Ram speaking with his lawyer, Smita, who then examines footage from the tape and realizes how the narrative Ram just told her affected his response to the question.

Swarup's tale is amazing because it is so basic. Because Swarup employs just the most basic words to convey his narrative, "Q & A" is almost too simple to follow. Character dialogue is very weak, which is a drawback. What they say to one other isn't always appropriate for the situation and comes out as slightly overdone. But don't be misled, "Q & A" is much more than a bedtime story, it's a heroic story about a young boy who overcomes the most difficult of challenges, whether it's growing up without biological parents, witnessing murder, committing it, or narrowly escaping the open arms of some unjust and vicious Indians.

Ram Mohammad Thomas (an intriguing name that reflects India's richness and variety) is portrayed in Q & A as a postmodern Indian boy who learns three main religions (Hinduism, Islam, and Christianity) due to his uncertain birth history. He is taught in a church by a British priest, Father Timothy, from whom he gets a perfect English accent. He also encounters the hypocrisy of a child-abusing priest, Father John, while he is there.

Later, as a tourist guide, he meets people from all over the world and learns about their cultures. He also works for a family of Australian diplomats and at a contact center as a tea boy.

His interactions with a variety of individuals have shaped him into a deeply mixed, cosmopolitan character and helps him to claim control over his relationship with the antagonistic modernists like the film star Prem and aristocrat Swapna Devi, a friendly lawyer Smita, a lonely, aged film heroine Neelima Kumari and also criminals like Shyam. Ram, a patriot, also supports his country by informing the police about the actions of a spying Australian ambassador who is working against India's interests. Ram's encounters with foreigners allow the story to go beyond the borders of the country, implying that the impoverished youngster in the third world might also be a victim of deeper exploitation.

We may recall or forget some information from time to time. But it's important to note that Salim, also as one of the main characters was a child he met in a juvenile detention center. Both Ram and Salim were kidnapped by Maman and forced to become beggars, but they escaped. We can't talk about the novel's features without adding that, unlike the movie, Salim's favorite Indian actor and idol was Armaan Ali. Furthermore, Nita, a prostitute girl that Ram met in Agra, was one of the female characters with whom Ram had a relationship.

Finally, we conclude the section of the novel with its beginning story; the quiz show is referred to as Who Will Win a Billion, or W3B, in the book. Before the first episode even airs, the protagonist wins the lottery. The producers will not be able to afford a billion-rupee reward until the first eight months of production. They are about to give the police commissioner a ten percent share, of what Ram couldn't hear, if the protagonist is found guilty. The cops are about to sign a confession when a young female lawyer arrives out of nowhere and saves our hero. And that's where our story begins.

3.2. The Movie:

From the first impression to give, we can say that Danny Boyle's "Slumdog Millionaire" is anything but faithful to Vikas Swarup's "Q & A". The amazing run of a little child on a television game show is the same in both cases. Even though he's on the popular international show "Who Wants to Be a Millionaire?" and not the novel's imaginary drop "Who Wants to Win a Billion?" or as a simple depiction of what Indians term "Kaun banega crorepati," everything else is different. It's essentially a rewrite of the tale. Even Jamal's (formerly Ram's) motivations for being on the show have changed. He's not there for fame or wealth, but rather to attract the attention of a long-lost love, Latika, who he thinks is watching the popular show.

Salim is no longer a best friend, but a brother, which adds to the intensity of the events that follow. We may also admire Jamal's improved communication with Salim and the new

female Latika. Instead of following a primary character who acts primarily on his own, like in Q & A, we are introduced to someone who is confronted with difficult situations with the help of two others. We may also think Jamal's childhood stories in the movie are more powerful. Unlike the novel, where a "story" from Ram's history may be as easy as an insignificant individual in the room taking Ram to one side to tell him a war, love, or other cliché narrative, "Slumdog Millionaire" puts Jamal at the center of every tale.

The film depicts Jamal, Salim, and Latika's marginalization as street children, Jamal's unwavering love for Latika, a crime-prone adolescent Salim's desire to take power in the adult world, and eventually Jamal's success story of winning a million dollars and meeting his ideal lady. In comparison to the text, the film lacks adequate detail in its representation of each individual. Concerning the first scenes, Although his mother dies in one of India's riots, the film's hero, Jamal Malik, appears to have a family. He is transformed into a Muslim child orphaned by rioting Hindus in the film. His brother is the same Salim, and there is a girl named Latika with whom Jamal falls in love and fights to find her. Ironically, Jamal went to the concert to get her back, believing she was watching.

