



People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
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The Aspects of Indian Diaspora in Film
The Man Who Knew Infinity

A Dissertation Submitted to the Department of English in Partial Fulfillment for
the Requirements of the Master Degree

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Academic year: 2016-2017

Dedication

With all love that covers my heart, I dedicate this work
To my mother and father with whom I feel love and security,
to my beloved sisters and brother,
to my dear Fiance,
all my friends

Acknowledgments

First, I would like to express my sincere gratitude and appreciation to my supervisor, Mr. A. Belhadj for his valuable guidance and advice not only throughout the course of this work, but since the first year in my English studies until now. He consistently allowed this paper to be my own work, but steered me in the right the direction whenever he thought I needed it.

I owe a large debt to my teachers who directed me in my studies, especially these introduced me to the world of literature.

Diaspora is considered as one of the most fundamental themes in contemporary literature. It is the displacement of a group of people from their motherland to a new land due to various reasons. One of these diasporas is the Indian diaspora. In this context, the film of "*The Man Who Knew Infinity*" was suggested as a field of study in which different aspects of Indian diaspora are analyzed as racism, loneliness and alienation, cultural identity, the desire of return, and language. This research is a good opportunity to delve into the examination of what it is really meant by diaspora, what are its major characteristics, observing how the main character share some of the features of Indian diaspora. The work's main objective is to introduce diaspora and examines its main aspects. This dissertation is based upon the use of analytical mode of research that suits the study of literary works. It includes library sources and articles. Importantly through this research, types of diaspora and factors for dispersal are discussed. To conclude that the Indian dispersion can be represented by different aspects.

يعتبر الشتات من أهم المواضيع الأساسية في الأدب وهو تنقل مجموعة من الأشخاص من وطنهم الأم إلى وطن جديد لأسباب مختلفة. واحد من الشتات هو الشتات الهندي. في هذا السياق، تم اقتراح فيلم "*الرجل الذي يعرف /إنفينيتي*" كمجال للدراسة يتم فيه تحليل جوانب مختلفة من الشتات الهندي كالعنصرية والوحدة والغربة والهوية الثقافية ورغبة العودة واللغوية. هذا البحث هو فرصة جيدة للدخول في فحص ما يعنيه حقا الشتات، ما هي خصائصها الرئيسية، ومراقبة كيفية مشاركة الشخصية الرئيسية بعض ملامح الشتات الهندي. والهدف الرئيسي للعمل هو تعريف المغتربين وتحديد جوانبه الرئيسية. وتستند هذه الأطروحة على استخدام الأسلوب التحليلي للبحث الذي يناسب دراسة الأعمال الأدبية. ويشمل مصادر المكتبة والمقالات. ومن المهم من خلال هذا البحث مناقشة أنواع الشتات وعوامل التشتت. ونستخلص أن الشتات الهندي يمكن أن يظهر من خلال جوانب مختلفة.

Abstract

Résumé

La diaspora est considérée comme l'un des thèmes les plus fondamentaux de la littérature contemporaine. C'est le déplacement d'un groupe de personnes de leur patrie vers un nouveau terrain pour diverses raisons. L'une de ces diasporas est la diaspora indienne. Dans ce contexte, le film "The Man Who Knew Infinity" a été suggéré comme un domaine d'étude dans lequel différents aspects de la diaspora indienne sont analysés comme le racisme, la solitude et l'aliénation, l'identité culturelle et le désir de retour et de langue. Cette recherche est une bonne occasion de se pencher sur l'examen de ce qui est vraiment signifié par la diaspora, quelles sont ses principales caractéristiques, en observant comment le personnage principal partage certaines des caractéristiques de la diaspora indienne. Le principal objectif du travail est d'introduire la diaspora et de définir ses principaux aspects. Cette thèse est basée sur l'utilisation du mode de recherche analytique qui convient à l'étude des œuvres littéraires. Il comprend des sources de bibliothèque et des articles. Il est important de noter que ces recherches, les types de diaspora et les facteurs de dispersion sont discutés. Pour conclure que la diaspora indienne peut être représentée par certains aspects

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General Introduction

General Introduction

The past century has witnessed the large-scale displacement and dispersal of populations across the world because of different reasons such as colonization, imperialism, the two world wars, decolonization, and the cold war. Following on these globalization, and the development in means of communication and travel. This movement of people is called diaspora. Diaspora is used to refer to any displaced, dislocated, individual, or group of people forced to leave their homelands or to any person or community who live outside of the origin territory. Therefore, they protect their culture, traditions, and language. As an umbrella term, Diaspora includes all people who live in an alien land such as exiles, immigrants, refugees, and expatriates. During the 1970s, the concept Diaspora was extended to describe not only the Jewish historical existence but also to describe Africans, Armenians, and Irish. Recently, the number of diasporas has increased because of the new technology which helps people to travel and the national government which try to find new ways to their overseas population through economic and political support. New Diasporas include many people of different countries one of them is Indian Diaspora, which is one of the greatest diasporas in the World. This research offers an analytical study of the theme of diaspora in *The Man Who Knew Infinity* this movie is perceived as a key element in analyzing the aspects of diaspora on the main character. The film has written by Robert Kanigel in 1991, directed by Matthew Brown in 2015. It is about the life of an Indian genius Ramanujan Srinivasa. This topic was selected in the light of a lecture in African literature, which was holding on diaspora. Stating that diaspora, share specific features. Diaspora was used as a theme before in many films such as *Kuch Kuch Hota Hai* and *Kal Ho Naa Ho*.

Both *Kuch Kuch Hota Hai* (1998) and *Kal Ho Naa Ho* (2004) represented the life of Indians in foreign countries. However, our most important contribution in this dissertation is to show the aspects of Indian diaspora in the film. This first study, suggests that the cultural aspects of Indians can represent the Indian Diaspora in film. Second, the desire of Indian people to return to their homeland can be the main feature of Indian Diaspora.

