ANALYSIS OF THE MOVIE SLUMDOG MILLIONAIRE WITHIN THE CONTEXT OF THE RELATION BETWEEN CINEMA AND IDEOLOGY

Abstract

Even though the products of cinema in its early days which gets in human life with find out cinematograph in 1895 and the products of today are quite different, the first examples of the cinema are still affecting people. The Lumiere Brothers shot “Arrival of a Train at La Ciotat” which is a first example of cinema. This film made people in the cinema hall very excited. People who thought that the train would crush them, emptied the hall in fear. This was a first example that camera and cinema could be used as a frightening element. Cinema is mainly dealt within the context of artistic activities, but it has also been noticed from the earliest examples that the cinema is an important means of propaganda with the potential to influence masses. In this study, the ideological effects of the cinema are being investigated and the film "Slumdog Millionaire", which was shot by English director Danny Boyle in 2008, was selected as sample. Critical discourse analysis has been applied as a method to reveal the ideological influences of Slumdog Millionaire by examining the film; story, acting, space design and characters.

Keywords: Cinema, Ideology, Art, Slumdog Millionaire, Critical Discourse.
SİNEMA VE İDEOLOJİ İLİŞKİSİ BAĞLAMINDA
SLUMDOG MILLIONAIRE FİLMİNİN ANALİZİ

Öz


Anahtar kelimeler: Sinema, İdeoloji, Sanat, Slumdog Millionaire, Eleştirel Söylem

INTRODUCTION

The year 1895 is considered to be a milestone for cinema. Although, it’s early examples are quite different from today's cinematic understanding, it is accepted that the first examples are still successful when considered in the context of the ability to influence masses. Cinema that could only present itself from a small view finder until then, with the contributions of Edison, Lumiere Brothers and many more movielovers and inventors, have been able to reach wider masses and given the signals to go to beyond being a mass entertainment mean. After the that day, thousands of films shot in seven continents and they all have a common goal; to make the audience feel that they’re there. This goal has been addressed through many different approaches by those who decide where to turn the camera.

Within this context, cinema is regarded as merely a means of entertainment, on one hand, and as a transporter of ideologies on the other. Despite all these varieties cinema’s being a hammer that shapes the reality or a lie that narrates reality has never been ignored. According to Joseph Goebbels who evaluates cinema as a tool for propaganda with being aware of its such quality, radio isn’t functional enough to propagate. Instead, he’s much more interested with cinema. Goebbels who frequently watch films emphasizes its trivial and mysterious characteristics that create suspense and gradually get it down besides its entertaining aspect. Cinema should impress the audience paying lots of attention not only with a particular part of it but also with the atmosphere in its whole (Doob, 1968, p. 346-347).

Such efficiency of cinema became possible with no doubt through its including other art disciplines - photograph, literature, music e.t.c and using them in an effective way. Cinema has become an important propaganda vehicle which can’t be ignored with the coming of the idea that basic cinematographic narrative tools can’t only be used to transmit a feeling but also com-
communicate some messages and ideologies. This situation reveals that cinema is not just an art branch and have got other potentialities. Countries and directors who are already aware of this potential deal with cinema beyond of its being just an artwork but also as a propaganda whole that serves for certain ideologies. Governments and their extensions who are aware of the power of cinema use it to spread and strenghten their ideoloyes and to make people forget about past events which were made to increase the power of the government with the functions of cinema such as entertaining and relaxing. This type of use serves to the legtitimization of past accomplishments of the power and its extensions. Hence, main stream cinema which serves the dominant power prepare the ground for the crooked construction of social consciousness. Besides, forming false consciousness about current issues to provide people with desired opinion is also seen as a function of cinema. One of the films that may be a sample for such function of cinema is Slumdog Millionaire which was co-directed by Danny Boyle and Loveleen Tandan in 2008 with the co-production of England, France and America. It would be useful to examine cinema-ideology relationship before the analysis of the film.

1. CINEMA IDEOLOGY AND CRITICAL THEORY
Cinema can not be thought independently from ideology, politics and industrial developments. Production mentality in which it’s realised, marketing strategies and utilisation of techniques appropriate for genre, all determines the amount of interest film would receive worldwide. American productions are prominent worldwide in this regard. In the background of this progress lies Hollywood’s adaptation of industrial production logic to cinema and a capitalist reasoning which prevails in the field of moving pictures.