When it comes to the movie's quiz, the first question is on Amitabh Bachchan, the legendary Bollywood star who is so beloved by Jamal that he would go to any length to obtain his autograph; as a result, he is his idol, rather than Armaan Ali, as the book claims. There is no story about Neelima Kumari, the Tragedy Queen of Indian Cinema, or Colonel Taylor, the Australian with whom Thomas used to work in his house, or about Thomas murdering a man who robbed him of his money on the train, or about a Military retired and one-legged Balwant Singh who told lies about his heroic act in the war, And then there's no Ahmed Khan, a contract killer who saved Salim's life, and Swapna Devi, who in the film denies his own son Shankar.

We would give later on an analysis on the contradictions and similarities between the novel and the movie, but first let's recapitulate. Here are the main difference between the book and the movie represented in the following table:

In the Book	In the Movie
Ram Mohammed Thomas.	Jamal Malik Portrayed by: Dev Patel

Nita	Latika Portrayed by: Freida Pinto
The main character meets his love when he is a teenager, and she is a prostitute.	They meet as young children.
The main character is relating the events that led to him knowing the answers to his lawyer.	He is telling it to a cop.
The main character hopes to win money on the show so he can pay to have his girlfriend released from her pimp.	He goes on the show so he can make contact with Latika because he knows she watches it daily.
Salim is a Bollywood actor.	He is a gangster and gets killed in the end.
Ram calls an English professor that he befriended for his phone a friend and got the answer to a question about Shakespeare.	Jamal knows the answer but uses his phone call to call Salim. It is the only phone number he knows.
Salim and Ram are both orphans who are not related.	Jamal and Salim are brothers.
Ram works for a Bollywood actress.	He works in a Call Center.
The host of the show is an actor that Ram knew, and who abused his girlfriend. He wanted revenge.	The host is an actor, but he has no previous relationship to Jamal.
Ram goes on a fictional game show called, "Who Will Win A Billion?"	It is the Indian version of "Who Wants to Be A Millionaire?"

Ram is older than Salim.	Salim is older than Jamal.
In the book, Ram Mohammed Thomas is an orphan and is collected in a church. And , a monk gives his name	In the movie, Jamal Malik is brother with Salim, and his mother is killed
Ram Mohammed Thomas, what influences the name of three religion.	during a war of Bombay riots.

In terms of character representation and fictitious events, there are differences between the novel and the film. The character's name was changed to Jamal Malik from Ram Mohammad Thomas. There are a few additional names that have been altered for different characters. The narrative, though, is quite similar. Ram or Jamal (protagonist) answers the quiz questions based on his own life experiences in both situations. He was abandoned as an orphan on the street when he was young, falls in love with a girl in jeopardy, and makes it his mission to save her by earning a large sum of money in the shortest length of time through a TV quiz game. Because the quiz only included questions to which he knew the answers, his success is based on chance. He only knows about diverse real-life scenarios because of his personal encounters with many contradictory occurrences that commonly occur in the lives of street children. Both the writer and the filmmaker are sensitive to these concerns in their setting.

The stories in the movie and the book start to differ at some point. It's worth noting that, unlike the movie, the order of the questions in the book does not correspond to the events of the protagonist's life. As a result, the narration bounces back and forth, leaving you to fill in the blanks between the various tale fragments. Each chapter of "Q & A" corresponds to a quiz question, providing us a picture of Ram's life at any given time. Although we do hop back and forth on occasion in "Slumdog Millionaire," the questions are mainly chronological. Slumdog Millionaire follows the same plot as the novel and opens with its young hero, Jamal Malik (Dev Patel) or Mohammad Ram Thomas, being hauled away for severe questioning before answering his last question to earn a million dollars. In the novel, he is permitted to explain himself to Smita the lawyer, and in the film, he is allowed to explain himself to the thugs who have been torturing him.

Despite the fact that the idea of the book and the film were similar, the questions posed, and the stories behind them, were frequently extremely different. "Q & A" doesn't really have a narrative storyline, despite the fact that we constantly returning to the quiz show questions.

It's highly episodic, with Ram serving as the sole regular character. The narrative of "Slumdog Millionaire" revolves around Jamal, his older brother Salim, and the girl he loves, Latika. They are the "three Musketeers," and the film's central theme is the interaction between these individuals, particularly the romance between Jamal and Latika. In Q & A Salim and Ram have several adventures together, but they are not brothers, and the Salim of the novel is not the same as the Salim of the film. Book Salim is younger than Ram, has a crush on movie stars, and is generally a kinder child. Salim in the film isn't perfect, but he's complicated. Although females wander in and out of Ram's tale, and he, like Jamal, is a chivalrous type, there isn't really a core relationship.