General Introduction

The aim of this research is to shed light on diaspora and its features and aims to analyze the life of Indians live outside their motherland. The development of the term diaspora from the myth of no return to space contact via technological tools has given to diaspora new features on the theory and new feelings in reality. This research aims also to confine new dimensions of diasporic situation trying to measure how diaspora is represented through fiction in films.

To do so, it is very important to check:

What are the main aspects of diaspora in theory?

How diaspora is reflects in space and place?

Many aspects characterize diasporic communities. This work suggests that the myth of return is the key aspect, which is distinguished Indian diaspora from other diasporic populations in the world.

What directed my attention toward dealing with the theme of diaspora is the following: any person leaves his country of birth and moves to a new country can experience many difficulties, my concern is to provide some of the features of diasporic person, by describing the life of Indian man as diaspora. This research can make people about the life in strange country.

The approach that will be used in this research is qualitative, the quality in this work is to provide a new belief stemming from a deep observation of the film, it will perform by the analytical type of research to treat many aspects of the equality of diaspora evoked in the film.

The previous studies about diaspora came into existence in the early writings of many researchers throughout history. As Butler (2001) "*Defining Diaspora, Refining a Diaspora*." Who defined diaspora and suggested reasons for this movement of population, Safran (1991) "*Diaspora in Modern Societies: Myth of Homeland and Return*." Who establishes a list of criteria for diaspora communities. Therefore, Cohen (2008) defined diaspora studies throughout four stages and introduced some aspects of diasporic people. Similarly, Kenny(2013) introduced the concept of diaspora and its change overtime. In addition to, the dissertation of Rai, Sari (2015)

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“The Role of Indian Diaspora in India”. Importantly, the film of Devdas (2002). These works are fruitful in the introduction of diasporic communities. My work is significant and totally different from the mentioned works which are about diaspora only as displacement of people. My present research, however, adopts a different approach. Through the analysis of *The Man Who Knew Infinity*, I attempt to suggest that alienation and loneliness, racism, cultural identity, and myth of return are representing diaspora in film.

This work is divided into three main chapters. The first chapter, focus on theoretical sides in which I mention different terms as Racism, Loneliness, Myth of return and Cultural Identity. By doing so, the reader will have an overview about the literature view which serves as a support for the present work. The second chapter attempts to introduce the Indian diaspora as different diasporic community. It deals with the description of “*The Man Who Knew Infinity*” and gives a brief description to the main characters. In this chapter, I also discuss different views about the film. The third chapter will analyze the main aspects of diaspora in the film, and the way these aspects involved to represent the Indian diaspora in film.

Chapter One
An Introduction
into Diaspora

Introduction

Displacement and dispersion are natural phenomenon widely familiar both in the world of plants and in animal kingdom, human beings have no exception. People leave their geographical location of origins and scattered in different parts in the world due to many factors push and pull such as exile, slavery, genocide or famine ,wars, trade, economic opportunities globalization and so forth .

This chapter attempts to give an over view about diaspora starting from Greek definition to new diaspora also highlights major characteristics, types, and reasons behind this phenomenon. Moreover, this chapter focuses on diasporic literature, and diasporic film. It is hypothesized that diaspora as a term has gained multi functions, and then this part of the dissertation is trying to give reader an updated vision of the term diaspora¹

1.1. Historical Overview about Diaspora

Many social scientists and researchers attempt to define the term of diaspora and introduce an appropriate explanation of this term from different perspectives, namely that of the belonging. Diaspora is *a segment of individuals living outside the origin land* (Connor, 2007:31). Who share a particular aspect and carry with them their heritage, *diaspora refers to communities who share a same national, religious, or ethnic identity live outside homeland* (Scott, 2007: 31).

In the beginning, Diaspora² was used by the Greek to refer the Jewish that dispersed throughout the world. *Diaspora is not a Jewish word, but it is used to describe Jewish history* (Kenny, 2012:1). Broadly speaking the word diaspora finds its roots in Greek meaning dispersion to describe the scattering Jews .Diaspora denotes a group of people who leave their original homeland, and live in alien land with the purpose of colonization.

¹ diaspora: with small letter “d” refers to different communities in the world.

² Diaspora: with capital letter “D” refers to the Jewish who live outside Palestine.

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The Greek noun diasporá derives from the verb diaspeirein, a compound of “dia” (over or through) and “speirein” (to scatter or sow). The word emerged from the proto-Indo-European root, spr, which can be found today in such English words as “spore,” “sperm,” “spread,” and “disperse.” In all of its various uses, diaspora has something to do with scattering and dispersal. (Kenny, 2013:18)

To speak about diaspora I should start from the historical existence of Jews as diaspora people who live outside Israel, which was created as a homeland for them³. Studies and researches on diaspora assumed that there is no diasporic community before the Jewish. According to the World Cat database from 1900 to 1910, the Jewish diaspora is the main topic of 17 books out of 18 (Brubaker, 2005: 14).

A very significant idea should be mentioned; the term diaspora with capital D and singular form is used as a special reference to the Jews experience. However, if the word is uncapitalized it describes other refugee or immigrant communities (Cohen, 2008:1). *The term diaspora had its origin in the context of atrocities and displacement suffered by ethnic and religious groups, particularly the Jews during the Second World War* (Sahoo and Pattanaik, 2014:2).

Several studies showed that there are other communities emerged to be equivalent to the Jewish population. The term diaspora is expended and used not only to describe the Jews, but there are similar cases, such as Armenian and Greek diasporas which were came as diaspora communities after the Jews (Brubaker, 2005: 2). There are many groups leave their territories and move to new place because of various reasons, among these communities there is a new diasporic populations.

