

**RECONSTRUCTING REALITY: THE FALSE MEMORY AND
IT'S IMPACT ON MEMORY RECALLING IN *SLUMDOG
MILLIONAIRE AND POOR LITTLE RICH SLUM***

Dissertation

*Submitted to the University of Calicut in partial fulfilment of the requirement for the
award of Degree of Master of Arts in English Language and Literature*

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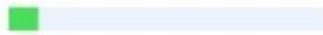
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I hereby declare that this dissertation entitled **Reconstructing Reality: The False Memory and It's Impact on Memory Recalling in *Slumdog Millionaire* and *Poor Little Rich Slum*** is a bonafide record of research done by **Anjusree P** (Register Number AIAWMEG005), has not previously formed the basis for the award of any Degree, Diploma, Fellowship or other similar title.

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Chapter I

Introduction

The largest slum in Mumbai, Dharavi, is home to a vibrant population that is rich in history and culture. But behind the colourful pandemonium, there's a deep investigation into perception's power and the effects of false memory. We explore the ways that Dharavi is portrayed in literature, cinema, and other media as we explore the intricacies of how false memories influence our perceptions of this vibrant community. We reveal the complex stories that both reveal and obfuscate the reality of Dharavi's identity by looking at the junction of perception and memory. False memory is the intriguing, yet occasionally confusing, phenomena in which people remember specifics or events that never happened. Even though these memories are completely made up, they can be remarkably realistic and vivid, giving individuals the impression that they are real. It is crucial to comprehend the mechanisms underlying false memories since they can have significant effects on a variety of domains, including psychology, law, and even day-to-day interactions. False memory is the recall of an event that never happened or the falsification of specifics from an actual occurrence. This phenomenon occurs when someone fabricates or misrepresents their memories, frequently as a result of outside influences, suggestions, or leading inquiries. Unintentionally incorporating false information or using the power of suggestion can result in false memories, making people believe in things that never happened or recall things differently than they actually did. This idea has important ramifications for the legal system, psychology, criminology, and other domains where memory accuracy is vital to investigations and court cases.

Project mainly focuses on “false memory” about the place Dharavi considered as Asia’s largest slum and the works taken to prove thus false memory or comparison

between the memories or which has more points to be supporting to false memory, I have taken two works, which is one book called *Poor Little Rich* Deepak Gandhi and another one is Movie *Slumdog Millionaire* by Danny Boyle. In order to accomplish this goal, I have divided my paper into 5 chapters. The introductory chapter provides introduction about theory, proposer of the theory, basic details about false memory and the basic details about movie and book. And the second chapter about movie *Slumdog Millionaire* by Danny Boyle. In this chapter iam going to discuss about False memory may undoubtedly influence how Dharavi is portrayed in *Slumdog Millionaire*. One of Mumbai's biggest slums, Dharavi, is portrayed in the movie via the protagonist's memories and experiences. But it's important to understand that this isn't a documentary-style representation; rather, it's a fictionalized interpretation made by filmmakers. Intentional or inadvertent portrayals of false memories may affect how viewers view Dharavi and its residents. For instance, if the protagonist embellishes or distorts his memories, it may affect how viewers perceive the slum and its reality. This emphasizes how perception shapes stories and how crucial it is to evaluate how oppressed people are portrayed in the media. In chapter three, Reshmi Bansal and Deepak Gandhi's book *Poor Little Rich Slum* published in 2012. The book explores the stories, hardships, and ambitions of the residents of Dharavi, the well known slum in Mumbai. It offers an insight into Dharavi's everyday existence while showcasing the creative thinking and spirit of entrepreneurship of its people. Thus *Poor Little Rich Slum* function as a real memory of Dharavi in this context. And in fourth chapter is about a comparative study of this work. Comparison between the movie *Slumdog Millionaire* and *Poor Little Rich Slum*. And finally summarised in the concluding chapter, which also provides thoughts on the subjects discussed before.

The process by which individuals absorb knowledge from their surroundings, analyse it, store it, and then recall it years later is known as memory. People's memories contain a great deal of the events in their lives. Many things are heard, seen, and read by people, and part of it is permanently ingrained in their memory. Making memories is something that people like doing. They are made for and by these kinds of recollections. People attempt to block out the painful memories and cherish the good times in their lives. However, people are powerless over their own recollections. It is impossible for people to control memories. Sometimes they repeatedly recall things they would prefer to forget, and even small amounts of information are difficult for them to correctly recall. On the other hand, manipulation or false information can change other memories. People change their memories for specific purposes, such as self-calming and finding comfort in them. The ability to recall things brings immense happiness, but it can also have odd effects at times. It is a blessing or a curse, depending on who you ask. While it brings some joy, it brings others sadness.

Memory is the process of recording, storing, and recovering experience and knowledge. The University of Queensland in Australia has conducted study on memory and discovered that its numerous expressions are considerably more significant than previously believed. It is difficult to exaggerate the significance of memory. It is the essence of what makes people unique. People remember certain things, including the coffee they had with a buddy, the childhood incident where the neighbour's dog startled someone, the discovery that spiders have eight legs, and the indisputable truth that the human brain is incredible! Explicit memories are those that humans can consciously recall. Nevertheless, much more significant are implicit memories. For instance, when people speak, their lips and tongue are moved in a way that mimics sounds they have learned through the use of motor memory. Humans use

their motor memory to coordinate their gait while they walk. Without memories, they would simply be a body with no ability to communicate, recognise danger, or know how to survive in the outside world. This would be similar to a newborn baby. To put it briefly, memory plays a critical role in helping us mature from defenceless newborns into capable adults.

Identity and memories are actually connected. Anything from recollections of one's early years to information on one's location or activities yesterday matters. There are various kinds of memories. Some might stay for a short while, while others might stay for a long time. There are two types of memories: short-term memory and long-term memory. Both explicit and implicit memories can be found in long-term memory. Explicit refers to conscious, whereas implicit refers to unconscious. Typing on a keyboard while operating a motor vehicle may serve as implicit memory. They are procedural. On the other hand, priming can also result in implicit memories. For instance, the realisation that coffee and cookies go together, but not coffee and cheese. Explicit memories can occasionally be semantic and episodic. Semantic memories are general concepts or knowledge about the world, whereas episodic memories are events that have happened or are currently happening in people's lives. Neurogenesis is the process of producing new neurones. Research indicates that memory can be enhanced by increasing the neurogenesis in the hippocampal regions. distinct memories are caused by distinct neurone ensembles. Reactivating a cluster of neurones (known as Memory Formed) is necessary for memory recall. When a child is given the concept of a house, for instance, they will picture a house next to a mountain with trees, the sun, birds, and flowers all around it. However, when we provide the identical idea to an adult, they will visualize a picture of their own home. The idea is the same, but the result is totally different.

Past events and experiences altered the neuron's connectivity. New neural pair formation can change or enhance memory. Thus, the information pertaining to memory is different between the neurone groups. In essence, sleep is necessary for memory storage. This begs the question, where are the memories kept? Individuals store their memories across several interconnected brain regions rather than in their a single, isolated one. The human brain is divided into three main regions. The areas where the explicit memories are stored are the hippocampus, neocortex, and amygdala. The cerebellum and basal ganglia house the implicit memories. Prefrontal cortex stores short-term working memory. They take in information through five sense organs. Every memory is completely unique in terms of its intensity and length (Memory Stored).

The intense emotional content is one factor that contributes to the memory being extremely memorable. It's likely that they will still recall that cherished relative who departed years ago. The amygdala, which is triggered by emotional events, is the reason behind this. The amygdala increases arousal, which in turn increases memory to store by improving attention and perception. It can also aid in memory retention by inducing the release of stress hormones like cortisol and adrenaline. Stress may increase memories of stressful experiences, but it also tends to impair memory retention for events that occur concurrently with stress but are not directly related to it. Additionally, stress modifies the way our brain organises and interprets information, moving from a fluid, complete strategy to more rigid correlations between stimuli and responses. This may alter the type of memory that is kept and what we remember while under pressure (Memory retained). inducing the release of stress hormones like cortisol and adrenaline.

When someone first sees the café, when a friend comments on how nice the decor is, or when they picture what the inside of the cafe looks like, their visual cortex—the part of the brain responsible for processing and interpreting sensory nerve impulses from the eyes—becomes active. The hippocampus then sends neuronal traffic back to the correct circuits of the neocortex, reactivating the sound of the ambulance siren, the flavor of the coffee, the topics of conversation, and any other parts of the "cafe and friend" memory. As of right now, Memory Pathways' concept of memory indexing and recall is merely an idea. These are all the elements of memory science. In certain ways, certain places produce memories; there are different kinds of memories; certain parts preserve memories, and so on. Things can be remembered and forgotten like in a mental game. Fascinating but difficult.

Literature may be used to study memory in a number of ways, and it can be useful in helping to understand, decode, and make sense of the memories. Literature has examined memory. For example, according to Anita Nikkanen the story of Odysseus' return from the Trojan War is told in Homer's epic poem *The Odyssey*. Full of flashbacks and emotions, the poem explores how memory can be both a blessing and a burden. Memory is the main theme of Marcel Proust's book *In Search of Lost Time*. Literature may be used to study memory in a number of ways, and it can be useful in helping to understand, decode, and make sense of the memories. Literature has examined memory.