Ulusoy (2006) considers the effective usage of genre films as one of the underlying reasons in the success of American cinema industry universally. Genres such as western, horror, suspense, musicals, melodrama, comedy, documentary which enables their viewers with easier understanding of the spectacle have been acting as significant tools in the transformation of cinema into a commercial enterprise (2006). American Cinema owes its advancement to certain social conditions and some key differences. It comprises a simplicity on account of its being a land of immigrants. Principle of plainness in story and narration establishes a common structure that people from different cultures could easily understand. This situation brings about the notion of popularity which becomes evident in addressing everybody.

According to Barbier and Lavenir (2001, from p. 194 as cited in. Ulusoy, 2006, p. 13-14) society’s not having a homogeneous single national culture is a very important reason for the emergence of classical Hollywood style. These films according to Barbier and Lavenir (2001) have altered the cinema perspective of many people of different cultures and views from all around the world by being influential on them.

Melis Behlil (2005 p. 34) in her article in Seyir Sinema Magazine, issue titled Global Cinema and World Cinema states that a standart American film language is formed and immitated in the whole world. This cinema draws its strength from its standardization, establishment of economic balance, utilisation of emerging technologies, star system, adressing every social class and presenting itself through professional marketing principles.

Hollywood system above all is a beneficial industrial mechanism. It’s the common name of a city sized structures that is made up of studios. For example, Universal City for Universal Studios in Burbank. There are 3 main branches for this structure: Production, distribution and screening. Production is done in Los Angeles and its neighborhood which is known as Hollywood since 1910. Distribution is done by Hollywood companies as well. No company is as far
reaching industry as Hollywood. In 1960’s until the enterance of television into daily life cinema films appears to be screened in movie theatres for 6000 people (Gomery, 1998, p. 245-246). As Mayer (1978), Gomery (1993), Vogel (1995) indicates post 1970’s is the period that Hollywood launched a new era. Especially, the era starting with Jaws (1975) and Star Wars (1977) has principal part in strengthening the domination of Hollywood. Although, the tendency to go to the cinema seems to end at such a period that television includes suburban people as audience. 1 million people still continue to go to the cinema in America. Millions of people entering multiplex cinema saloons yearn to see Hollywood “blockbusters”. Today, in U.S.A people spend their 250 billion hours in front of television. This situation leads to a very significant enterprise in America where the average hourly rate is currently 10 $ and reminds Hollywood why it should give weight to tv investments (Gomery, 1998, p. 249-253).

Due to the critical thinking on which Marxist influences were seen, mass media does not only legitimate the dominant system but also establish new forms by ascribing some meanings to incidents they covered within the frame of their ideology and thus the dominant class’s way of perception of the world becomes the form of common thought of the community. Critical thinking and theory on one hand introduces the repressive aspects of mass media that destroys the liberation process of the individual from the very beginning, on the other hand it draws attention to the fact that these apparatuses only spread ideology and produce entertainment. Thus, creating passive audiences through spreading ideology and consumers who are pleased with their condition through producing entertainment, mass media equips the environments that capitalist order provides with ideological, political and economical sanctions to force people to obey in artificial freedom areas (Öztürk, 2014, p. 5).

According to critical theory that evaluates mainstream media as a kind of exploitation, ruling minority with the help of the mass media means they possess owing to their ideological and economical power is in a struggle for silencing opposing views that might form in the society from the very beginning, and for the lack of social awareness and developing consciousness. Herbert who explains mainstream thought and its defenders in the best way blames the manipulators which he calls “media managers” for keeping the reality of the existence of an alternative world away from the society. ‘Mind managers’ which he calls, see people who are constantly exposed to messages conveyed by the mass media as passive minds that they could reinforce with ideals suitable for their purposes and ideologies (Schiller, 1993, p. 14).