³ Homeland for them : Israel as a homeland for Jewish. It was created in 1948 in some parts of Palestine

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The expansion of diaspora was not only as a term, but it became the topic of several books and scientific studies, 1960s witnessed works on the Jewish diaspora. Unlike 2002 where most of the works were about different diaspora and there were only two books out of 20 highlighted the Jews situation. (Brubaker, 2005: 14)

The classical meaning of diaspora gradually changed and extended to describe the dispersion of other populations such as Armenians, Africans, and Irish (Cohen, 2008:1 and Kenny, 2013:21).⁴ From 1980s onward, Diaspora became more commonly associated with a large population movements and acquired several connotations which used as metaphoric designation for all those individuals and communities who were expatriates, expellees, political refugees, alien residents and immigrants who were created as diasporas. Particularly, after the Second World War and the Cold War where, the end of colonization in some countries and the beginning of struggles in others.

All the researchers above try to explain diaspora from earlier until now. What is important in our research is that the concept of diaspora is extended, and loss its traditional connotation to refer to several groups who live outside their ancestral lands. *The term initially, referred to the setting of colonies of Jews outside Palestine, after the Babylonian exile and has assumed a more general connotation of people settled away from their ancestral homeland.* (Shuval, 2003qtd in Anteby-Yemini and Berthomiére, 2005:263)

Further, diaspora studies have experienced four stages: First, from 1960 to 1970 the Jewish experience, when we talk about diaspora with anyone experiencing it his reaction towards is to provide Jewish as an example. Second, 1980s and up to mid 1990s, in which diaspora was sent as a figurative assignment to portray diverse classes of individuals ostracizes, expellees, political exiles, outsider occupants, migrants and ethnic and racial minorities. Third, from mid 1990, in the post-current world when characters have ended up deterritorialized, and built and deconstructed in an adaptable and situational way. As needs be the idea of diaspora must be reorder because of this intricacy. Fourth, since the turn of the century, the period of union, this has seen the threat of discharging the thought of diaspora of quite a bit of its systematic and elucidating power (Cohen, 2008:1).

⁴ I have noticed that Cohen and Kenny share the same idea about diaspora. The paraphrased passage is resourced from two books for confirmation.

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Diaspora is a progressive state of formation and reformation, it possible to change because of the surrounding atmosphere that include different events and many shifts in religion, original country and host country. People can move away to one or more than two places.

Additionally, sets some aspects of globalization, which help diaspora to re-emerge. First, a globalized economy that licenses more noteworthy network, the development of undertakings and the development of new expert and administrative frameworks, in this manner changing however making new open doors for diasporas. Second, new types of worldwide relocation that empower constrained authoritative connections, family visits, discontinuous remains abroad and staying, as restricted to perpetual settlement and the elite appropriation of the citizenship of a goal nation. Third, the improvement of cosmopolitan sensibilities in numerous worldwide urban areas accordingly, to the increase heightening of exchanges, and cooperation between the distinctive people in the world. Fourth, the restoration of religion as a concentration for social attachment through dispersal, reestablished journey and translocation bringing about the improvement of multi-confronted World religions associated in different and complex approaches to the diasporic wonder. (ibid: 141)

1.2. Features of Diaspora

Safran was introduced a list of criteria for Diaspora communities, which are their own or their ancestors' dispersion from a specific homeland to another country or place, Retention of a collective memory, vision, or myth about their original homeland, also the experience of a feeling of alienation and antagonism from the host society. Moreover, the feeling that they can never fit in, regarding the ancestral homeland as their true home, and their sojourn as temporary with a hope that they or their descendants would someday return. Importantly, treasuring collective past, and commitment to maintenance or restoration of the homeland.

Cohen focuses on additional aspects of diaspora, which are ethno national consciousness, homelessness, alienation, rootlessness and love for the native land. (ibid: 6)

Diaspora characterized by the emotional, social, and cultural relations between the diasporas and their home country (Sahoo and Pattanaik, op.cit: 2). Diaspora always keeps their loyalty with their place of origin by many ways such as nostalgia to their motherland, social and cultural aspects, and their identity.

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Majority of discussions about diaspora accept three main features characterize the thought of diaspora first diaspora does not mean dislocation from native state to only one new state. One, Diaspora is scattering from the native state to more than two destinations. Second, diasporic communities are conscious of their roots and identity, this consciousness links them to their territories as well as to each other. Third feature is the growth of diaspora identity that is a result of relation between diasporas and the motherland.

1.3. Types of Diaspora:

Scholars and researchers in the field introduced different kinds of diaspora based on its reasons. This work is focus on the recent classification of diaspora by Cohen (2008) who set four different diasporas which are Victim Diaspora, Trading Diaspora, Imperial Diaspora, and Labour Diaspora.

1.3.1. Trading Diaspora

Philip D. Curtin used the term Trading Diaspora to describe, *Communities of merchants living among aliens in associated networks*. Trading diasporas were the fruit of the international trade which is considered as an outcome of the settlement of merchants in some parts of the world in order to sell their goods. I mentioned two main factors that give birth to the trading diaspora. First, the lack of products in some countries, second, the emergence of some city states who aimed to establish their economic and cultural ties with the rest of the world. By other words, trading diaspora is a group of people who moved to strange countries to trade like Arabs, Indians, Jews, and Chinese.

1.3.2. Victim Diaspora

Victim modal refers to banished group of people who sent to another land as result of conquest, enslavement or exile such as Jews, Armenians, Palestinians, and Africans in North Atlantic slave. Victim (exile) diasporas include the African diaspora who suffered from the historical event of slavery; the Armenian diaspora who were victims of genocide and the Irish

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diaspora who suffered from a great famine (Cohen, 2008:39) All the diasporas mentioned were victims of an event that has a lasting effect on them as a people.