Poverty and injustice in modern India are portrayed in strong tones in both the book and the film, but it is not overbearing. Ram had a fairly bad existence, as did most of the people he met, but he also met a lot of interesting personalities, both Indians and westerners, who lived in less horrible circumstances. While living with Father Timothy, staying at the children's home, and working for the Australian family, Ram experienced a few moments of nearly normalcy. Poverty and hardship were not avoided in the work, but they were present as a backdrop to Ram's tale and the ordinary for so many people. On the other hand, several of the plot lines in the book seemed implausible, as though the narrative occasionally descended to the lowest levels of poverty and slum life in India; whereas the film omitted the stranger elements, such as priests and female abuse, in favour of romance and love.

Conclusion

Although Swarup with his novel “Q & A” tried to portray a counter-discourse in which he depicts a real India with brave, intelligent characters from one hand; while on the other hand, he mocks the West for their cruelty and fragile appearance. Ironically, he could only give an opportunity to the Westerners to use his authentic work as a weapon against

Indians through a movie, famously claimed to be an adaptation, entitled “Slumdog Millionaire”. By creating binary sections between the contemporary and the backward, the known and the investigated on the one hand, the mysterious and the dangerous on the other, or by creating imagery of the powerless, abused, and sexually enhancing passive Indian females or the country's bizarre, peculiar, and violent religious practices, Slumdog Millionaire demonstrates and misuses old and new stereotypes about India. These specific representational methods used in Slumdog Millionaire transform India as an exotic spectacle, easily available for the eager consumer in the West, by conforming to the Orientalist expectations and fantasies of the audience. Slumdog Millionaire builds a fictional India by portraying it as both a fantasy and a reality, thereby appealing to Western viewers' continual desire to preserve the exotic Oriental "Other" as a proven diametrical contrast to the "Self."

General Conclusion

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Orientalism and Post-Colonialism as theories emerged earlier than now to be one of the most subjects in which scholars and researchers felt eager to explore and discover. Concerning the literature related to them, many books and written texts were brought to the world because of the significant effects these theories have on our world. The former which is directly linked to Edward Said put forward a new understanding of the social class and division around the world. In his book *Orientalism*, Said answered all what may come to the minds of people from

Third World countries in the way they differ to the strong nations or the First World. The work gave answers in how these Westerners see the East as Orient, i.e. underdeveloped, weak, poor and filthy. It explained that this Orient image shown the whole world is from a Western perspective only. Whereas Post-Colonialism was the only way that gave credit and gave a rise to those oppressed countries, which were left in darkness, and never heard of. It was a theory of independent countries after colonialism as its name resembles, yet these countries in fact were not independent in depth and roots. Mainly exploited and subjugated to “the other” which is only presented and cannot present. Therefore Post-Colonial works were the mere and only truth that should have been given to the worldwide audience to read or to watch.

The importance of Saidian Orientalism and Post-Colonialism is clearly seen in recent years especially with the rise of a hierarchy world full of negative effects including colonial subjugation, racism, social-class division, and national identity issues. Therefore these two theories together have helped the world to grasp a better meaning and to see a true image of the already mentioned problems. Since everything about the colonized was taken to the people around the world as a false representation with the colonizer’s specific touch, the Post-

Colonial theory came along with Orientalism to alert people’s minds and to present a hidden culture and identity. Therefore, here comes the benefit of both theories, all the literature written after colonialism became as crystal clear to the same audience who was used to a different one. A new literature, a true one, more important, and even as a rival to the canonical literary works which were accepted as authentic. Without such theories, postcolonial books and literary works would have no meaning and would constantly be marginalized. Nonetheless, as a result of them, many masterpieces have become a prominent element of modern global literature that is well worth examining and studying in many fields.

Luckily in our research a Post-Colonial novel “Q & A” written by Vikas Swarup, who was an Indian diplomat and served in different countries around the world, became more famous with the outstanding masterpiece movie “Slumdog Millionaire” which was a cinematic representation of the novel. The latter was translated into more than eighteen languages and took a bigger hit when the Danny Boyle, a British director, released the film. That movie won more than eight Academy Awards, BAFTA (British Academy of Film and Television Arts) Awards, and many Golden Globe Awards. The popularity of the story within the works was definitely the reason behind this big success. It is a story of an eighteen years old boy who is uneducated, poor, and considered as a slum taking part in one of the famous quiz shows around the world (Who Wants to be a Millionaire) in India and winning the full, big, and final prize of the show. But, ironically, how can a teenage boy with all the mentioned drawbacks win the

impossible? Such an interesting story was only to cover these works which were full of Post-Colonial concepts, such as nationalism, globalization, hybridity, and diaspora.