Critical and liberal views separate concerning the functions of mass communication means. According to liberal view media has many important functions such as educating, enabling cultural continuity, socialisation, entertaining and informing. Whereas, according to critical view basic function of media is to spread and sell the thoughts or products of dominant power and governments and big capital owners. Due to this view, multinational companies with big capitals market their products by increasing consumption using media in the direction of their own interests in a world which capitalism spread so quickly. The effort to increase profit with the backing of ideological adventures create false needs. Besides, virtual ideologies gain acceleration. In this regard, mass communication means one of which is cinema are sources of contents which spread dominant opinions instead of enlightenment ideology. Besides cinema’s being a political act, the spectator may not be aware of it. When looked at successful films with political subjects sharpest ideological messages are seen to be presented implicitly. Irresistable togetherness of ideology and cinema reveals itself in the entire world cinema America being in the first place (Öztürk, 2014, p. 10). In this sense, Hollywood doesn’t only produce films but also acts as a tool to transfer American values or ideology to vast mass-
es. When the political circumstances of today’s world are taken into consideration emphasizing of USA as “guardian of the world” isn’t surprising. Before making a military operation in some places America prepare the ground with its various cinema films in advance. This situation can also be regarded as a Hollywood operation.

When the art dimension of cinema is put aside and dealt only as a tool for conveying a message it is inevitable for it to take the side of a view or political entity. Throughout the cinema history, particularly in the propaganda film, reflection of realities one-sidedly result in the handling of cinema as a political instrument.

As Scognamillo defined, “Cinema became aware of and learned its power that it could prompt crowds not only with feelings but also with ideas during First World War and attempted to do propaganda which it gave the examples of. Afterwards, it supported political movements as well as serving them. It became amilitant of public front line on the eve of second World War in USA, Soviet Russia, Nazi Germany, Fascist Italy Spain and France” (Scognamillo, 2003, p. 105).

Being at the same time a political action, cinema art was regarded as a propaganda tool by the government potencies and these political contents wereused for the persuasion and control of the masses. As the Frankfurt School and its representatives fore seed it entered from time to time to the service of the administrations that standardized and monopolized culture (Öztürk, 2014, p. 12). This definition as Abisel also stated complies with the reality that cinema and mass communication mediums tag everything the same way and the culture industry stereotypes people (Abisel, 1995, p. 20).

The ideological apparatuses of the state which open doors to the equipment of individuals with virtual realities are quite effective in branches of arts in which sight and visuality take precedence. Today, Orientalism as one of the crucial academic study fields is a striking symbol of the hegemony which West desires to establish upon East. Especially after the 9/11 attacks Orientalist way of thinking gained momentum dramatically and this condition made itself evident in cinema which is among the ideological apparatuses of the state.

As to Öztürk, meaning creating tools like editing, music, dialogs, effects, acting, framing, camera angle and scale, settings, costume, design of space, colour, lighting and plot which accompanies the image to make sense transforms the consecutive image bundle into a meaningful whole (2014) The artist’s way of utilisation of these tools which makes the image meaningful is closely related with his or her perspective towards the subject handled and the ideological structuring possessed by him or her. For example, camera angle gives the information of from where a camera looks at an object. Camera angle may differ according to the present situation and the feeling which is desired to give. Sometimes high-angle, low angle, side angles were used and sometimes an angle which is called eye level angle. There are big differences between viewing an object from above or beneath in terms of narration and the message being given. If the shot object would like to be reflected in an elevatory manner low angle is used. Otherwise high-angle is preferred. How a camera frames an incident is as crucial as from where a camera views an object or incident in terms of transferring the ideology. Although, framing in cinema and other visual arts which means to decide what to include or not in a film frame seems to be a simple technical code, it’s used effectively just as the camera angle to express some ideological messages (Öztürk, 2014, p. 29).
Image and the cinema art dominated by images ornament the thin line between the real and unreal with ideological adventures transferring the willpower and way of thinking that they belong and represent to the audience. Within this context, the ideological substructure of the handled movie “Slumdog Millionaire” is tried to be explained over plot, space design and characters of the film.

2. THE PURPOSE AND METHOD OF THE RESEARCH

This study aims to put forth the way that the ideological discourse is realised through movies. Study can be materialised with the hypothesis and question sentences given below within the frame of this general purpose.