1.3.3. Labour Diaspora

The labor diaspora is related to the indentured labor system that existed in the 19th century in countries such as India and China. This was because of the indentured labor system that existed in the 19th century. Therefore, labour diasporas are servants and labour migrants as the case of Indians.

1.3.4. Imperial Diaspora

Imperial diasporas are people who move to a new land, which was colonized by their own nation. *These diasporas originated as a mode of conquest, in which a powerful homeland sent its nationals to impose upon subject people its political and economic control and, in the process, its culture.* (Butler, 202:2001). This type of diaspora includes countries such as Venezuela, Boliva and Peru. *An imperial diaspora is marked by a continuing connection with the homeland, a defense to and imitation of its social and political institutions and a sense of forming part of a grand imperial design.* (Cohen, 2008: 70)

1.4. New Diaspora

Recently *Diaspora has become an extraordinarily popular word* (Kevin, op.cit, 72). Diaspora describes diverse groups of displaced persons and communities moving across the globe. In the second half of the twentieth century, anthropologists, literary theorists, cultural critics, and sociologists use the term New Diaspora to describe the mass migration and displacements. In the age of globalization the number of diasporas increases, because of the new technological development like satellite TV, internet, and cell phone help people to international travel and communication, and the national government which try to find a new ways to their overseas population through economic and political support. People willingly settle down into other lands where they deliberately try to live for better and having new opportunities and good conditions in a host country.

1.5. Causes of Diaspora

The reasons of diaspora can be classified into two classifications. Push and pull reasons, or political, economic, social, and natural reasons. In this work, I talk about push and pull reasons, which are either obligatory push individuals into diaspora or encourage them.

1.5.1. Push Reasons

Push reasons are the reasons that forced people to leave their territories. Millions of people escape their lands due to colonization, imperialism, and wars. Some of them change their nations because of poverty and unemployment, and family links⁵ others flee their countries as result of famine and starvation. In addition to the religious intolerance and the natural disasters that are considered other reasons that push individuals to move to strange place. It is a leaving your homeland with the idea of no return under pressure, in this situation the risk of identity obliteration is evident to some extent.

1.5.2. Pull Reasons

Pull reasons are the reasons that attract to populations to move from their original country to a new country. Some reasons for people to displace to a new place are; that they have better opportunities of work, good education, and safety. Further, the differences between the developed nations and the third world nations motivate people move to industrialized countries to have higher standards of living. Therefore, they move to new countries in which they found political liberty and political rights. In this situation, aspect of choice is present and matter of obligation is absent, this kind is so closer to immigration. it is a calling for prestige. This research considers pull reasons as less risky to lose components of the identity, but to be developed. the point of identity development may be critical, because in my point of view ;the process of development can make an important change in the identity. Thus the development of the identity should start from a solid roots.

⁵ Family links : some people move to new places to be closer to their families or friends

1.6. The Difference between Migration and Diaspora

Scholars and social scientists are wondered about the definition of diaspora in one hand. On the other hand, many inquiries emerged such, the analogy between diaspora and migration, whether it is beneficial to evoke the taboo of diaspora among communities; especially, minorities.

Migration is a process of moving from land, country, or place of residence to settle in another. It also refers to people going to different areas of settlement due to social, political, or economic reasons. Furthermore, there are two forms of migration; free migration when people move from their countries to new one without any forces, they go by their own desires to look for a better life. Forced migration occurs when there are forces as wars, conflicts, or a result of a natural environment disasters obliged persons to leave or to flee their native land. *Migration is one way trip there is no 'home' to back to* (Mcgodrick et al, 2005: 9)

Diaspora refers to a particular kind of migration. It the displacement of people from their home land to not only one new land but more than two places. Unlike migrants diaspora people are very conscious of their roots and origin, equality important, the land of ancestors has great value especially in identity formation also those individuals maintain ties with their mother land. The mentioned aspects above make diaspora differ from migration. *The concept of diaspora involves the notion of return to an original homeland whereas, in point of fact, many migrants' communities have no such intention* (Hasic, 2004:37).

1.7. Diaspora in Literature

Diasporic writings are considered as a reaction to the host land and several problems like dislocation, nostalgia, discrimination, shift in culture and identity. Further, it involves the idea of the homeland. (Jasbir Jain, 1968: 2) speaks about diasporic literature between past and present and she said that earlier literature had different 'history', 'tradition', 'political equations'. Unlike present diasporic works, they have various types of "loneliness, isolation, social ghettoisation, success, affluence and recognition"

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Diaspora in literature is literary works, which are produced by writers living outside their homeland. May be it is introduced by its contents rather than where it was written. Therefore, diasporic work is an important recourse in which it explains the establishment of the settlements and different relations between people. Therefore, it depicts the emotions of particular migrants.

The diasporic production of cultural meanings occurs in many areas, such as contemporary music, film, theatre and dance, but writing is one of the most interesting and strategic ways in which diaspora might disrupt the binary of local and global and problematize national, racial and ethnic formulations of identity.(Amit Shankar Saha, 2007:187)

Diasporic literature can be characterized by the shift, contrast, and relation between centre and periphery, memory-details of childhood landscapes and historical events, sense of alienation in new society and the aspects of the origin place that includes language, rituals and forms of behavior the ambivalence between assimilation and acceptance in the new country.

1.8. Diaspora in Film

Films are among numerous different entertainments, which play an active role in any given society. Today 's digital age and technological advancement is facilitated the process of sharing films which become very simple process, as well as reach a wide audience easily .Moreover , movies succeeded to transmit ideas , traditions and culture from generation to anther as Bollywood films

Bollywood are Hindi films from Bombay, Bollywood is the sobriquet for Indian's Hindi language industrial film, and it is more formal to say Hindi Cinema Furthermore, Hindi films are just a part of a greater Indian film industry. This last aimed to attract all the audience of the world not only Indians (Oonk, 2007: 212).