Understanding the implementation of the above mentioned Post-Colonial concepts would urge a need to Saidian Orientalism to be interpreted. Swarup in his novel clearly showed the struggle of his people due to the colonial practices around them. Showing that innocence is only for the Indians as pure, honest, and peaceful; whereas the West are the exact opposite, oppressive, corrupt, and flaunty. They suspect that an honest boy cheated while they torture him and try to bribe him. In order to depict what was present during colonialism, Swarup used many hybrid and subaltern characters. Diversity is very present in the novel, from religion to social-class, It is everywhere in all chapters. Thus, we see a division between two worlds, between the West and the East or as Said claimed the Occident and the Orient.

On the other hand, with impure intentions, Danny Boyel with his foreign crew have claimed that they brought to the world the cinematic adaptation of “Q & A” in a movie entitled “Slumdog Millionaire”. Nevertheless, we can notice that the title expresses the exact opposite. An Orient depiction of India, that’s what they seek. The movie is similar to the novel in nothing except the overall plot mentioned before. This is exactly a counter-counter discourse to the Swarup’s novel. The West is doing what he can do best, a false representation of the East as Said explained in his book. They showed some poverty porn shots to the global audience and an Orient as, weak, exotic, underdeveloped, uneducated, cheater.

After all after analysing both the novel and the movie, we can absolutely understand the interrelation between the Saidian Orientalism and the Post-Colonial theory in which they show a true image of the oppressed human beings today and express a proper representation of the idea of hierarchy around the modern world. Either in “Q & A” novel or “Slumdog Millionaire” movie, Orientalism and Post-Colonialism are two important theories in the modern literature and cinema nowadays. They are considered the weapons of any researcher delving into the history of an independent nation. Since rarely can a country get the roots of a colonizer out of its culture and identity, it is a must that we would go through Saidian Orientalism and the Post-Colonial theory to understand the reason. As a subject of matter, our research on the Oriental concept within Vikas Swarup’s novel “Q & A” and its Cinematic Adaptation of “Slumdog Millionaire” within a post colonial frame was fruitful and it gave us as well as the readers a clear idea behind the West’s intentions in contradiction to the East’s struggle.

Appendices

Appendix 1

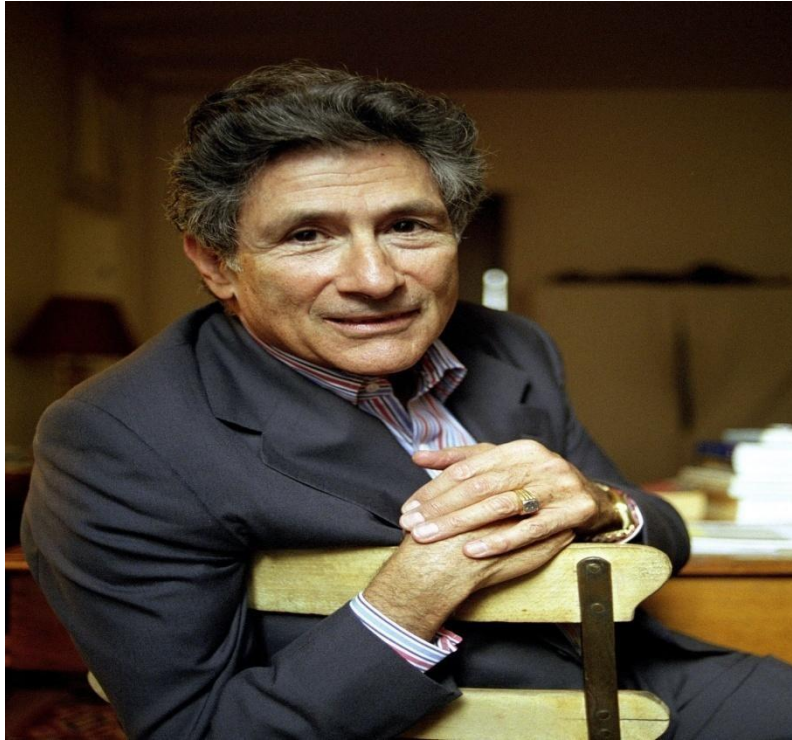
The Questions asked in both versions of the show “Who Wants to Be a Millionaire”

in Q & A in Slumdog Millionaire	
Q1. In which film did Armaan Alistar with Priya Kapoor forthe very first time?	Q1. Who was the star in the 1973 hit film,,Zanjeer“? →Amitabh Bachchan. →Betrayal.
Q2. What is the sequence ofletters normally inscribed ona cross? →INRI.	Q2. What is written underneaththe?lions in the nationalemblem?→[Truth alonetriumphs]