According to Animesh Kumar, memory is the main theme of Marcel Proust's book *In Search of Lost Time*. The book explores the relationships between tastes, smells, sights, and other senses. Tim O'Brien's book *The Things They Carried* is a compilation of short stories about the Vietnam War. The tales explore how memory can be both vital and untrustworthy. Tim O'Brien's *The Things They Carried*, False

Memories, tells the story from the perspective of a soldier. These are but a few examples of the literary analyses of memory. Literature can be used to help in understanding the present, envisioning the future, and exploring the history *search of Lost Time*. The book explores the relationships between tastes, smells, sights, and other senses. Tim O' Brien's book *The Things They Carried* is a compilation of short stories about the Vietnam War. The tales explore how memory can be both vital and untrustworthy. Tim O'Brien's *The Things They Carried*, *False Memories*, tells the story from the perspective of a soldier. These are but a few examples of the literary analyses of memory. Literature can be used to help in understanding the present, envisioning the future, and exploring the history.

The somewhat insignificant—such as realizing you locked the front door—to the considerably more dangerous—such as misremembering the details of an accident—are examples of this happening. Regular memory errors are not the same as false memory. Even while everyone occasionally makes mistakes with their memories, false memory entails more than simply a simple oversight. Though everyone occasionally has memory issues, false memories are unique in that they present a particular remembrance of something that never happened. It is not about forgetting or misinterpreting the details of things we have already encountered; rather, it is about remembering something we never experienced in the first place.

Information from suggestions made by others is combined with information from actual memories to create false recollections. Along the way, people could lose track of where they learned something. When the source and the content are no longer related, it is a classic incidence of source confusion. Just because some people can be led to believe they had false childhood memories does not mean that all memories that surface after suggestion are false. In simpler terms, the validity of deeply rooted

memories such as those resulting from recurrent trauma may be called into question by experimental study on memory fabrication, but this does not invalidate the memories themselves. The difference between authentic memories and ones that have been suggestively planted without confirmation is difficult for even the most experienced evaluator to make.

The "misinformation effect" refers to the possibility that information learned after an event could interfere with memories of the original occurrences. Research indicates that people's recollections of previous experiences can be significantly impacted by even relatively modest new information that is provided later. The misinformation effect demonstrates how easily recollections can be distorted. It also calls into doubt the veracity of recollections, especially in cases where the use of eyewitness accounts to establish criminal responsibility is involved. The misinformation effect has the potential to produce misleading memories and, in certain cases, defective memories. "The misinformation effect refers to the limitation in memory for the past that arises after exposure to misinformation information," according to psychologist Elizabeth Loftus, who is well-known for her research on false memories hold some theories as well about the misinformation impact. The study focuses on theories of false memory and misinformation effects found in the film *Slumdog Millionaire* and book *Poor Little Rich Slum*.

The story of Jamal Malik, a slum youngster from Mumbai who won the well-known TV show *Who Wants to be a Millionaire?*, is told in *Slumdog Millionaire*. Police believe he is a cheater because he answered all the questions correctly and was awarded 20 million rupees. 2008 saw the release of the film. The novel *Q & A* by Swarup, Vikas was published in 2005, and this film is an adaptation of it. The film's co-director is Loveless Tandan, and its director is Danny Boyle. The producing

companies are Film4 Productions and Celadon Films. starring Irrfan Khan, Madhur Mittal, Anil Kapoor, Freida Pinto, and Dev Patel. The movie acts as a flashback to his actual experiences, which helped him get the knowledge he need to answer all questions on his own. The film depicts poverty, a lack of education, involvement in illegal activities, and the challenges of living in India. Moreover, it highlights the significance of core human values like love, friendship, and familial ties (Movie Analysis).

The authors of the book *Poor Little Rich Slum* are Gandhi Deepak and Bansal Rashi. It offers a comprehensive evaluation of the large and small, established and up-and-coming businesses in Dharavi. 2012 saw the release of the book by Westland publishers. The largest slum in Asia, Dharavi, is well known to all. Everybody has a bias and an opinion regarding Dharavi. Many even harbour sympathy for it. This notorious book changed people's perceptions. The achievements, aspirations, goals, and interests of the people living in Dharavi are the focus of the book *Poor Little Rich Slum*. It lists prominent shoe designer for Katrina Kaif and Priyanka Chopra, a successful leather merchant, a well-liked fitness instructor, and a major exporter of clothing as having their headquarters in Dharavi. It also talks about the high ambitions of a budding tailor, a youthful travel agent, and a part-time idli vendor.

In *Poor Little Rich Slum*, Dharavi is shown as a tiny replica of India. It is home to people who speak different languages and come from all parts of the country, including the north, south, east, and west. They also represent all ethnicities and religions. There have been numerous reports of NGOs and SHGs functioning in Dharavi. One million Indians own tiny businesses. These stories tell of the everyday individuals who make up Dharavi, a slum of enterprise, optimism, and initiative where everyone has their hands full and heads held high. when individuals have the

choice to be happy but decide to be content instead. An utterly distinct and unbiased viewpoint on the largest slum in Asia First-hand narratives from those living in Dharavi. An enhanced comprehension of India's culture, people, and spirit can be gained from this book.

One of the largest slums on the planet, Dharavi, is the setting for these two stories, *Slumdog Millionaire* and *Poor Little Rich Slum*. But the two pieces use different approaches and styles. A young man from Dharavi named Jamal Malik competes on the Indian version of Who Wants to Be a Millionaire? in the fictional film *Slumdog Millionaire*. The film portrays a heartwarming story of love, tenacity, and hope. Real Dharavi people are profiled in the nonfiction book *Poor Little Rich Slum*. The novel goes deeper than the film into the challenges and possibilities faced by the people living in Dharavi. It is more realistic and harsh as well. Both *Slumdog Millionaire* and *Poor Little Rich Slum* are significant works that offer perceptive portrayals of life in Dharavi. The movie is more entertaining and approachable, but the book offers a deeper and more thought-provoking alternative. The research attempts to concentrate on how our memories are shaped by the way the slums are portrayed in both works.

Chapter II

Memory, Cinema, Perception

The portrayal of slums are shown in the movie *Slumdog Millionaire*. A young guy, Jamal Malik, from Calcutta's worst slum, is now in the hot seat on Who Wants to Be a Millionaire?, one question, away from earning twenty million rupees. Jamal is doing great job that producers are becoming concerned that how can a kid especially a slum kid perform very well on a game show like this? The presenter has Jamal kidnapped by the police and brought in for interrogation on the eve of his last question. When other means of torture fail, they go over him continuous question, asking him how he knows the answers. Each question relates to a distinct stage of his life experience, and he begins at the beginning. Jamal and his older brother, Salim, were orphaned in the Bombay riots at their young age and forced to find for themselves in the slums.

Latika is a young person they meet and who ends up joining them as their "third musketeers." The three are later taken into custody and mistreated by Maman, a local mobster who abducts orphans and forces them to perform and sing in public for payment. Salim and Jamal leave when they see Maman blinding a child to make him a more submissive beggar, while Latika stays there. After living on the streets for a while, the brothers travel about, but Jamal can't seem to let go of Latika, so he makes the decision to return and try to find her. However, Salim kills Maman in an attempt to save her. Then, he threatens his brother and kidnaps Latika for his personal gain. Years later, Jamal still can't stop thinking about Latika, so he works at a contact center now.

After using a computer in his office to look up Salim's phone number, Jamal schedules a meeting time. Jamal learns shortly after their reunion that Salim is employed by slumlord Javed Khan, who is most likely the one hiding Latika. Latika is

definitely at Javed's compound when he follows Salim there. Latika wants Jamal to move on from her, but he tells her that he would wait for her at the train station every day until she joins. Later, she surprises him by really arriving at the train station at the scheduled time. Salim and some of Javed's "heavies" arrives shortly after they see each other on the station, and they quickly grab Latika and put her in a car that leaves.

The only reason Jamal was on the show in the first place, he explains the cops interviewing him in real time, was because he thought Latika might be watching because he had seen her watching it at Javed's. "What is the name of the third Musketeer in the Alexandre Dumas novel?" was the penultimate question. The cops release him, and he returns to the TV station in time to answer. After Latika joined them, Jamal and Salim had never addressed her more than as "the third musketeer," even if they had formerly claimed to be Athos and Pathos. Jamal admits to the game show host that he doesn't know the answer, but he uses his last "phone a friend" to get in touch with the single person whose number he can't immediately recall: Salim, his brother.

When Jamal calls, he is shocked to see that Latika, not Salim, answers the calls. Salim is back to his more caring self and helped her get out of Javed's hands. She doesn't know the answer, but she does let Jamal know something that fascinates him greatly: she's safe. He receives the grand prize after correctly recognizing the name of the Musketeer (Aramis) from the four choices. With the knowledge that they will never be apart again, Jamal and Latika meet paths at the train station. As the movie draws to an end, the couple does a complex Bollywood dance performance. Thanks to its jaw-dropping photography, editing, powerful soundtrack, and headlong velocity, the film explores relationships while exploding with dramatic intensity.