Hypothesis: Cinema is a media that can handle subjects such as social inequality, social justice, gender issue and social reality and manipulate them at the same time.

Question Sentence: Over which themes in the film that is investigated within the target population of the study, ideological discourse was realised?

Hypothesis which is put forth will be analysed over Slumdog Millionaire that is investigated throughout the study in accordance with the critical discourse analysis developed by Norman Fairclough. The reason why this method was chosen is hidden in Neumann’s statement about critical discourse analysis; for him it is effective in discovering the hidden power and messages beyond the visible rather than what can readily be seen (Neumann, 1997, p. 227). Within this context, critical discourse analysis is preferred in decoding the ideological codes placed in the sample film. The Fairclough’s Dialectic Relational Approach based on the controversy principle which was used during the analysis is also utilised with the controversial relation among the plot, space design and characters in film. The purpose for the selection of Slumdog Millionaire film which was assigned with purposeful sampling method within the scope of the investigation is the perception of Indian film created in the audience although it was shot by an English director.

Critical discourse analysis method is applied in the analysis of the film Slumdog Millionaire which was chosen as sample in the study. Names such as Michael Foucault, Teun van Dijk, Ruth Wodak, Martin Reisigl, Gerlinde Mautner, Theo van Leeuwen, Siegfried Jager, Florentine Maier, W. Meyer and Norman Fairclough come to the forefront in the field of critical discourse analysis. The chart below put forth by Wodak and Meyer (2009, p. 20) is significant for it illustrates the different perspectives about critical discourse analysis.

Critical discourse analysis is generally effective in figuring out of the ideology in written texts. However, in this study by going beyond linguistic structures, Fairclough’s “Dialectical Relational Approach” which enhances a sophisticated visual analysis is utilised as method in the analysis of the film. While quantitative data is quite significant in approaches that linguistic structures are examined, qualitative knowledge is dealt with in this study.

According to Dijk (Dijk, p. 27) critical discourse analysis have a significant place in carrying social issues on the agenda and analysing them. Fairclough talks about a variety of phases in the analysis of a social event while handling critical discourse analysis with “dialectical relational approach”. One of these phases is to deal with a social event in terms of semantics. At this step, by putting forth the developments that cause current social problem, dialectical relations among the social inequality, injustice and injust resilience are assessed (Fairclough, p. 167-168). The first step that Fairclough set forth corresponds with the plot, space design analysis of child and male characters of the film.

3. FINDINGS

3.1 Plot of Slumdog Millionaire Film

*Slumdog Millionaire* narrates the struggle of a youth named Jamal Malik whose life is full of hardships and habitats in the countryside of Mumbai, the most crowded city of India by linking it with a love story. The whole life story is transmitted through the competition in the format of Who wants to be a Millionaire. Plot progress with flashbacks for the most part. Theme of the film briefly is: Jamal and his brother Salim lose their mother because of an inner clash. In the same clash Latika also loses her family and at this point lives of Latika and Jamal cross. The advancement of the story takes them to their early lives. Jamal who was left alone works as a tea server in a company while his brother Salim turns out to be a mafia shooter as Latika enters the
harem of a mafia leader. Jamal who can’t receive any news from Latika for many years join Who wants to be a Millionaire contest with the hope that she may watch him on the television. Film actually starts right from here that is to say with the interrogation images of Jamal. The reason of this is that Jamal as an uneducated tea server is believed to gain such a great success only through cheating. Each question asked in competition present sections from Jamal’s life to the audience and Jamal with the help of his life experience proceeds for the grand prize. Questions asked in the competition which provide the audience with a journey into Jamal’s past life is of vital importance in terms of the story of film. Different type of questions asked in the competition slightly open the door for the transition to different scenes. The spectator going through this door faces a lot of signs related with global or local concepts. The film in which the orientalist mentality of the West come forward in that sense displays this reality by hiding it behind local codes involving Indian geography and actors.