- Q3.** Which is the smallest planet in our solar system? → Pluto. **Q3.** What is God Rama famously holding in his right hand? → A bow & arrow.
- Q4.** Surdas, the blind poet, was a devotee of which god? → Krishna. **Q4.** The song „Darshan DoGhanshyam“ was written by which famous Indian Poet? → Surdas.
- Q5.** When a government declares a foreign diplomat persona non grata, what does it mean? → diplomat is not acceptable. **Q5.** On a 100USD bill, there is the portrait of which American statesman? → Benjamin Franklin.
- Q6.** What is the capital of Papua New Guinea? → Port Moresby. **Q6.** Who invented the revolver? → Samuel Colt.
- Q7.** Who invented the revolver? → Samuel Colt. **Q7.** Cambridge Circus is in which U.K. city? → London.
- Q8.** Which is the highest award for gallantry 1st given to the Indian armed forces? → Param Vir Chakra. **Q8.** Which cricketer has scored the most class centuries in history? → Jack Hobbs.
- Q9.** How many Test centuries has India's greatest batsman Sachin Tendulkar scored? → 36. **Q9.** In „The Three Musketeers“, what was the name of the third Musketeer? → Aramis. **WINS**
- Q10.** Neelima Kumari, the Tragedy Queen, won the National Award in which year? → 1985
- Q11.** In which play by Shakespeare do we find the character Costard? → Love's Labour's Lost. (lifeline: help from the Eng. teacher)
- Q12.a.** What was the name of Mumtaz Mahal's father? → Asaf Jah
- Q12.b.** CHANGE: Beethoven's Piano Sonata N° 29, Opus 106, is in which key? → B flat major. **WINS**

Appendix 2

Edward Wadie Said



Born on the 1st of November 1935, Edward Said is a multi-talented Palestinian American artist. He is a pianist, a political activist, a literary critic, an academic, and a musician. Said is well-known for his daring analyses of important issues in the Middle East and for opposing Western authoritative methods in the eastern world; as a result, his works and personality have brought him both friends as supporters and enemies as critics. Edward Said had a long and fruitful career marked by extremely contentious events; Said was a guy who drew the attention of American scholars at the time not just for his writings but also for his character as a person.

Said can be described as strange personality, on the one hand, he was a successful professor at Columbia University and a decent American citizen; on the other, he was a vibrant political activist and a harsh opponent of US and Israeli policies in the Middle East. Said wrote many famous books; despite his Christian faith, Edward Said devoted much of his writing to defending the Palestinian cause and Islam. In this field, he wrote his most recent book *The Politics of Dispossession* (1994) and before that *The Question of Palestine* (1979), in which he heavily criticized Western attitudes toward the case of the colonized Palestine.

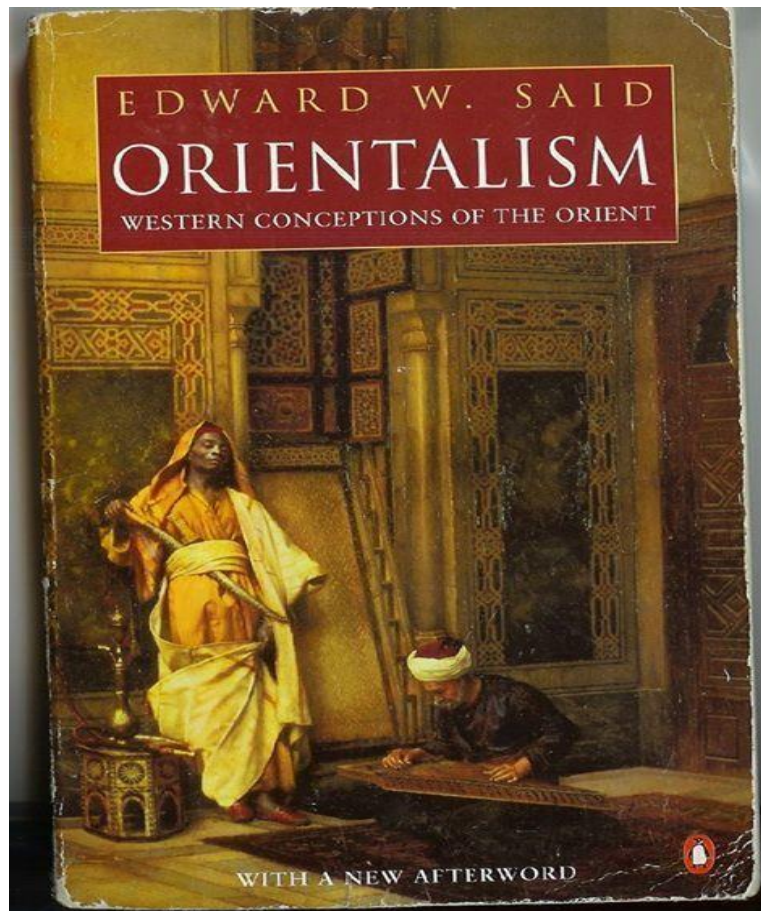
His most significant work was entitled: *Orientalism* (1978) a book that offers a synthesis of Said's intellectual ideas and political beliefs. This work had a significant impact on humanistic studies about the relationships between nations and different ethnicities around the world, as well as postcolonial studies, because it contains many key concepts and notions that describe