Several media have an impact on how we remember particular locations, occasions, and much more. They manipulate the information by shaping it. According to the misinformation effect, recollections are easily altered by specific factors. False memories are essentially opinions about the past that are self-delusional. These memories are a twisted fabrication that was made up, not true memories of what truly happened. We usually underestimate how fragile and unreliable memory is. The most well-known contributions of American psychologist Elizabeth F. Loftus are related to her studies of false memory, the misinformation effect, and criticism of recovered memory therapies. A British evolutionary biologist Richard Dawkins comments about Elizabeth Loftus that, “The psychologist Elizabeth Loftus has shown great courage, in the face of spiteful vested interest, in demonstrating how easy it is for people to contact memories that are entirely false but which seem, to the victim, every bit as real as true memories”. She also served as the keynote speaker at the 2011 British Psychological Society annual meeting and was a member of the executive council of the Committee for Sceptical Inquiry.

Elizabeth Loftus, PhD, is one of the leading memory specialists in the United States. Her study shows how knowledge can change our memory. Facts, ideas, suggestions, and other after-the-fact knowledge can change the memories. Given how reliant on memory the legal profession is, her research on memory has been extremely useful. Some of the themes covered by Loftus’ research include the “lost in the mall” technique, the effect of phrasing on the impression of auto accidents, and the manipulation of food preferences through the creation of fabricated memories.

Something that is experienced and stored in the memory of an individual does not just sit there in its original form, ready to be replayed like to a recording device. Rather, people’s memories can be contaminated, distorted, or altered by new

information, viewpoints, suggestive material, and incorrect information that gets into their conscious consciousness. People easily fall for lies when they communicate with one another after a crime has been committed that they may have both witnessed. They are easy targets for manipulation if they are questioned by an investigator who may have assumptions or an agenda and accidentally shares those with the witness. People are most vulnerable to manipulation when they watch media coverage of an incident, especially one that receives a lot of attention from the media and is extensively covered in newspapers or on television. There is a possibility that someone's memory will be clouded by new information that isn't always true in any of these situations.

According to Elizabeth Loftus, a lot of individuals think that memory functions similarly to a recording device. Memory functions somewhat more like an article on Wikipedia. It is possible for someone to enter and edit it, but others can too. The Dharavi slum was selected by the film to represent Jamal's protagonist's childhood. In the movie *Slumdog Millionaire*, Dharavi is shown as a crowded, impoverished, and violent city. The movie's protagonist, Jamal Malik, was raised in Dharavi and is familiar with the poverty and suffering that many of its residents go through. While in the slum, he also sees the crime and violence that can occur, such as when his friend Salim is kidnapped and forced to work as a child labour. But Dharavi is also shown to be a resilient and community-oriented place. Jamal gets inspiration and encouragement from his friends and family, as well as purpose in his work as a tea vendor, or chai wallah. The film also shows the various businesses and industries that Dharavi is home to, providing employment and a means of subsistence for the locals.

Dharavi is shown in *Slumdog Millionaire* as a complicated and contradictory place overall. There is resilience and a feeling of community throughout the poverty and

criminality. Some have criticized the film for portraying Dharavi in an unnecessarily negative light, while others have praised it for being realistic and giving the slum's inhabitants a voice. One of the largest slums in Asia, Dharavi, is the setting for a breathtaking sight in the opening sequence of the movie *Slumdog Millionaire*. The overcrowded, dirty road is an outward symbol of the poverty and suffering that many of Dharavi's residents experience. The noise of vehicles and shouting individuals mirrors the disarray and disorders of the slum. The first scene of the film also sets the tone for the entire production. It is a harsh, realistic portrayal of Dharavi life that does not sugarcoat the painful realities of suffering and destitution. The scene does, however, also allude to Dharavi's tenacity and potential.

Despite the lack of food and suffering, the people of Dharavi are shown to be intelligent and determined to live. The impact of the opening sequence is increased by the introduction of the movie's protagonist, Jamal Malik. Jamal, a boy, is a resident of Dharavi. He suffers from poverty and illiteracy despite being intelligent and resourceful. On the first shot, Jamal seems like a fish out of water on the occupied, chaotic street. He is obviously feeling overburdened by everything around him, but he still has a strong desire to achieve in life. The opening scene of the movie does a good job of introducing the setting, the characters, and the tone of *Slumdog Millionaire*. It establishes the background for the movie's story and its themes of optimism, resiliency, and poverty.

Jamal lives in a rundown building with his friends in a confined, tiny room. The room is filled with garbage and lacks electricity and running water. Many people who regularly live in this way can be found in Dharavi, one of the largest slums in Asia. The living conditions in Dharavi are often cramped and dirty. A large number of people live in makeshift, unsteady, and flood-prone homes made from scrap materials.

There's sometimes no running water or electricity, and the sanitary conditions are poor. Health problems including dysentery and cholera could arise from this. Despite its harsh living conditions, Dharavi's population are well known for their resourcefulness and resilience. They usually turn to the informal economy of hawking goods and services on the streets to make ends meet. They also depend on one other for friendship and support. For Jamal and his buddies, the same holds true. They live in a cramped, compact place without running water or electricity, but they manage to find hope and happiness in life. They have one other and their goals to rely on. And that's what matters most of all.

A lot of people live in homes made of corrugated metal, cardboard, or plastic. These cramped apartments usually lack power and running water. The sanitary conditions in Dharavi are terrible. There are exposed sewers and drains, which could lead to the spread of illness. Criminality is full in Dharavi. Numerous people are victims of attacks or robberies. It is common for children to be forced to labor in dangerous and abusive environments. While *Slumdog Millionaire's* portrayal of Dharavi is not totally true, the film does a good job of capturing the misery and criminal activity of the area. Additionally, it paints Dharavi in a less positive light than is true. The movie portrays Dharavi as a place where violence and danger are constants, which is not how most people actually live there. Furthermore, Dharavi's numerous positive qualities—such as its thriving informal economy, strong sense of community, and resilience in the face of hardship—are not highlighted in the film. Because of this, the movie's depiction of Dharavi is only partially accurate and does not fully capture the slum.

Elizabeth Loftus's research on false memory can be likened to the portrayal of Dharavi in the movie *Slumdog Millionaire*. Recollections are occasionally incorrect

and susceptible to argumentation, according to Loftus. This suggests that individuals have the capacity to form incorrect assumptions or to forget views that they have previously believed (Scott 26). In the movie, Jamal is accused of cheating on Who Wants to Be a Millionaire. Making use of his knowledge of Dharavi to address the questions. Jamal may not actually remember Dharavi; instead, his knowledge of the city may have come from tales he has heard from others. Jamal then shares a memory from his childhood, for example, that seems to confirm Salim's statement. Even yet, Jamal might have just imagined this encounter in his imagination or been influenced by Salim's advice.

Jamal may have acquired incorrect memories of Dharavi from the media as well. The media regularly portrays Dharavi as a violent, criminal, and impoverished place. People who have never visited Dharavi could associate the city with false recollections because of this representation. If Jamal's memories about Dharavi are true, then he might not have cheated on Who Wants to Be a Millionaire. It's possible that he just made accurate guesses or that other people's recommendations affected him. In actuality, Jamal's memories of Dharavi might be accurate. However, Elizabeth Loftus' research shows that people should use care when accepting memories as true. Memories' dependability could change based on several factors.

The film depicts Dharavi as a violent, criminal, and extremely impoverished area. This portrayal may cause people who have never visited Dharavi or who have only seen it in other media representations to generate false memories. For instance, someone who has never been to Dharavi might watch Slumdog Millionaire and come away thinking it's a violent and frightening area. Furthermore, the film establishes certain preconceived beliefs about Dharavi. For example, the film shows Jamal and his friends living in a crowded, small room in a run-down building. This may lead to

the misconception among viewers that everyone in Dharavi lives in the same way. In actuality, Dharavi is a complex area with a range of living conditions.

It's important to keep in mind that not everyone's opinion of Dharavi change after watching *Slumdog Millionaire*. However, because of the film's negative portrayal of Dharavi and its concentration on sensitive and traumatic issues, some viewers can experience false recollections. According to Clara Lewis, The movie *Slumdog Millionaire* provides certain incorrect data about Dharavi to the audience. Although the movie portrays Dharavi as a violent and dangerous area, the majority of its residents lead peaceful, safe lives. Furthermore, Dharavi's numerous positive qualities—such as its vibrant informal economy, strong sense of community, and resilience in the face of hardship—are not highlighted in the film. As a result, Dharavi is only partially shown in the film, and the slum is not properly represented.

According to Elizabeth Loftus, it doesn't necessarily follow that anything that someone believes they recall vividly, firmly, and emotionally happened. These qualities are also present in false recollections. The audience believes that *Slumdog Millionaire* accurately portrays Dharavi. The film faithfully depicts a few of the challenges faced by the people of Dharavi, such as poverty, contaminants, and violence. Furthermore, it paints Dharavi in a less positive light than is true. The movie portrays Dharavi as a place where violence and danger are constants, which is not how most people actually live there. Furthermore, Dharavi's numerous positive qualities—such as its strong informal economy, strong sense of community, and resilience in the face of hardship—are not highlighted in the film. The film follows the journey of a young man who is trying to break free from poverty and achieve his dreams.