Audience is easily fascinated by Slumdog Millionaire which causes an orientalist catharsis engraved in minuteness with its fluent narration and provoking story. Because, even if only the settings of film taken into consideration, India would be perceived as a centre of beggars, thieves, mafia and so many evil deeds and disorder for someone who has never gone to India. However, the development of India in information sector and nuclear energy isn’t important for filmmakers, in other words the West. Because the West wants to see India like this. Emerging with such an understanding, the film with its stance, style and story carry today’s cultural and ideological reflections to a great extent. In order to better reveal these reflections that orientalist rhetoric embroidered it is necessary to analyze the settings and characters of the film in depth.

3.2 Space Design

When we look at the representation of East as space within the narrative of the film it’s seen that Orientalist discourse have extensive coverage within the storyline that come and go between past and present. Spaces in the film that justify Orientalist discourse can be summarized as follows: disordered police office, crowded shopping and market places, riverside that collective laundry activity takes place, neglected train stations and vagons dominated by people moving in an irregular manner, airport where children play games, interrogation room where Jamal is tortured, crowded classroom where some of the pupils have to sit on the ground, junk and Mumbai streets full of danger etc.

When the settings are examined closely geographical shape that West associates with the East and the life style approved by the West for the Eastern can clearly be seen. Even a person who has never been to India by taking reference the Slumdog Millionaire film can embed in his or her sub conscious just like an Orientalist that India is a place where exotic stories come true and adventures spring from everywhere. This condition leads to an Orientalist catharsis on the spectator. Mumbai is depicted as an unstable city in turmoil in scenes filled with the images of narrow and dirty streets surrounded by squatters and similar Indian women and men moving in an irregular manner. The rebellious images which symbolise the fatal aspect of the East in the story visualises Eastern man with the company of a wild presentation in a composition that includes Indians with their local clothes.
The qualification of India as being the second place in the world in terms of the density of population helps to reveal Mumbai, the setting, as a colourful and lively city; On the other hand, Mumbai is the city of death because of its being full of dangers. Audience experience the two different feelings with images dominated by Orientalist point of view.

One of the places that displays Orientalist viewpoint is the police station and torture room where Jamal’s interrogation was made. When we have a look at images related with the places mentioned, police office is noticed to be untidy, disordered and dirty. Torture room located under the same roof aims to show the violence of police officers during the interrogation.

Indian film producer Priyadarshan Nair make a statement about the images of film, by saying “India is one of the leading forces of the world. Police stations are not just barracks as described in the film. Besides, there are no blind beggers in Mumbai streets.” He indicates that orientalist thought prevails in the film very clearly (Nair, www.tümgazeteler.com). One of the other places that orientalist look is exhibited are toilets. Even when you look only at toilets you may comment about the level of development of India.
Another important example of the transfer of orientalist thought over space design are the other side of the tracks. Besides presenting a striking visuality, the tendency of the West to underestimate East and the Eastern as a consequence of Orientalist way of looking is transmitted to the audience especially with the high-angle shot of slums. Location use that points to the developed aspects of India is very restricted. While picture 7 below is one of the few frames that illuminate India’s being not only composed of slums, suburban venues and slums the next two visuals are offered to the audience with a use that spans the whole film. Even in the name of the film which means “Suburban dog” an orientalism smell is felt and ranking of suburban venues’ throughout the film is quite meaningful.

One of the other space design samples that Orientalist way of looking dominates are the classroom scenes in the film. As can be seen in the frames taken from the film below classrooms are quite small and desks are arranged in a way that 6-7 pupils could sit. Another point that is noteworthy is that some of the students can’t find empty space and sit on the ground instead. Such that, classroom is so small that even the teacher can’t move around. This situation has serious
implications for India's education system. Just as someone who has never been to India gets the feeling that the streets are full of blind beggar children by watching the film, they may have negative opinions about the education system by referring to classroom scenes.

Producer K. Hariharan writes the following in his article titled “Orientalism for a Global Market” in The Hindu magazine about the showing of similar spaces so frequently in the film: “This cheapest kind and unrealistic film made about India acts for most of the western audience who are crushed under the weight of the global financial crisis as some kind of relaxing entertainment about the most disgusting side of India” (Hariharan, www.hurriyet.com.tr).