and explain the interrelations between powerful nations and the weak ones, which comprise our world.

Despite the fact that Edward Said's life and career were very polemical, this simply shows that he was a highly important and accomplished academic. Many academics examined his works extensively and offered several criticisms and credits, making his works extremely well-known in the academic field of human studies. After quite a prolonged battle with leukemia, Edward Said died on September 25, 2003, leaving behind a significant legacy of books and various written works that will undoubtedly affect future studies in literature and politics.

Appendix 3

Orientalism



The above defined brilliant scholar Edward Said wrote *Orientalism*, a very significant scholarly work. This book was the result of the author's extensive independent research and study in the subject of humanities. In this work, Said combines his political views with his scholarly achievements as a literary critic. Many scholars read and examined it extensively, resulting in two opposing points of view: those who regard the book as a great academic achievement with a variety of useful ideas, and those who regard it as a mirror of personal political opinions. Whatever one's thoughts are, no one can deny the significance of this work and its enormous effect on a variety of academic areas.

This book entitled *Orientalism* is a book that primarily argues for reconsidering numerous beliefs that were previously accepted without question. As it examines the relationship between the two blocks of the globe, the East and the West, it opens readers' eyes to a fresh perspective on the world. The reader examines and perceives the Western viewpoint on the Eastern side of the planet through this book. The dominant, restricted, and unfair worldview; Said presents readers with significant insights into the West's image of the East as

constantly weak, backward, and stagnant. Moreover, he analyzes how these concepts that controlled the globe for centuries evolved and became beliefs that are taken for granted without question. *Orientalism* is a book that demonstrates that the West's misconceptions about the East are the primary cause of the vast cultural and political divide between the western and eastern civilizations. It is a book interesting to read, and its concepts are worth studying and understanding, since its content will create a transformation in the mind of its reader, making him more conscious of the large things he takes for granted, and causing him to see the larger image from a new perspective.

Appendix 4

Vikas Swarup

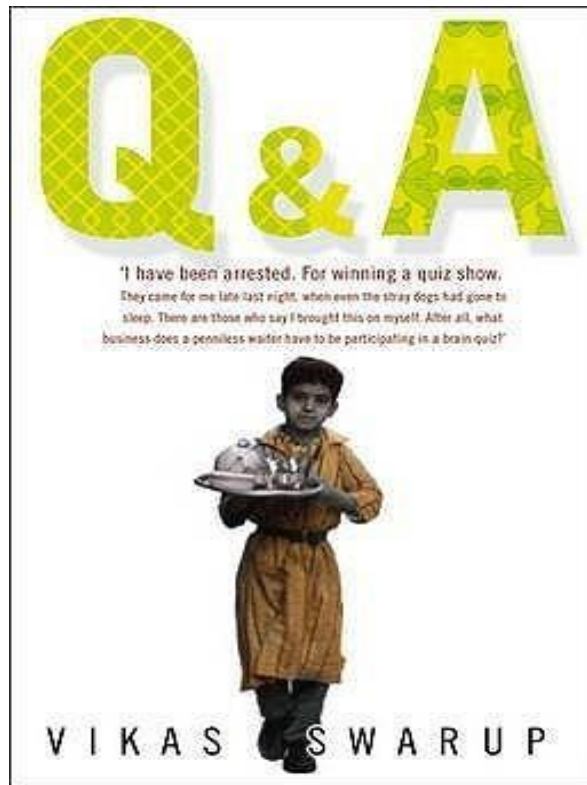


Vikas Swarup was born into a noble family of lawyers in Allahabad, India. He continued his education at Allahabad University, where he excelled in History, Psychology, and Philosophy. He also earned a name for himself as a champion debater, winning national contests. He entered the Indian Foreign Service in 1986 after graduating with honors and inspired by an interest in international relations and a desire to learn about various cultures. Vikas has served in a number of countries, including Turkey, Ethiopia, South Africa, during his diplomatic career.