Ultimately, the audience must determine the accuracy of *Slumdog Millionaire*'s portrayal of Dharavi. While it's important to remember that the film is not a perfect representation of the slum, it does provide some light on the challenges faced by Dharavi people. According to a 2010 University of Pennsylvania study, 63% of American viewers of *Slumdog Millionaire* believed that Dharavi was appropriately portrayed in the film. According to the study, viewers who had been to Dharavi were not considered to believe the film was real. This suggests that viewers who have never visited Dharavi would be more likely to believe that the city is accurately portrayed in the film. This is most likely due to the film's strength and quality, which could provide audiences with an accurate impression of Dharavi. However, it's important to remember that Dharavi isn't shown in a totally true way and that the film isn't a documentary.

Given that *Slumdog Millionaire* is a film or other visual medium, visual media in general is greatly contributing to the fabrication of these false memories. Visual media may be very persuasive and can have a huge impact on false memories of places, especially Dharavi. By suggesting that some objects are more common than they actually are in a place, visual media can similarly trick memories. For example, there are multiple instances in *Slumdog Millionaire* where children are working in Dharavi. The impression that child labour is common place in Dharavi may arise from the fact that it is actually illegal in India and not as common as the film suggests.

According to Elena Molokotos, the contents of our memories are vital to our existence as humans. People lack a firm basis to construct their current selves since they are unable to connect to their individual and collective pasts without their memories. Crucially, our memories form the basis of our personalities, direct their approach to novel experiences, and inform their future decision-making. Most people

could not exist without memory because most crucial judgments regarding one's current behavior are based on earlier information in humans. Regretfully, the widespread use of media exposes contemporary memory to new challenges, which has significant effects for the recollection of past events. The media has changed their recollections of events. For example, the reader's recollection of the development may be impacted by a recent article, tweet, or Facebook post that contains false information.

This idea is supported by studies that show how providing false or misleading information about an incident might lead to an inaccurate recall. Similarly, the details of an event that are remembered, including whether something or someone was present, may be impacted by the use of strong or exaggerate language. Thus, when strong-language headlines are widely shared, especially if the information is exaggerated there is a possibility of memory corruption. The presentation of glorified language appears to have an impact on the perceived credibility of the material. According, to one study, stories reported in newspapers were more likely to be believed than those broadcast on television. The emphasises the significance of written media being careful not to inflate stories. It's likely that newspaper have a longer history of being a reliable source of news than more recent modalities like Twitter or Facebook.

The film concentrates on the impoverished and decaying neighbourhoods, ignoring the wealthier Dharavi sector. Although Dharavi may genuinely be home to a diverse range of people with varying backgrounds, this can give the impression that the neighborhood is unsafe and barren. The film promotes old stereotypes about Dharavi and its slums. For example, it regularly portrays Dharavi residents as being impoverished, illiterate, and criminals. This could provide the misleading impression

that these assumptions are true. The movie uses expressive images to play with the audience's recollections. For example, the film shows Jamal walking down a barren pitch-black corridor. Though Dharavi is not a dangerous place, the imagery could mislead people.

These visual clues can affect the viewer even though they are not an exact representation of Dharavi. The reason behind this is that the brain analyzes visual data differently than it does verbal or written data. According to Karla Gutierrez, information that is presented visually is easier to understand and is more likely to be recalled. Because of this, audiences of *Slumdog Millionaire* may come away with the impression that Dharavi is a dangerous and depressing area. This false recollection is dangerous because it may strengthen inaccurate assumptions about Dharavi and its people. It's important to understand how visual media impact our memories.

The story of *Slumdog Millionaire* expertly connects memory, cinema and perception. The protagonist's explores how memory affects our experiences and how we see the world through a series of life events, each connected to a question on the game show. Furthermore, the movie employs cinematic techniques to depict these recollections, crafting a multifaceted visual narrative that mirrors the protagonist's understanding of his history.

Chapter III

From Fiction to Reality: Dharavi's uplifting Tale

Rashmi Bansal is a businesswoman, writer, and youth specialist. She is the author of two highly successful business books. In the book *Stay Hungry Stay Foolish*, twenty-five MBAs discuss their experiences leaving successful jobs to follow the difficult route of entrepreneurship. Rashmi's second book, *Connect the Dots*, is centered on business entrepreneurs who do not hold an MBA. Rashmi is one of the co-founders and editors of JAM (Just Another Magazine), the top young journal in India. She writes frequently about youth, careers, and business on her well-known blog. And co-writer Deepak Gandhi is a teacher, speaker, and business consultant who has a strong passion for the social sector. Over the course of his thirty-year professional career, he has worked for UNDP, Tata Steel, and NDDDB. At the moment, Deepak splits his time between Canada and India. A comprehensive analysis of Dharavi's prominent and minor, prosperous and up-and-coming businesspeople is given in *Poor Little Rich Slum*. Everybody has opinions and views regarding Dharavi.

The achievements, aspirations, goals, and interests of the people living in Dharavi are the focus of the book *Poor Little Rich Slum*. It lists a number of prominent Dharavi-based businesses, including a prominent clothing exporter, a successful leather trader, a well-liked fitness instructor, and a shoe designer who makes shoes for celebrities like Katrina Kaif and Priyanka Chopra. But it also talks about the high ambitions of a budding tailor, a youthful travel agent, and a part-time idli vendor. In *Poor Little Rich Slum*, Dharavi is shown as a tiny copy of India. People from all across the country, including the north, south, east, and west, as well as people of various racial backgrounds, religious beliefs, and linguistic tongues, live there. There have been numerous reports of NGOs and SHGs functioning in Dharavi.

The book *Poor Little Rich Slum* by Rashmi Bansal and Deepak Gandhi provides an intimate picture into Dharavi, one of the largest slums in Asia. Every one of the book's twelve chapters—from the infrastructure and economy to the residents and their stories—focuses on an individual part of life in Dharavi. A million tiny Indian entrepreneurs can be found in one little two little three, four little five little six, seven little eight little nine, and so on. These are the tales of the small people who comprise Dharavi's population. A slum with spirit, initiative, and promise. Every head held high, every hand occupied. Where one can choose to be joyful even while one is suffering. An option available to each of us. One of the most amazing features of *Poor Little Rich Slum* is the people's resilience and sense of belonging in Dharavi. Despite their lack of resources and poverty, Dharavi's citizens are strongly independent and creative. There is an expanding economy within the slum, including businesses such as recycling centers and clothing factories. The book also highlights the importance of education and social services in Dharavi, where many residents work hard to give their children a better future. "But what if I reach out for that dream and find that even what I have has slipped through my fingers? At the end of the tour we are left wondering, is less really more?" (Bansal and Gandhi 34). It's normal to be afraid of losing what we have in order to pursue our goals. The need for more might occasionally cause us to wonder if less would have been preferable. But keep in mind that expansion often involves danger and uncertainty. Consider your priorities and strike a balance between your aspirations and your level of satisfaction.

A thought-provoking and inspirational book, *Poor Little Rich Slum* rejects many myths about slums. This particular book, which has twenty-eight chapters and four sections, demonstrates a well-written and captivating style. It offers an unique and detailed look at living in a slum, eliminates myths about poverty, and is inspirational

and hopeful. Its creative arrangement makes it available to a broader audience. Deepak and Dee Gandhi co-wrote it and provided beautiful graphics. The book's intelligent chapter titles excite the interest of people interested in business, development studies, urban planning, social action, and the symbolic reconstruction of contemporary India. The literature includes a number of Hindi passages that the author translated from discussions with residents of Dharavi, bringing their opinions and feelings into the storyline of the book.

The chapters address a variety of subjects, such as the slums' entrepreneurial energy, NGOs and activists advocating for change, and the potential expansion of one of the largest slums globally. The direct quotes from the impoverished folks show their human aspirations and tenacity; the picture is brief but accurate. The Dharavi hutments, where people live without a shortage of room or sleep, are described in the stories. Though they are regarded as temporary homes, they are actually permanent settlements, which continues to fascinate social scientists who demand a revolution for permanent immigrants. The newcomers earn their promotes silently and with their tooth-cutting interventions. In Dharavi, we are surrounded by a web of human ties that push, guide, and reach deep within us to assist us overcome circumstances where neither the knowledge of the future generation nor the dreams of the past are changing them together.

The greatest people in the nation, according to those who solve problems, are those who suffer difficulty without giving up. Mumbai's gift of freedom is a slum where, unlike other slums where inhabitants go to work, working with change agents sows the seeds of transformation, enabling residents to construct a life of their own, sewing hopes and dreams into fabric of existence. There is no standard that can compare to these individuals, whose fearlessness broke past mental barriers and who move

beyond disciplines, backgrounds, and interests. With only 184 pages, the book is small and straightforward to read.

You and I maybe born in Mumbai, but we live is merely a transit point. Do we Really think twice before moving to a bigger apartment, a different city or even a different country? If you are born in Dharavi, It's different. The web of human relationships envelops you, supports you, nourishes you. 'Hum log cement ke ghar mein nehin, insaanityat ke ghar mein rehte hain' proclaimed one gentleman we me" (Bansal and Ghandi 55).