One of the space designs that reveals the monotypical perception of east by the west is the collective laundry in the Ganges river. Through this space design west yet adds another ascription about east” to recent ones “irrational, passive, needs to be managed, imaginative, romantic” (Uluç, Soydan): filthy poor.

Although the washing-up action in the film is shown almost as if done in a festive mood, it is actually sent in the direction of how far the East is still far from civilization. When such and similar contemptuous view of Eastern and Oriental is in the foreground, the upper angle is generally preferred.

As can be remembered, in the presentation of places where the squatterring is intensive, the images taken from the top were similarly in the foreground. West’s explaining its own level of development through the underdevelopment of the East like showing the poverty of East by making pornography of poverty and leading the westerner who struggles with the global crisis to gratitude with this demonstration give speed to the wheel of Orientalism as well. Sometimes
people who earn their lives from the dump and sometimes people who watch the contest "Who Wants to Be a Millionaire" from plasma televisions by spreading around in front of an electronics store become the material of pornography of poverty.

In order to better explain the ideology that is processed through Orientalist point of view in the film, the characters in the film should be examined with respect to this point of view.

2.3 Child Character

In the Slumdog Millionaire's movie most prominent character type is the children characters. Orientalist perspective is most intensively transmitted through children characters. They sometimes appear as beggars having indulgence for dollar and sometimes impersonating as cheaters.

One of the attributes that West ascribe to Eastern children is burglary. Various images in the film justify this very clearly.
Especially in the scenes that take place in Taj Mahal, children who steal the shoes of tourists, introducing themselves as tourist guide although they aren’t and give them information which isn’t right are on the focus of theft and trickery. The brand of the shoe that child wants to steal however is an American one “All Star”. Children are displayed trying to steal a loaf of bread to saturate sometimes and robbing a cars sometimes.

According to the Orientalist look, the Eastern man is brutal and barbarous, while the Western man stands against the barbarians with his protective identity. It’s emphasized that the western man is helpful and eastern man is brutal when the tourists returning from Taj Mahal encounter with their robbed car. Indian soldier beginning to beat Jamal grabbing him by the nape is stopped by the protective western tourist. After that, the tourist picking 100 dollars out of his pocket tries to make him forget about the pain of his swelling eye. Here again an Orientalist way of looking emerges. Western is always protective, and Eastern needs to be protected. When the invasion of Irak by America who takes on as a sacred duty to bring democracy to Irak is considered, It’s seen that the Orientalist thought goes on not only in film scripts or cinema saloons but also with all its brutality in battle grounds.

3.3 Male Character
The most important male characters featured in the film are Jamal who take every risk for the girl she loves, Jamal’s elder brother Salim who establish close relationship with criminal organizations thus becoming a member of mafia eventually, torturing and abusive police officers, quiz master, and mafia members who are shown to be the chief responsible for every criminal activity. Apart from these, ordinary men from various professions become an expression tool for Orientalist point of view like barber and machinist. Jamal and Salim are the main characters of the story. As the story of film is narrated through these two brothers to a large extent, the Orientalist rhetoric is presented mostly over them. Jamal joins the “Who Wants to be a Millionaire” contest which is tracked by a large segment of people in India in order to reach Latika. Jamal who joins to the contest for the possibility of Latika’s watching him in tv proceeds for the big prize that raise suspicion about him in the presenter of the contest. Because to him Jamal is just a tea server and such a person can only achieve this succes through trickery. Presenter who makes fun of him throughout the contest sometimes humiliates him being a tea server and sometimes bring him forward with his qualities characteristic of suburb. Presenter who underlines the fact that knowledge should only be in the company of bourgeoisie is at the same time in power of the knowledge. Parties are certain in this game. At one side Slumdog and bourgeoisie on the other.
One of the biggest mistakes of Orientalism is the contempt for another culture, geography or nation in other words Eastern people. The most prominent point in Orientalism is the struggle of the Christian West with the Muslim East rather than the East-West comparison. The West has seen Islam as a threat for centuries and especially in a lot of films shot after September 11 Muslims are presented as terrorist. When the film’s theme is considered from this point of view Salim character becomes significant. As the member of a criminal gang Salim gets up in the morning and pray to God. In his prayer he says:” forgive me O God I know I’ve committed sin”. This situation give voice to the orientalist look which serves for the concept of Muslims being terrorists brought about in recent years.