He wrote his first novel, “Q & A”, in two months while serving in London. It was released in 42 languages. It won many prizes around the world and was transformed into a movie called “Slumdog Millionaire” who as well took a big hit successfully around the world. “Six Suspects”, Vikas's second novel, was published by Transworld in the United Kingdom and Commonwealth in August 2008. It has sold translation rights in 30 languages and is published by Harper Collins in Canada and St Martin's Press in the United States. A radio drama based on the novel was commissioned by Radio 4. The BBC and Starfield Productions have optioned it for a film also. His most recent novel is “The Accidental Apprentice”.

Appendix 5

“Q & A” 2005



“Q & A” novel is Vikas Swarup's stunning debut, was released in 2005, which inspired the award-winning film *Slumdog Millionaire*, a page-turning and fascinating narrative of friendship, persistence, and drama. Vikas Swarup's extraordinary debut novel begins in a prison cell in Mumbai, India, where Ram Mohammad Thomas is being kept after successfully answering all twelve questions on *Who Will Win a Billion*, India's greatest quiz show. It's difficult to imagine that a poor orphan who has never read the paper or attended school could win such a competition. But, via a succession of thrilling stories, Ram explains to his lawyer how events in his life provided him with the answers to each topic.

It was short listed for the Best First Book by the Commonwealth Writer's Prize and won South Africa's Exclusive Books Boeke Prize 2006 as well as the Paris Book Fair's

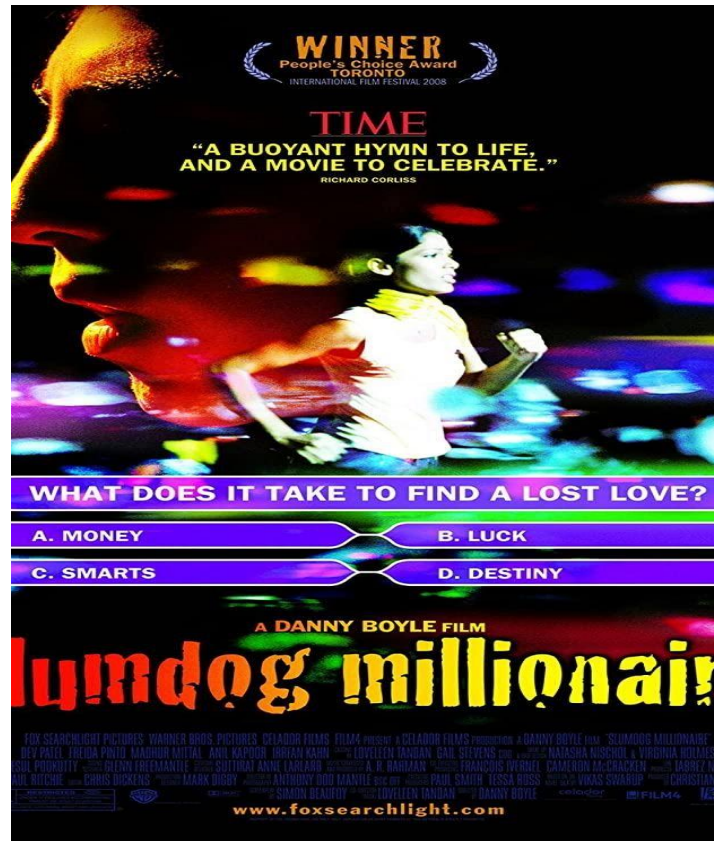
Reader's Prize, the Prix Grand Public, in 2007. It was voted the Most Influential Book of 2008 in Taiwan, and winner of the Best Travel Read (Fiction) at the Heathrow Travel Product Award 2009. The audio book, read by Kerry Shale, was released by Harper Collins and received the award for Best Audio Book of the Year in 2005. The BBC created a radio play based on the novel, which received the Gold Award for Best Drama at the 2008 Sony Radio Academy Awards and the IVCA Clarion Award.