The book's substance is basically summed up in the phrase above. The book breaks numerous assumptions about slums by showing that Dharavi is a vibrant, dynamic community with a strong sense of self-reliance. Rashmi Bansal also highlights the Dharavi residents' spirit of entrepreneurship, which has allowed them to thrive in an extremely dangerous one.

The writers' chapter on the economics of Dharavi claims that millions of people are employed by the city's growing informal sector. Furthermore, they discuss the challenges faced by Dharavi businesses, including a dearth of government support and funding availability. In the chapter on Dharavi's infrastructure, where new schools and hospitals are to be built, Rashmi Bansal talks about the dearth of basic utilities like electricity, clean water, and sanitary facilities. In the chapter on Dharavi's residents, she talks about the diversity of the slum's population and the challenges that the locals face. "Success is not about where you come from, but where you are going" (Bansal and Gandhi 34). This claim highlights the idea that one's goals and course in life, rather than their upbringing or origins, influence their level of success. It implies that success is determined by one's resolve, objectives, and course of action toward achieving them—regardless of one's beginning place or circumstances. It basically

emphasizes how crucial it is to look forward and keep going in order to accomplish one's goals, despite obstacles or constraints encountered along the way.

In the chapter on the challenges of living in Dharavi, the author talks about the absence of space, the poor sanitation, and the high crime rate. They also discuss the psychological challenges that Dharavi residents face, like feelings of despair and loneliness. In her chapter on the advantages of living in Dharavi, Rashmi Bansal talks on the people's sense of community, their proximity to Mumbai's financial area, and their entrepreneurial drive. They also discuss how Dharavi could be used as a model for urban growth that is sustainable. In the chapter about the future of Dharavi, she looks at many possibilities for the redevelopment of the slum. She also discusses the challenges and possibilities facing Dharavi in the future. "Poverty is not a lack of resources, but a lack of dreams" (Bansal and Gandhi 21). According to this remark, poverty is a complex phenomenon that involves not only a lack of material means but also a lack of desire, objectives, and chances. It suggests that people may overcome poverty by looking for opportunities and resources to realize their desires and objectives. In essence, it emphasizes how important mindset and ambition are to overcoming poverty. "In Dharavi, dreams are not confined by the walls of a chawl" (Bansal and Gandhi 24). This remark implies that the residents' goals and objectives aren't limited by their physical environment, even if they reside in the cramped, tiny living quarters known as chawls in Dharavi. It suggests that the residents of Dharavi still have huge dreams and aspire for better chances outside of their immediate surroundings by showcasing their resiliency and inventiveness.

Now, here's the 'sample flat'. Each house measures 300 sq ft. This is the living room – velvet sofa, flat-screen TV and modern art on the wall. Come, see the modular kitchen, isn't it nice? Here is your bedroom, with a built-in cupboard.

Do you like the bedspread? Come, see your study room with computer (LCD monitor). Itna sab kuch 300 sq ft mein? This is a work of science fiction. The fiction of making promises. The science of never keeping them (Bansal and Gandhi 56).

This claim seems to be a critique of the inflated claims made by marketers or developers about the features and amount of space in a 300 square foot apartment. The speaker is expressing shock that a study area with a computer, a bedroom with a built-in cabinet, a modular kitchen, and a living room with a velvet sofa and flat-screen TV could all actually fit into such a small space. By drawing comparisons to “science fiction,” they imply that those claims are fictional and unfounded. “The fiction of making promises,” is said. “The science of never keeping them” (Bansal and Gandhi 67). Suggests that although these assurances might seem alluring, there is little chance they will be kept, leaving prospective tenants or buyers disappointed.

A person without much money who travels to Mumbai is looking for work. For unskilled laborers coming from the countryside, living in a big town like Mumbai could be too expensive and have oppressive rents. However, the womb known as Dharavi welcomes them. Give them more labour than what they asked for. Permits them to survive. Many people of Dharavi are questioned for this book. Some people remit money to their families and communities from where they work. Dharavi-based producers supply dancing shoes to a number of Bollywood celebs. Some people, like Mustaqeem Bhai, run businesses with an annual income of 12 crores and employ over 400 people.

This book gives a good representation of Dharavi’s business community and aspirational citizens. The stories’ incredibly brief biographies feel completed. A significant portion is also focused on social enterprises, whose mission is to effect

change by human interaction and presence. Others are social organizations and non-governmental organizations (NGOs), such as Nirmala Niketan College of Social Work, that strive to enhance the lives of slum-dwellers by promoting, educating the public, providing assistance through counseling, and using other strategies. A few of them are only semi-commercial businesses (such a water filtration company and an acupuncture physician). A section on the potential type of reconstruction for Dharavi is also included.

The writers of the book, Rashmi Bansal and Deepak Gandhi, tell the story of Dharavi, one of the largest slums in Asia, in an easy-to-read style. They also use a variety of storytelling techniques, such as tales, interviews, and historical accounts, to keep the reader interested. One thing that makes *Poor Little Rich Slum's* writing style so appealing is the authors' ability to build a personal connection with the reader. They achieve this by telling the stories of the people who live in Dharavi and showing how similar our goals, desires, and aspirations are to theirs. The benefits of residing in Dharavi, such as the people's strong sense of community and spirit of enterprise, are also highlighted by the writers.

Poor Little Rich Slum provides a unique and comprehensive view into slum life in a number of ways. The book's primary emphasis is Dharavi, one of the largest and most well-known slums in the world. This offers a detailed examination of a specific slum to the reader as opposed to providing a general overview of slums. Second, the book goes beyond describing the real-world aspects of Dharavi residents' everyday lives. It also examines the political, social, and economic facets of the slum. This gives the reader a clearer understanding of what it's like to live in a slum. Third, a range of Dharavi locals, including slum dwellers, business owners, social workers, and government officials are interviewed for the book. This gives the reader a variety

of perspectives on living in poverty. Fourth, the writing in the book is excellent and engaging. The author uses an inspiring and helpful style to tell the lives of the people who live in Dharavi. They achieve this by speaking in simple, straightforward terms. *Poor Little Rich Slum*, several myths regarding poverty are addressed. The book shows that Dharavi is not a place of hopelessness and suffering, but rather a vibrant, dynamic community with a strong feeling of self-reliance. The writers also highlight the Dharavi residents' spirit of entrepreneurship, which has allowed them to thrive in an incredibly harsh environment. The book shows how Dharavi's thriving informal sector employs millions of people. The idea that those who are poor are lazy and unwilling to work is denied by this. The book highlights the Dharavi people's creativity and intelligence. They have evolved strategies to survive in extremely difficult environments, like recycling garbage or launching small businesses. This refutes the stereotype that those living in poverty are helpless and dependent on charity. The Dharavi people have a strong feeling of community, as the book illustrates. They help one another out and look out for each other's children when they are in need. This challenges the misconception that people living in poverty are helpless and socially isolated. The aspirations and hopes of the residents of Dharavi are depicted in the book. Their aspirations are to lead better lives and provide their children higher educations. This challenges the misconception that people who live in poverty are content with their circumstances. The idea that those who live in poverty are ignorant and foolish is another misconception. The book disproves this as well, showing that a large number of intelligent, well-educated people are impoverished.

“Innovation is the mother of necessity in Dharavi” (Bansal and Gandhi 34). This expression sums up the spirit of Dharavi, the biggest slum in Mumbai, where invention flourishes. In spite of many obstacles, such as poverty and scarce resources,

the people living in Dharavi show incredible resourcefulness and inventiveness in order to meet their requirements. Under these circumstances, invention turns into a need for surviving and improving living conditions. To overcome their daily obstacles and work toward a brighter future, Dharavi people are always coming up with new ideas, whether it's recycling materials, repurposing spaces, or making new products. "In the midst of adversity, creativity thrives" (Bansal and Gandhi 60). This claim emphasizes how people can be resourceful and resilient in the face of adversity. It implies that hardship frequently inspires creativity since it forces people to come up with creative ways to go around problems and get through challenging circumstances. People can use their creativity to adapt, overcome problems, and even flourish in unexpected ways when faced with hardship. This expression emphasizes the idea that adversity can act as a catalyst for innovation and innovative thought.

The novel *Poor Little Rich Slum* is unmatched in its inspirational and courageous depiction of the residents of Dharavi, one of the largest slums in Asia. The residents of Dharavi have created a vibrant, dynamic community with a strong sense of independence in spite of the many challenges they face. They are inventive and resourceful, and they have a strong feeling of community. They have expectations and ambitions for both themselves and their children. The capacity of Dharavi to serve as a model for sustainable growing cities is also emphasized in the book. The author argues that Dharavi's seizable informal economy and dense population might be leveraged to create a more equitable and productive city. They also draw attention to Dharavi's many social and environmental benefits, such as its recycling facility and strong sense of community.

The book *Poor Little Rich Slum* by Rashmi Bansal and Deepak Gandhi provides a realistic depiction of Dharavi, one of the largest slums in Asia. The authors, who spent

several years living in the slum and talking to its people, provide a thorough and detailed portrayal of life there. The book does not downplay the struggles that Dharavi residents face, including poverty, unemployment, and crime. It also highlights the benefits of living in a slum, including the people's vibrant informal economy, strong sense of community, and entrepreneurial spirit. One of the largest slums in Asia, Dharavi, is seen through the eyes of an insider in this book. Twelve chapters make up this portion, each focusing on a different aspect of life in Dharavi, from the individuals and their stories to the infrastructure and economics.