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Hindi films were very popular in India and among the Indian diaspora as well as in the world. *Sir Wrangler Mr. R.P. Parajpye* (1902) was the first documentary film produced in India, this Indian documentary was about man from Maharashtra and he was studied at Cambridge. In addition, *Bilet Pherat (England Returned)* was one of the most famous fiction films in 1921 the events of this film is about Indian man who lived in Britain and come back to India. The majority of the Indian films were introduced the elements of diaspora. Equality important, *Dilwale Dulhania Le Jayenge* (1995) dealt with feeling of nostalgia of Indian diaspora seriously (ibid, 2007: 213).

The popularity of Bollywood movies growth due to the efforts of Indian filmmakers, and the export of Hindi films to different parts in the world like Europe, United States, Canada and Australia. The population of Bollywood films helps the producers to appeal the Indian diaspora in the west, by making movies about immigrants, and focus on diaspora as a theme. Through the movie, character's live always reveals in the west and returning to India after a period. More important, the great role of filmmakers in introducing the retention to Indian values, traditions and lifestyle in the foreign land as revealed in *Kuch Kuch Hota Hai* (1998) and *Mujhse Dosti Karoge* (2002). Nowadays, filmmakers no more interested in Diaspora as a theme, but they introduced the aspects of diaspora implicitly in different themes in the case of *Devdas* (2002) and *Kal Ho Naa Ho* (2004)⁶(ibid,2007: 214).

1.9. Some Aspects of Indian Diaspora

Frequently the original of a diasporic group confront depression and distance in the new nation and because of this, they do not blend with others in the settled society. Regardless of the possibility that they attempt to mix with the other group individuals, the majority of the time they think that, it is troublesome as they find that they are separated. A feeling of estrangement, forlornness and sentiment misfortune are inseparable for the diasporic individuals. Despite the fact that they confront outside issues like separation and personality emergency, their own particular internal issues like forlornness and estrangement make even more enduring them.

⁶ I did not mention the Hollywood films because they represent the theme of diaspora differently, in Hollywood products diasporic characters are presented in the evil side.

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Diasporas share various aspects some of them are already mentioned and the coming ones are suggested in this work.

1.9.1. Loneliness

Loneliness is always considered as unpleasant emotional reaction to isolation. It includes a grief and worried feelings about the absence of ties with the others. *Loneliness is a common experience - probably few people avoid being lonely at some time in their life (Perlman and Peplau, 1981:31)*. However, majority of people feel lonely, even when others surround him. Several factors lead to loneliness they can be social, mental, emotional, or even physical. Besides, many events of life may result it for instance the loss or absence of meaningful persons around someone as his parents, friends, or his life partner (wife/husband). Further, loneliness is the experience of several people after unstable marriage, after the birth of child (for women) or close relationships .Furthermore , the situation of loneliness happened after displacement of person to a new place this last leads to homesickness .

1.9.2. Alienation

According to the dictionary of literary terms, alienation is a situation of being alienated or estranged from society. Encyclopedia Britannica explains alienation as the state of feeling estranged from one's milieu, work, and products of work or self.

To claim that a person is alienated is to claim that his relation to something else has certain features which result in avoidable discontent or loss of satisfaction (Arnold Kaufman, nd qtd in. Abdul Saleem, Hussam Bani-ata, 2013: 285).

Alienation is the talk of many psychologists, sociologists, literary and philosophy works. It is situation in which person experiences a separation and disconnection from others. Thus, there is no links between an alienated person and people and society. Psychologists define alienation as a strong feeling of isolation and loneliness .It can be a feeling of not belonging. Majority of diaspora communities feel alienated in their host county. Especially, persons who live alone, without his members of family or friends.

Chapter One

1.9.3. Racism

Among the problems that diasporic communities face in the settled country is racial discrimination. In 1932, the term ‘racism’ was defined by Larousse dictionary for the first time as “*A system which affirms the superiority of one group over the other*” (Benoist, 2010: 13)

Racism simply is a discrimination and prejudice against a particular group of people; it is based on their race or ethnicity. Therefore, racism is considered as a belief that human characteristics and abilities are classified according to their race, or the belief that a race is better than the other race as White and Black.

Many blacks, latinos, and Asians report experiences similar to Deane’s: disrespectful treatment, poor service, prejudged comments, and encounters with people who are suspicious of them because of their ethnicity or color. (Williams, 2004:17)

Racism refers to different attitudes or acts toward a person or community due to his/their race, color, and ethnicity. It’s a systematic mistreatment practiced by people of color.

Racism is an ideological-scientific system, which divides the contemporary human species into sub-species, resulting from separate development and endowed with unequal average aptitudes. Miscegenation with these inferior sub-species could only result in half-breeds inferior to the favored race. (Arther Kriegel, nd qtd in Benoist, 2010: 13)

Certainty, racism is one of the main issues that face all the countries of the world. People can do various things against a person or community of another race and this can be seen in the aggressive attitudes, making fun of someone, or name-calling.

1.9.4. Cultural Identity

Cultural identity can be defined as a self-identification; it also can be a sense of belonging to a particular community based on cultural classes including nationality, ethnicity, race, gender, and religion. It consists of beliefs, values, heritage, customs, and traditions. All these elements are used to connect the world. Further, Cultural identity plays a central role in the development of any nation, it also distinguishes one culture from another by reflecting the common historical experiences and sharing cultural codes.

There are several aspects of culture dressing, food, buildings, language, family, religion, and education. Cultural identity of diasporas is likewise based upon their religion, country, its way of life, history, customs, conviction framework, and religious symbolization of material items.