Swarup's “Q & A” is a delightful mix of high humor, drama, and passion that exposes how we know what we know, not just about trivia, but about life itself. The life of class struggle

between the colonizer and the colonized, the east and the west; a vivid depiction of the fight between good and evil, and what occurs when one youngster has no option but to survive, cuts through mankind in all its poverty and beauty in the same time.

Appendix 6

“Slumdog Millionaire” 2008



The film adaptation of “Q & A”, named "Slumdog Millionaire," directed by Danny Boyle, was released in 2008, swept the globe, winning more than 70 prizes, including four Golden Globes, seven BAFTAs, and eight Oscars, including Best Adapted Screenplay and Best Picture. Its story is based on the same synopsis as the novel, yet different in some ways and acts. A story of a young boy Jamal Malik who won a Million Rupees in the worldwide show “Who Wants to Be a Millionaire”, but ironically he don’t put the cash in his pocket because he is accused of cheating. Jamal tells the story of his harsh and abusive childhood growing up in the slums with his brother Salim and a third musketeer, a girl named Latika, whom he felt in love with and went to the show in the first place to win her back. His narrative provides a bird's-eye perspective of India's growth as a country of great contrasts, from crowded areas to the magnificent grandeur of the Taj Mahal to the back rooms of telemarketers to the high-rises of Mumbai, where commerce is booming and producing a middle class longing for more. The end product is a dreamlike trip with a kid turned young man who retains his innate kindness and his Eastern trust in destiny and love despite all of his adventures.

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ملخص

يبحث هذا العمل كأطروحة في الاستشراق في رواية فيكاس سواروب "سؤال وجواب" وتكييفه السينمائي ، فيلم داني بويل بعنوان "المليونير المتشرد". من الناحية التاريخية ، جلب إدوارد سعيد في كتابه الهام بعنوان الاستشراق للعالم معنى جديدًا وعميقًا لكل من الثقافة والمجتمع من خلال إعادة جمهره إلى الزمن الذي نشأت منه هذه المنظورات في المقام الأول. يشرح في عمله أن الاستشراق لم يقدم فقط في المجال الأكاديمي للناس ، بل عرضًا زائفًا من صنع الإنسان للشرق ، والذي يعتبر سلاحًا قويًا وخطيرًا للقمع والهيمنة السياسيين لا مانع لهذا الشرق. فرض المستعمر القوي لغة وثقافة ، فيما أهملت لغات وثقافات الشعوب الشرقية أو تم تحريفها. وبالتالي ، فإن هذا العمل يطمح إلى إظهار الاستشراق ضمن عمل مابعد الاستعمار من خلال رواية سؤال وجواب و تكييفها كفيلم المليونير المتشرد . كان الاستشراق السعيدى وما بعد الاستعمار من النظريات المؤثرة في إنشاء أدب العالم الثالث ، المعروف أيضًا باسم الأدب الاحتجاجي أو أدب الخطاب المضاد. باستخدام الأخير ، استخدمنا طريقة وصفية إلى جانب طريقة تحليلية لإثبات أن الدبلوماسي الهندي ، فيكاس سواروب ، كتب رواية رائعة بعنوان "سؤال وجواب" لإظهار التأثير القاسي والمسيء للغربيين على بلده من خلال قصة رام محمد توماس ، النادل المراهق الذي خرج من دائرة الفقر والأحياء الفقيرة ليصبح أشهر فائز في مسابقة المسابقات في العالم ، لكن تم القبض عليه وسجن بتهمة الغش في النهاية. أخيرًا ، يختتم البحث بالحقيقة النقدية التي أظهرها سواروب لجمهوره في كتابه أن المستعمر هو الذي جعل الهنود مشنتين وضعفاء وفقراء وقذرين كما يظهرون للعالم. وردًا عليه بعد ذلك ، تم إنتاج فيلم المليونير المتشرد المشهور عالميًا ليحقق نجاحًا كبيرًا على مستوى العالم إلى حد جعل رواية فيكاس سواروب أكثر شهرة. بادر داني بويل ، صانع أفلام بريطاني ، بإخراج فيلم من الرواية كما ادعى الغربيون. لكن ، في الواقع ، استغل بويل وطاقمه الموقف وخلقوا ما استخدمه شعبهم وأجدادهم لتصويره ، صورة خاطئة ، صورة وحشية وغريبة ومروعة للشرق في حذاء المجتمع الهندي هذه المرة .

الكلمات المفتاحية: : الاستشراق ، استشراق ادوارد سعيد، ما بعد الاستعمار ، نظرية ما بعد الاستعمار ، المليونير المتشرد.