Poor Little Rich Slum is actually the title of a book written by Rashmi Bansal and Deepak Gandhi, published in 2012. The book delves into the lives of the people living in Dharavi, Mumbai's famous slum, exploring their stories, struggles, and aspirations. It provides a glimpse into the reality of life in Dharavi, highlighting the resourcefulness and entrepreneurial spirit of its residents. So, in this context, *Poor Little Rich Slum* serves as a real memory of Dharavi. The compelling story "Dharavi Uplifting Tale" shows how Dharavi changed from being a place that is sometimes portrayed in fiction *Poor Little Rich Slum* to a real life model of resiliency and enterprise. This makeover demonstrates how community driven projects, creative fixes, and economic empowerment can change urban environments. By means of continuous efforts in infrastructural advancement, social welfare initiatives, sustainable urban planning, Dharavi's narrative demonstrates the possibility of constructive transformation even in the most difficult settings.

Chapter IV

Realistic Portrayals: Navigating the Narratives

Not everything that glitters is gold. Not everything we see on social media is accurate and factual all the time. What we read, hear, and see in various media is not true. The novel *Poor Little Rich Slum* mostly concentrates on business and earnings, despite the fact that it depicts a true picture of the area. The portrayal is accurate, though. To learn more about the transparent side of Dharavi, there are a few more works about the actual place. Articles, essay collections, nonfiction works, and much more are available that discuss the lives of those who live in Dharavi. Some works use specific works to provide both enjoyment and information. However, in one way or another, every one of these pieces presents a distinct image of Dharavi.

A biased or manufactured remember of an event that never happened is called a “false memory”. It can be affected by a number of things, including biases in cognition, disinformation, persuasion, and imagination. People may mistakenly believe that false memories are accurate even though they are not because they might seem just as vivid and real as true recollections. In contrast, real memory is the ability to accurately recall prior experiences or events as they truly occurred. Sincere memory are derived from actual experiences and are usually stored, encoded, and retrieved by the brain. Although genuine memories are based on true events that happened, they can also be affected by a variety of variables and may deteriorate or change with time.

While both *Slumdog Millionaire* and *Poor Little Rich Slum* present gripping stories set against the backdrop of poverty, they take different tacks when it comes to false memory. In *Slumdog Millionaire*, Jamal’s memories which are questioned by authorities are used to illustrate faulty memory, which informs the main conflict of the

narrative. In the end, the protagonist's memories turn out to be accurate, demonstrating the human spirit's ability to persevere in the face of difficulty. While the struggles of those living in poverty are shown in both movies and novel *Slumdog Millionaire* concentrates on the memories of the individual while *Poor Little Rich Slum* looks at the memories of society. Both emphasize the significance of comprehending the intricacies of poverty and the human experience within it, although using distinct approaches.

Slumdog Millionaire and *Poor Little Rich Slum* offer contrasting perspectives on Dharavi, Mumbai's sprawling slum. While *Slumdog Millionaire* presents a fictional narrative set in Dharavi, *Poor Little Rich Slum* delves into the real-life experiences and stories of its residents. Let's explore both works in details. Danny Boyle's gripping drama *Slumdog Millionaire* chronicles the story of Mumbai's Jamal Malik, a young guy from the slums who competes in the Indian equivalent of "Who Wants to Be a Millionaire?" The film depicts the obstacles and struggles Jamal meets along the road by fusing his achievement on the game show with his upbringing in Dharavi. Despite being widely praised by reviewers and winning multiple prizes, including eight Academy prizes, *Slumdog Millionaire* is accused by some of promoting preconceptions about poverty and sensationalising the realities of life in Dharavi for dramatic effect. However, *Poor Little Rich Slum*, written by Rashmi Bansal and Deepak Gandhi, provides a perceptive and nuanced look at Dharavi from the viewpoint of its people. The book offers a selection of tales and experiences that were obtained via interviews with the people who live in Dharavi, illuminating their fortitude, resourcefulness, and feeling of camaraderie in the face of hardship. In contrast to the fictitious story of *Slumdog Millionaire*, *Poor Little Rich Slum* challenges stereotypes and highlights the richness and liveliness of Dharavi by giving

viewers personal descriptions of daily life there. Although *Slumdog Millionaire* may have given Dharavi global exposure, it's important to acknowledge the limits of its representation. Despite being aesthetically gorgeous and emotionally gripping, the movie gives a limited and frequently sensationalized picture of the slum, emphasizing its filth and poverty. By emphasizing the tenacity, resourcefulness, and entrepreneurial spirit of Dharavi's citizens, *Poor Little Rich Slum* provides a more impartial and sympathetic image. *Poor Little Rich Slum* presents a more complex view of Dharavi's inconsistencies and complexities by challenging the prevailing assumptions around the area through its rich tapestry of narratives. The book highlights how the people of Dharavi have turned the area into a center for small-scale businesses and a thriving sense of community, celebrating their inventiveness and inventiveness. *Poor Little Rich Slum* challenges readers to reevaluate their opinions on slums and acknowledge the agency and dignity of individuals who live there by elevating the voices of Dharavi's residents. In conclusion, despite the fact that *Slumdog Millionaire* and *Poor Little Rich Slum* present distinct perspectives on Dharavi, they both add to the current conversation in India about inequality, poverty, and urbanization. The book offers a more realistic and complex view of Dharavi that is based on the real-life experiences of its citizens, even though the movie may have popularized a particular picture of the city. Collectively, they serve as a helpful reminder of the value of hearing from a range of perspectives and dispelling myths in order to better understand marginalized people.

Suketu Mehta's nonfiction book *Maximum city: Bombay Lost and Found* covers the history of Mumbai, India. The book is divided into three chapters: "The City" contains a chapter named "The Slums in the World." Mehta gives Dharavi a complex and detailed portrayal. He writes on the hardships that slum dwellers face, such as

violence, a lack of access to healthcare and education, and poverty. But he also talks about the creativity and perseverance of the community. Dharavi, according to him, is a “city within a city” with its own social structure, culture, and economy. Mehta’s portrayal of Dharavi is not widely accepted by everyone. Some have accused him of romanticizing the slum, while others contend that he does not go far enough in emphasizing the challenges that people face. Mehta’s book, through has the most comprehensive and perceptive depiction of Dharavi ever written.

The 2010 documentary film *Dharavi: Slum for Sale* by Lutz Konermann and Robert Appleby explores the problems that the residents of Dharavi, one of the largest slums in the world, face as they face the possibility of being forced to leave because of a government plan to rebuild the area. The film opens with a brief overview of Dharavi’s history and economy. Dharavi, home to more than a million people, is a major center for manufacturing and recycling. The movie then centers on the lives of multiple residents who are under consideration for eviction. One of the key topics of the film, according to Lutz Konermann, is the conflict between the people’s desire to stay in Dharavi and the government’s plans for reconstruction. The government considers Dharavi to be an underprivileged area that need modernization and sanitation. On the other hand, the residents of Dharavi consider it to be their home and the place where they have built a community. The film also discusses the challenges that the residents face in trying to stay in Dharavi. A few of these problems are poverty, lack of access to healthcare and education, and violence.

Dharavi is a location of potential, a place of money, and a place of home for its people. It satisfies desires, personifies entrepreneurship, and has the same drive for success as Hiteshi Mahawar, a competitor on a depressing reality TV show. For some, Dharavi is only a name. There are folks who inhabit unfathomably real worlds. Others

see it as an eyesore in their backyard and a blemish on the financial metropolis's expanding skyline. Dharavi, referred to as "Asia's biggest slum" by outsiders, rose to prominence as a result of Danny Boyle's 2008 Oscar-winning film *Slumdog Millionaire*. What then occurs when an outsider attempts to "makeover" the place? The work *Dharavi; The City Within* aims to address that query. The core principles of the Dharavi Redevelopment Plan (DRP) are questioned. While it recognizes the importance of improving Dharavi's general quality of life, it maintains that no plan or policy action can be beneficial if it does not directly involve the neighbourhood's major customer, which is its residents and their businesses.

These pieces all present Dharavi in a unique manner. In addition to these, Katherine Boo's narrative nonfiction book *Behind the Beautiful Forevers* narrates the tales of individuals residing in a slum close to Mumbai's airport. In the Hindi-language movie *Massan*, two young people from Varanasi travel to Mumbai; one of the characters resides in Dharavi. Another film that takes place in a slum is *Dharavi*, which narrates the tale of a young guy attempting to start over there. These pieces are renowned for their accurate depictions of Dharavi. They want to convey the richness and diversity of the society while providing a detailed and empathetic view of slum life. These pieces provide an accurate and genuine representation of the community because they are based on in-depth research and interviews with residents of Dharavi.

The inner beauty of Dharavi is discussed in "Dharavi. Slum Tourism: Representing and Interpreting Reality in Dharavi", Mumbai, by Peter Dyson, one of several pieces that provides an insight into daily life. This article examines the perceptions and portrayals of Dharavi, the largest slum in Mumbai, among tourists who take a walking tour of the neighborhood. The slum is positioned as a setting that is more real and realistic than the artificiality of the concrete cityscape, as demonstrated by the recent

interest in *Slumdog Millionaire* (Peter Dyson). By first analyzing the complex topography and history of Dharavi, this piece laid the foundation for its assertion that any description of this place can only ever be subjective, conditional, and uncertain.