1.9.5. Myth of Return

All migrants face an important decision in their lives in the host land. They have to decide whether to stay in their country of settlement or to return home after many years spent in the foreign nation this is the myth of return, which is shared by diasporas. *Nearly every conception of diaspora features the idea of return to a homeland in some form.* (Kevin, 2013: 56) Most of them did not come back but they kept their nostalgia, memories, and the desire for the motherland

The main aspect of diasporas is the desire to come back their mother land, they are always take into their consideration that they will return back, some of them return. However, others do not want to come back but they have the desire to. Even when they have troubles and problems in the original territory, they expressed their willingness to return home Rex state *an ethnic or nation suffers some kind of traumatic event, which leads to the dispersal of its members, who nonetheless, continue to aspire to return to the homeland* (Rex, 1997qtd in Hasic, 2004: 39).

Chapter One

The link with the original country does not end with the takeoff of the first community. Not exclusively does not proceed with, it might likewise take many kinds at the same time , from physical return ,to enthusiastic connection as communicated creatively, to the reinterpretation of country culture in diaspora(Butler, 2001: 205)

Conclusion

To conclude most of researchers agree that diaspora in the past was described only Jewish who live outside their original soil. Diaspora later spread and referred to different groups in the World such as Indian diaspora, which includes millions of people who left British India in 19th century and early 20th c and moved to Britain due to assortment of reasons. The next chapter will deal with the Indian diaspora.

Chapter Two
Indian Diaspora in
The Man who Knew
Infinity

Introduction

This chapter deals with an overview about the Indian diaspora to prepare a fertile platform for the description of the corpus “*The Man Who Knew Infinity*”. In addition, it sets the major views by fans to bring more critics in the hope to open new perspectives for analysis in the next chapter. The view of experts is also involved to eject emotions and experience of the main character. The aim of the second chapter is to introduce Indian diaspora as a different phenomena, unlike the stereotype diaspora; based on the myth of no return “*The Man who Knew Infinity*”. A plot analysis will be done in terms to confine the aspects introduced in the first chapter

2.1. Indian Diaspora

Among various diasporic communities in the globe, Indian diaspora is the greatest diaspora compared to the other diasporas. The ancient Indian civilization exported many traditions to the whole world, Arabs as example practice and use many of those traditions; the use of saree for women dressing, incense. Now this source of traditions is endangered to lose some of its power because of globalization.

2.1.1. Definition of Indian Diaspora

The term ‘Indian diaspora’ refers to Indians living outside India who preserved some major Indian ethnocultural¹ characteristics. In 2002 the Indian government defined diaspora as a “generic term”² to refer the Indians who leave the Republic of India borders and maintain their emotional, cultural, and spiritual ties with the home place. (Bal and Sinha-Kerkhoff, 2007:120). Indians are known of their resistance, and being conservative showing their belongings, it is very common to identify a hindu man among other people.

A common distinction with regard to ethnic Indians outside India, often referred to as overseas Indians, is made between non-resident Indians (NROs), hold Indian citizenship, and persons of Indian origin (PIOs) who are considering themselves part of Indian diaspora and they called ‘old diaspora (Ibid:122).

¹ Ethno cultural: Relating to or denoting the culture of particular ethnic group.

² This word is used to describe some general group or class rather than specific thing.

2.1.2. Historical Overview of Indian Diaspora

Indian diaspora is a result of many waves of migration over hundreds of years due to a variety of reasons such as mercantilism, colonialism, imperialism and globalization. The earlier migration of Indians may be traced to the trade and religious contacts with the other civilizations as the Greek and Mesopotamian. In the second half of 15c, Indian Ocean Marine route to India helped the Indian traders to built settlements in India in which they can trade to European countries also in the mid-sixteenth century people from India migrated to Asia, Caucasus and Russia established their settlements and preserved their heritage.

The Indian immigration of labour overseas during British colonization until present has continued.the Indian diaspora in ninetieth and twenties centuries consists of four waves. First wave are emigrants of many Indians such as indenture, contract laborers, and traders who are known as Indian Merchant (Bhat and Bhaskar, 2013:90). During the colonial period, many diasporic groups moved toward European countries, because of the demand of labour, which was accentuated by the expanding colonial economy. the growing oppositions to slavery, and its eventual abolition by England in 1833, by France in 1848, and the inability of the European countries to meet the shortfall in labour by deploying their own labour force in one hand. On the other hand, poverty and despair oblige Indians to leave their homeland and miss connection with it. This population may be named old diaspora.

After the independence of India, a new large population seen as second wave move to different destinations of the world as West European, American countries, Australia, and New Zealand. Most of them are skilled and keep an active relations with their origin soil .Additionally, the next wave of Indians come toward West countries and the Gulf during the 1960s and 1970s. The third wave includes labour force, semi-skilled and unskilled they are members of the NRIs or expatriate Indians. Differently, nowadays witnessed high skilled Indian emigrants who are come as engineers, scientists, information technicians, and professionals to not only one country but multiple places because they are demanded by several developed nations .In fact the fourth wave enjoy the economic prosperity and socio cultural rights in the host country.

The size and variety of Indian Diaspora in the world is growing fast. Immediately, it has one of the largest diaspora population in the world estimated at over 20 million that spread in different parts in the world as well as more than 2 million in European countries.

The growth of Indian diaspora is not only in the population but is also added a unique contributions in its host countries by Indian work force who are skilled and semi-skilled or educated professionals. Meanwhile, there is a great population of Indian diaspora in United State, which is reach over 2.5 million from 1960 to 2005. (Rai, 2005:8)

2.2. Background of the Film

“*The Man who Knew Infinity*” is a British bibliographical drama film. Its events were based on book of a same title written by Robert Kanigel .The film was directed by Matthew Brown. The main characters of the movie are Dev Patel, Jeremy Irons who are played Ramanujan Srinivasa and G. H. Hardy, Devika Bhise as Janaki, Toby Jones as John Edensor Littlewood, Stephen Fry as Sir Francis Spring, Jeremy Northam as Bertrand Russell, Kevin McNally as Major MacMahon, Enzo Cilenti as Doctor, and Arundhati Nag as Ramanujan's mother. It was released in April 2015.