It’s possible to examine cops in film in two groups: First of them are in the police station that the audience is familiar with from the beginning. They appear with their torturing identities. Thinking Jamal as a tea server could only win the Grand prize by cheating they torture him in a variety of ways mainly with electricity. Thus, being identified with their torturing cops are perceived as brutal.
The second type of police character are the ones that do their jobs outside. Actually, it would be more accurate to say they don’t. Especially in the scenes where there is civil war, the police’s sense of duty is criticized with an Orientalist view. While the muslims are dragged to an intense massacre during the unrest police officers gambling under an arbour continue their games even when they see burning people pass by them. In this scene, the Indian police are presented to the spectators with their features of being gamblers and self-ordained. Childrens insulting cops that chase the children playing in the airport as “run away! Dogs are coming” is also the product of an understanding that serves Orientalism. The fact that fat police officer in the police station makes his duty without a uniform most of the time and wears only an athlete is a detail that should also be considered.

Members of the mafia, equip the audience with ideas that the streets of Mumbai are full of danger and death. In the film, the only person with a suit except the quiz master is the mafia leader. On the other side of a life which poverty is emphasized as fate the mafia organization’s leading a life in abundance is presented as an alternative to reach prosperity in India. Police officer taking off their hats in front of mafia leader who drives his Mercedes in street alleys presented as an example to mafia police relations.

In the film, characters representing various professional groups are conveyed to the audience with their unusual and bad appearances. In first of the photos below taken from the film is a machinist that works in a movie theatre. When you look at the machinist's clothing, you see a torn and stained athlete. While doing his job in the dirt, it is so usual for him to smoke next to nitrate based flammable film materials. Because the image of east in the mind of west requires this. In the next photograph a barber is shown working with a blackened athlete. He also shaves his customers with a costume that West found appropriate for him.
4. CONCLUSION
Orientalism, serving the West's efforts to dominate the East, has revealed a negative image about the East in many mediums for centuries from politics to fine arts, series and cinema films. Western countries put forward an imaginative East image to justify the colonial race in which they were involved. Eastern image was drawn with hard lines both in arts such as miniatures, painting, novels, cinema, and western countries' own policies. In all their products, eastern people are portrayed as disturbing, lustful, lazy, terrorist, enemy of civilization, killing innocent people and children.

Due to the Orientalist understanding there are serious distinctions between West and East. While West takes intelligence and rational thinking describe East with its laziness, lethargy, tyranny, and sexual addiction. However, the events after 9/11 reminded Western communities that there are human communities living in this world other than themselves. The whole world focused on the 9/11 attack and at the same time the Western man tried to remember the Eastern image he created in his mind again. In the meantime, Hollywood interfered, and appointed itself to introduce the East and the Eastern people to the world, and thus producing many films. When those films are taken into consideration in general it’s understood that America as victim regards the Middle East as a place to be occupied. When we consider the distribution conditions of cinema in the world. It can be said that Hollywood is one with the best. This may give us an idea about to how many people “the other” conception created in Hollywood films would be transferred. Slumdog Millionaire is quite a significant film in terms of the Orientalist point of view and the concept of ideology that is covered in the research is conveyed by means of orientalist discourse. Although, utilisation of India as setting and Indians as actors gives the impression that film was made by an Indian producer it is actually a production of England that exploited India for 158 years. Orientalist point of view hiding behind the local features of India is presented from time to time with a public attitude most of the time. Both space design and character creation are in the direction of strengthening the image of East conceived by Orientalists. Orientalism which can be summed up as the deviation of historical, cultural and social values of East in accordance with the interests of West may also be described as a discovery tool for colonialism. The remark of Foucault “to know is to dominate” reveals the aim of the West in the best way.

Within the context of the hypothesis and question sentence which were determined in the beginning of the study, cinemas’ being a field that can handle subjects such as social inequality, social justice, gender issue and social reality and manipulate them at the same time and realising this manipulation in terms of the specific analysed film within the scope of the study over the themes of religion, westernity and easternity, wealth and poverty, city and slum themes.

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