Alejandra Lopes' essay "Dharavi; Tourism in the Biggest Slum in Asia" presented Dharavi as a destination for tourists. The author claims that while tourism may raise public awareness of the struggles faced by residents of slum it also carries the risk of becoming exploitative and voyeuristic. López begins by providing a brief overview of Dharavi's economic and historical background. Dharavi, home to more than a million people, is a major center for manufacturing and recycling. The author then discusses Dharavi's growing tourism industry. In recent years, Dharavi has become a more well-liked travel destination, and travel agencies have started offering slum tours that guarantee to show visitors the "real" India.

The article "The Reality of Life in Mumbai's Dharavi slum" by Harvey Thompson provides a detailed description of one of the largest slums in Asia. For several months, British journalist Thompson resided in Dharavi and conducted interviews with its residents. The article begins with a description of Dharavi's physical layout. There are a lot of small, claustrophobic homes in the Dharavi neighborhood. The streets are narrow and dirty, and there is a strong stench of waste in the air. Thompson then goes on to talk about the challenges that Dharavi people face. These problems include poverty, crime, and limited access to healthcare and education. Thomson also discusses their families' lives. In the article's conclusion, it is argued that Dharavi is more than just a poor area. It is a place of optimism and possibility as well. According to Thompson "Dharavi is a city within a city, with its own economy, culture, and social fabric."

Shusuke Managi's article "Population in Slum Area Happier than Rural Populations" details how happy and fulfilled people are living in slums. Studies reveal

that in developing countries, the well-being of rural communities is comparatively lower than that of urban ones. Previous research did not compare subjective well-being (SWB) across rural areas and informal urban settlements, or slums, despite the significant movement that occurs between these two locations. The paucity of studies on SWB that concentrate on slum areas in particular complicates this kind of research. Determining whether or not the SWB of rural communities in developing nations differs from that of informal settlements in metropolitan areas was the goal of this article. They do this by utilizing the results of a preliminary questionnaire-based survey that focused on the rural and slum districts of Greater Mumbai.

Different perspectives on the lives of those who live in Dharavi, one of the largest slums in Mumbai, are presented in the book *Poor Little Rich Slum* and the film *Slumdog Millionaire*. The poverty and hardships faced by Dharavi's residents are shown in both media, yet they present optimism and resiliency very differently. Dharavi is portrayed in Danny Boyle's film *Slumdog Millionaire* as a horrible and miserable place to live. The movie depicts the cruelty, exploitation, and corruption that are a part of poverty. The protagonist's ascent from poverty to wealth is depicted as the result of pure luck as opposed to tenacity or effort. This portrayal captures the sense of vulnerability and helplessness experienced by slum people living there. The film constantly paints the location in an unfavourable light for the viewers. However, the book provides hidden facts, the successful lives of those present, and much more.

Rashmi Bansal's *Poor Little Rich Slum*, on the other hand, takes a more approach to depicting life in Dharavi. The book concentrates on the success stories of those who overcame hardship to launch their own businesses or become social activists inside this impoverished community. It highlights how positive change can be brought about even in the midst of extreme poverty through tenacity and bravery. These articles all offer interesting viewpoints on Dharavi daily life, but they do so in various ways.

While *Slumdog Millionaire* highlights the awful realities that its residents must face, *Poor Little Rich Slum* shows how things may get better in this slum. Though from different angles, *Slumdog Millionaire* and the impoverished *poor Little Rich Slum* both contribute to our understanding of Dharavi living. They draw attention to the problems associated with impoverished locations like Dharavi while also highlighting human resiliency and the possibility of change within such communities.

The works and articles that have already been cited and examined provide additional information and realistic images of Dharavi. The location and events there are now more apparent thanks to all those sources. People rely on their scant information for belief. Anyone who has seen the movie *Slumdog Millionaire* takes that little knowledge about Dharavi as fact. Not many people are aware of how happy the people of Dharavi are. Dharavi is usually linked to poverty and suffering, and many people believe that people who live there are unhappy. It's also crucial to keep in mind that there are a lot of false beliefs regarding Dharavi. Dharavi is more than just a slum; it's a vibrant, diverse community with a rich cultural heritage. The people of Dharavi are resilient and clever, and they have created a thriving economy despite their terrible poverty. The media regularly disseminates inaccurate information and presents Dharavi in a negative light.

In *Slumdog Millionaire*, the progression of the story is significantly influenced by false memory. Authorities question Jamal Malik, the main character, because they don't believe he deserves to succeed as much as he did on "Who Wants to Be a Millionaire." They think that since he came from a poor home, he couldn't possibly know the answers, so he must have cheated. Nevertheless, it becomes clear from his exact answers that they are based on his life experiences, with each question evoking a different recollection from his past. When officials, especially the police officers questioning Jamal, believe he is lying or otherwise manipulating his replies, the false

memory element comes into play. They find it incomprehensible that someone from the impoverished area could be knowledgeable enough to provide accurate answers to the questions. Jamal's recollection and experiences are viewed with mistrust, which fuels tension and conflict throughout the whole movie. In the end, Jamal's recollections are shown to be genuine, demonstrating how his challenging background gave him the perspectives required to be successful on the game show. The movie challenges the audience's ideas of what is possible depending on one's upbringing by showcasing the tenacity and inventiveness of people who live in poverty. By giving true representations of the lives and experiences of the characters in *Poor Little Rich Slum* realistic portrayals successfully negotiate the storylines. The writers adeptly compose striking tales and detailed descriptions that captivate readers and provide an understanding of the intricacies of Dharavi life. These depictions provide a complex picture of the citizens' circumstances by delving into their daily hardships, victories, relationships, and dreams. Readers are encouraged to connect with the individuals and learn more about their environment by the book's sensitive and nuanced presentation of these tales.

“Real memory portraits” usually refers to detailed characterisations or portrayals of people or situations that arouse intense feelings of nostalgia. In the book “*poor Little Rich Slum*” these photographs most certainly have a major impact on how well the environment, people, and their lives are depicted. They might help to put the story in a realistic context and draw readers into the book's universe, which would make the characters and their hardships more interesting and relevant.

Chapter V

Conclusion

Humans frequently have false beliefs or conceptions regarding memory. A video recorder is like memory. It's false and a misconception. Our recollections are not complete, unchangeable recordings. Rather, they are preserved as a network of interconnected associations. This suggests that we are retrieving more than just a single, unchanging image when we remember anything from the past. In actuality, we are reconstructing the incident using a wide range of variables, including our own notions, feelings, and beliefs. It is untrue that memory is permanently formed once it is created. Even when we are unaware of it. Memories can evolve over time. This is due to the ongoing updating and revision of our memories. If we learn new details about an incident, our recollections of it could shift to incorporate new information.

Recalls are not always accurate or correct; they can contain errors. Numerous things, such as misleading information, misleading questions or our own presumptions, might cause this. Understanding these memory myths is essential if we are to assess memories—both our own and those of others—more critically. Recall is not an isolated, self-contained activity. Memory is actually a complex web of interconnected processes. Among these processes are encoding, storing, retrieving, and forgetting. This process is not passive. It is a living thing, memory. According to Henry L Roediger our memories are something we actively generate, and we get to decide how best to save and access them. It does not take a direct route. Memory is a complicated process. It is possible for us to remember things that never happened as events that happened out of chronological sequence. The influence through different channels can be great factor for the creation of false memories

According to Loftus "Just because someone thinks they remember something in detail, with confidence, and with emotions, does not mean that it actually happened," .These qualities also apply to false memories. We all think that the information we have stored in our memory is 100% accurate. It could be challenging for even the person experiencing the false memory to identify it for what it is. They may be accompanied with strong feelings such as fear, range, or grief, and they may feel as real as real memories. This is because memories are not stored in a single, isolated location in the brain. Memories, on the other hand, are stored as a network of connected associations. This suggests that a person is recalling more than simply a static image when they recollect anything from the past. In actuality, he is reconstructing the event using a wide range of variables, including his own thoughts, feelings, and opinions.

Most of the time, memories are not as accurate as people think. A multitude of factors can influence them, including emotions, anticipations, and information discovered after the event. It is therefore possible for our recollections to be false or incomplete. There are many different ways to manipulate our memory. For example, our brains may add false information to our recollections of an event if we are given false information about it. This is what Elizabeth Loftus refers to as the "misinformation effect." Our memory for information can also be influenced by leading queries. When someone poses a leading question regarding an occurrence, even if the specifics are untrue, one may recall them. It's important to be aware of the elements that can alter our memories in order to be able to analyse our own and other people's memories more critically.

Our memories are also subject to the effect of our emotions. If we were experiencing strong emotions at the time of the incident, our memories of it can be

more vivid and in-depth. But occasionally, the emotion could make you forget things. For example, when someone is scared or furious, they may recall things that make them feel those ways more often. Our perception of an incident can also affect our recollection of it. If someone has a structure regarding an event, they may be more likely to recall information that fit into that framework. If kids have a worldview that suggests clowns are scary, they could be more likely to remember seeing one at a party. It is important to remember that memories are not always accurate. They can be influenced in many different ways and are easily manipulated. If someone is ever unsure about whether or not a remembrance is genuine, it is always preferable to speak with a therapist or memory specialist.