Matthew Brown and his film team started filming in August 2014 at Trinity College-Cambridge. In 2015 the film “*The Man Who Knew Infinity*” presented in many special occasions such as Toronto International Film Gala in which is presented in the first time as a festival film in the World, in the same year also it was chosen as the opening gala of Zurich Film Festival. Moreover, *The Man Who Knew Infinity* emerged in other film festivals like Singapore International Film Festival and Dubai International Film Festival .Growing up poor in Madras, India, Ramanujan Iyengar procures permission to Cambridge College amid Second World War, where he turns into a pioneer in numerical speculations with the direction of his professor H.G. Hardy.³

2.3. Characters

In this part the research is going to focus more on the description of the main character Ramanujan Srinivasa. I have watched the film many times, I have felt that he is present in almost scenes of the film. Moreover, the core messages of the film are reflected throughout his personality. With less focus, the character G.H. Hardy will be also described, as he represents the guidance in the shade

³ information I have given about the film are resourced after many readings, the based one is <http://www.imdb.com/title/tt0787524/>

2.3.1. Ramanujan Srinivisa

Ramanujan Srinivisa is an Indian man who lives in poverty in Madras, India. He is interested in numbers and makes many discoveries in mathematics, but no one cares about these discoveries so he moves to Britain where he published his mathematical findings with G. H. Hardy. The aspect of intelligence of the protagonist is reflected in people who are not stereotypical. Leaving the homeland is a sign of empowerment in the place (homeland). However, the empowerment of the character has been realized far from the place, the space served to empower the intelligence of the protagonist by realizing innovation of given theory in mathematics.

2.3.2. G. H. Hardy

Hardy is a British mathematician who invites the protagonist to Cambridge University and helps to publish his discoveries. This character is not concerned with the item of diaspora, he doesn't share with the protagonist many things among which traditions, mother tongue, and beliefs, he is an atheist. However, Ramanujan is Hindu, the non-similarity between the two characters is of proportional relationship in this film generally when two characters are different they reflect a struggle of good and bad but according to my vision they reflect a kind of empowerment.

2.4. Description of the Plot

The film deals with only a part of Ramanujan's life which takes place in the beginning of the twentieth century, exactly in 1913. In another word, the film tells the last years of the Indian Mathematician which were in India and London.

At first, Ramanujan was a young man who lived in Madras in India during the British rule. A self-taught mathematical genius lived in poverty with his mother and wife who have already joined him in Madras. He was interested in numbers and mathematics and writes notebooks about his discoveries in mathematics. Then, he tries to show his writings to experts but he was rejected many times. In the same time, he tries to search for employment but he didn't find. Later on, he offered an opportunity to work as an accountant in his homeland. While he was working, the work owners notice that Ramanujan is very smart and has good skills in mathematics. Further, they give him tasks in rudimentary accounting then, they

became sure that this young man has mathematical insights, which are not simple accounting exercises but more than that. Furthermore, Ramanujan's employers attempt to support and encourage him to liberate his writings in mathematics in one hand to the public. On the other hand, creating connections and linking with teachers, instructors, and professors in the field of mathematics at universities by writing to them. One of Ramanujan's letters sent to a British mathematics professor G. H. Hardy who is much known in the domain at Cambridge University. The letter consists of ten pages about some of Ramanujan's ideas in numbers.

Ramanujan wrote to G. H. Hardy. Coming from an unknown mathematician, the nine pages of mathematics made Hardy initially view Ramanujan's manuscripts as a possible fraud. Hardy recognized some of Ramanujan's formulae but others seemed scarcely possible to believe.⁴

Moreover, he became interested in Ramanujan writings and discussed them with Littlewood⁵, after that he invites Ramanujan to come to London and study at Cambridge University also to test his abilities in mathematics. Ramanujan is *a mathematician of the highest quality, a man of altogether exceptional originality and power* (Aufmann et al, 334: 2016). Hardy's invitation is an extraordinary opportunity for Ramanujan to show his thoughts and skills in mathematics. Despite the opposition of both his mother and his wife to cross the sea, Ramanujan decided to leave his country India and sails to Britain for a long time.

When Ramanujan arrived to London, he deals with a new life including different people, culture, beliefs and attitudes. His life in the new country is completely different from his life in his motherland in all aspects. However, he keeps his religious practices and his diet of food. Ramanujan faced many difficulties and obstacles in the territory because he is alone in Britain. In other side, he got Hardy's admiration about the potential competences. Hardy noticed that some of Ramanujan's findings and theorems in mathematics were wrong, others known, and the rest were new in the field. During five years in Cambridge Hardy guided and advised Ramanujan in his productions in mathematics. In the same time, he is worried because

⁴ "Srinivasa Ramanujan: Revision history", online, Encyclopedia Text Archive, Internet, 23 Dec. 2016. Available: https://en.wikipedia.org/wiki/Srinivasa_Ramanujan

⁵ John Edensor Littlewood: A British mathematician, best known for his achievements in analysis, number theory, and differential equations and for his long collaboration with G. H. Hardy

he knows about Ramanujan difficulties in writing proofs, which are due to the lack of experience. Even though, Ramanujan succeeded to disclose his writings in major journal, because of his perseverance and his ambition.