It's simple for people to alter their memories to fit their preferences. Rather than being a fixed archive of the past, memory is a flexible concept that can be influenced by a range of circumstances. Selective memory is one way in which people change their assumptions of themselves or validate their core ideas. People frequently adjust their recollections unintentionally to conform with their own narratives because they are impacted by their emotions, beliefs, and desires. For example, those who think they are honest may be quick to forget about times when they have acted dishonestly. Because of this selective memory, people are able to maintain a positive perception of themselves. Sometimes suggestions or pressure from others force people to alter their memories. When faced with contradicting facts or viewpoints from others, people may rewrite their memories to fit the mainstream narrative. It highlights the ways in which external influences can manipulate our recollections for our own gain. Everything depends on our individual areas of interest.

Individuals fabricate stories on purpose to protect themselves from negative emotions or consequences. As individuals struggle for dealing with the emotional pain

connected with traumatic events, they often remember them in different ways over time. By altering their recollections of painful events, they can shield themselves from pain and maintain their psychological health. In conclusion, People can alter their memories for private purposes due to a variety of psychological processes. Self-preservation, societal pressure, and selective memory all have an impact on this occurrence. Knowing how memory can be impacted brings to light the possibility of human memory and emphasises the importance of critical thinking when evaluating first-person accounts of the past.

Memory manipulation also involves a substantial amount of misinformation. People's memories can become wrapped or even entirely constructed based on disinformation when they are exposed to it after an event has occurred but before they recall it. Participants in Loftus' well-known study involving eyewitness testimony regarding a car accident were shown misleading visuals that depicted events that never actually happened. Intentional memory alteration also presents serious ethical problems. People have been known to intentionally change their own memories or attempt to instill false memories in others for unethical or self-serving purposes. This form of deception distorts reality and erodes confidence.

According to Hitesh Mahawar Dharavi, one of the largest slums in Asia, is often portrayed negatively. This is caused by a number of factors, including the dirt, crowding, and extreme poverty of the slum. Still, Dharavi is a hub of creativity and determination. Despite the difficulties they confront, the slum's inhabitants have built a thriving community. There are several reasons why individuals can have a negative impression of Dharavi. First, slums are frequently associated with poverty. Many of the more than a million residents of Dharavi live in extreme poverty. This could lead to crime, violence, and other social problems. Dharavi is home to many small

businesses, and its residents are well known for their resourcefulness. Dharavi is home to a large number of recycling businesses, which reduces the quantity of waste dumped in landfills.

Another centre for creativity is Dharavi. The slum's inhabitants have found success in the fashion, music, and artistic industries. For example, a number of fashion designers who create their clothes from recycled materials reside in Dharavi. A significant movement in recent years has evolved to present a more positive picture of Dharavi. This initiative is led by Dharavi residents who are tired of being painted as victims. They want people to associate Dharavi with opportunity and hope. There are several ways to refute negative stereotypes about Dharavi. One approach is to educate people about the history and culture of the slum. Another approach is to highlight the slum's achievements, such its thriving commercial district and artistic community. Allowing the residents of Dharavi to share their own stories and to be heard in their own words is equally important.

Dharavi, often regarded as one of the largest slums in Asia, has a long history of being associated with poverty and pollution. It would be unjust to label Dharavi as a horrible area without considering its unique qualities as well as the resilience of its people. First off, Dharavi is a thriving hub for small-scale industry and start-up businesses. There are numerous workshops there where gifted craftspeople produce leather goods, textiles, ceramics, and other goods. These industries provide thousands of jobs and a large boost to the local economy. The business spirit of the inhabitants of Dharavi is amazing. Second, despite its dense population, Dharavi maintains a strong sense of community. Individuals of many backgrounds live effectively in this vibrant neighborhood. The people in the area support one another through a range of community initiatives, including as educational institutions, medical facilities, and

cultural events. Residents of this tightly connected neighborhood are encouraged to feel a sense of connection and unity. Dharavi a place of diversity and the people over there consider as the most happening place and the place offers huge scope in many fields.

Dharavi serves as a case study for creativity and flexibility as well. Its residents have skilfully transformed limited areas into multifunctional buildings that serve as homes, businesses, and community hubs. People are going through the mysterious streets and through the crowded little lanes. Given its challenging living conditions, it is easy to dismiss Dharavi as a horrible place, but it's crucial to recognize the positive aspects of this community as well. Its strong economy, which is fueled by entrepreneurship and small companies, is a testament to the people's perseverance. Furthermore, Dharavi's strong sense of community fosters harmony across a wide range of ethnic groupings. We can gain a more complex understanding of this unique region if we acknowledge these advantages of slums like Dharavi rather than focusing solely on their negative aspects.

In their negative portrayals of Dharavi, the media usually emphasizes the slum's poverty, crime, and health issues. As a result, outsiders may identify Dharavi with false memories and prejudice, which could have an impact on how the community is perceived. In movies like as *Slumdog Millionaire*, Dharavi was portrayed as a filthy and violent neighborhood. This representation was shown to viewers worldwide, which helped to keep negative ideas about Dharavi alive. By highlighting the most extreme examples, the media may also contribute to the maintenance of unfavorable perceptions about Dharavi by highlighting similar extreme examples. For example, Dharavi is often reported in the press as a place where young people are forced to labor in hazardous and exploitative conditions.

People may not completely understand the complex social and economic aspects of Dharavi due to false memories and preconceived conceptions. As a result, addressing the issues Dharavi is facing and developing practical answers could be difficult. If people believe Dharavi is a location of poverty and crime, they could be less likely to support government programs that might improve the slum. They might also be more likely to support policies that would force Dharavi inhabitants to leave their home or make it more difficult for them to receive resources. It's important to remember that Dharavi is a complex community with a rich cultural and historical past. Because of their perseverance and resourcefulness, the people of Dharavi have established a prosperous community. Myths concerning Dharavi need to be addressed in order to promote a more truthful understanding of this important neighbourhood.

Furthermore, false information greatly influences the formation of false memories. The rapid spread of news via social media platforms in the modern digital age facilitates the widespread dissemination of erroneous or misleading information. According to Taylor Bennet People may begin to accept this incorrect data as true if they are exposed to it on a regular basis. Moreover, human memory is subject to temporal distortion and inaccuracy. Reconstructing memories every time one thinks back on them is necessary, unlike with video recordings. As such, certain details may be altered or completely forgotten during this reconstruction process. In order to mitigate the negative impacts of false memories on individuals and society as a whole, critical thinking skills must to be prioritized from an early age. People could stop the spread of false memories by learning how to evaluate sources critically and verify information before taking it at face value.

Recall is a powerful instrument for shaping our worldview. It's not flawless, though, and we sometimes find it challenging to distinguish between reality and false

memories. To combat false memory, it requires conscious effort to find the truth and discern it from the illusions our minds create. One can fight misleading memories by using critical thinking and skepticism. We must examine critically at our memories, test them, and entertain other explanations for how specific events may have occurred. We can identify inconsistencies or gaps in our recollections that could indicate a false memory by doing this. Seeking approval from others is an additional tactic. Talking with those who witnessed the event can provide valuable insights and support or contradict our recollections of it. Analyzing historical records or other kinds of proof can give a dispassionate perspective on historical events. Others may draw attention to human mistakes, but they must take care to avoid becoming victims of further deception.

In addition, overcoming misleading memories necessitates deep reflection. By examining the emotions and reasons associated with a particular memory, humans can gain additional insight into any biases or illusions that may have impacted recall. Ultimately, realizing the truth requires humility and an open mind. It requires acknowledging that people are fallible beings who frequently fabricate memories. By using critical thinking, external validation, self-examination and an open mind to actively seek the truth, they can overcome false memories and come closer to understanding reality as it truly is.

Our image of slums, particularly Dharavi, can be influenced by preconceptions and false memories, as demonstrated by the films *Poor Little Rich Slum* and *Slumdog Millionaire*. These movies draw attention to Dharavi's richness and diversity as well as how frequently it is portrayed inaccurately in the media. The core reasons of poverty and marginalization in Dharavi are hard to resolve since false memories and stereotypes can entrench social inequities and bad attitudes. Nonetheless, this study

demonstrates that awareness and education can change and test memories. We can advance a more accurate and comprehensive understanding of Dharavi by dispelling myths and preconceptions about this community. Through education and awareness, we can challenge negative attitudes and work towards a more equitable representation of Dharavi. The study of false memories and stereotypes in relation to Dharavi highlights the need for a critical examination of the ways in which we perceive and depict marginalised communities.

Comparing movie *Slumdog Millionaire* and book *Poor Little Rich Slum*. Both offer different perspectives on life in slums. While *Slumdog Millionaire* is a fictional film that portrays a specific narrative, *Poor Little Rich Slum* is a non-fiction book that may offer a more grounded insight into the challenges and realities of slum life. It's essential to consider multiple sources to form a comprehensive understanding.

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