Differently, there were problems faced by Ramanujan because he is an Indian, particularly, when Hardy in the beginning takes special efforts to show Ramanujan's exceptional mathematical skills, which help him to be fully accepted and nominated for fellowship at Cambridge University. Unfortunately, Hardy did not reach his aim to nominate his student for fellowship, because of some troubles related to university politics and repeated ethnic prejudice at university in the period of the First World War. Hardy's second trial succeeded; he nominated Ramanujan who was accepted as a fellow of the college after the support of the main members of the faculty.

Robert Kanigel's film, showed the personal issues of the Indian genius such as a breakdown link between him and his family in India, which was by letters also his life in the camps, where he lives in bad situation particularly food, he cooks by himself in his personal room and has difficulties to protect his vegetarian diet. Therefore, the harsh winter weather in a new place affected his health. Sadly, he became ill, and suffered from Tuberculosis. After five years in London, the Indian mathematician come back India to his family and died in April 26, 1920, at the highest stage of power and popularity. His life was short but his achievement in mathematics still alive. It clear that Ramanujan's life is very short he died when he was 32 years old. However, it is divided into three parts: the first one is his life in India, second one was in London, and the last part was when he came back to his motherland India in which he lost his life.

2.5. Forum Views of Fans

There are numerous of views and critics are produced by mathematicians, experts, and journalists on "*The Man Who Knew Infinity*" in the present work. These views did not speak about diaspora directly but they mentioned some signs about it. Therefore, some of them focused on the relationship between the main character Ramanujan and his collaborator Hardy, other spoke about the mathematical discoveries and how the director attempt to presented it in the film. The majority of critics are agreeing that the movie is about the life of

the great Indian mathematician Ramanujan Srinivasa in India, and his successful at Cambridge University despite different obstacles.

According to Irani,⁶ the movie chronicles the real life of Ramanujan Srinivasa who was lived in Madras. Ramanujan was characterized by his intuitive aptitude for equations and theorems; he was very brilliant in the field of mathematics. Therefore, he was a self-taught man because he did not deal with any practice in mathematics before. He learnt and discovered mathematician ideas and copies them in notebooks. In such period of his life Ramanujan got a great occasion to show and continued his proofs also develop his thoughts at Cambridge University under the collaboration of G. H. Hardy who encouraged him in his career. Regrettably, the Indian young mathematician died at the age of 32 years when he returned to his country India.

Irani states that the director of “*The Man Who Knew Infinity*” Brown succeeded to link things accurately but he fails to bring out enough empathy for the main characters. Moreover, scenes in the movie shows the period of first world war when the British soldiers live in camps at Cambridge university, also depicts the situation of Ramanujan in that era when he was exposed by racial discrimination British people who have a high position in the university. Irani, views that the movie “*The Man Who Knew Infinity*” is an over earnest portrait of the groundbreaking mathematical genius.

Therefore, Robledo⁷ speaks about the movie and says that the movie is about Ramanujan’s life, which was an unusual and full of events. She argues that *The Man Who Knew Infinity* is based on pedestrian storytelling and is the weakness aspect of the film. Further, the story was not enjoyable. However, the movie shows in one side the good relationship between Ramanujan and his supervisor Hardy which presented by Patel and Irons in another side Ramanujan’s experience in London as *a devout Hindu living in England*⁸

⁶ Rashid Irani, Man Who Knew Infinity review by Rashid Irani: Overly earnest, online, Hindustan Times Text, Internet, 24 Jan. 2017. Available: <http://www.hindustantimes.com/movie-reviews/the-man-who-knew-infinity-review-by-rashid-irani-overly-earnest/story-RbQ0JInQz2r8J1iKxOkjuL.html>

⁷ S. Johoanna Robledo, Man Who Knew Infinity, online, CommonSense Media Text, Internet, 25 Jan. 2017. Available : <https://www.common Sense media.org/movie-reviews/the-man-who-knew-infinity#>

⁸ “ The Man who Knew Infinity” : <https://www.common Sense media.org/movie-reviews/the-man-who-knew-infinity#> shorten the title

Jhoanna mentions that there are many sights in the film that reveal the racist attack, the negative response of Ramanujan to the British food, the injustice from some members of Cambridge university. The aspect of food is very important of the sign of integration or refusal of the other many people cannot resist to foreign foods consequently they create a kind of shiptown⁹ to practice their pure traditions out of the sight of the host population.

Darling¹⁰ views that *The Man Who Knew Infinity* shows the unbelievable real life of genius Indian man who has a specific skills in mathematics which are pushed him to exceed different obstacles in early 20th century, these difficulties includes race, class, and bad food. Dev Patel is Srinivasa Ramanujan, a young fellow in Madras who appears to be bound for an existence of destitution and subjugation. However, he is fixated on numbers, formulae and numerical hypothesis, much to the frustration of people around him, including his wife and mother. Nevertheless, Ramanujan lands a position as an assistant for a man who sees something in him that others do not.

Through a contact, the supervisor gets some of Ramanujan's work to G.H. Strong (Jeremy Irons), a science teacher at Cambridge University's Trinity College. Tough is struck by Ramanujan's virtuoso one that bloomed in complete detachment with little support and sends for him to come to England and figure out how to shape his brightness into something that stuffy British academe, and the more extensive logical world, will acknowledge.

"The Man Who Knew Infinity" then turns into an exemplary fish-out-of-water story. Ramanujan is shouted at for strolling on the Trinity grass, he goes hungry on the grounds that feasting lobbies in the 1900s didn't serve numerous veggie lovers, and he turns into the question of bigotry in the classroom and also a strike in the city for being brown. However, none of that diminished his energy for science, and today, he is viewed as a visionary whose work stays compelling in the field. Patel is great at diverting that enthusiasm, handing over one of his most grounded exhibitions.

Yet, author/director Matthew Brown, working from a life story by Robert Kanigel, undermines him and the character's battle with a film where much is by all accounts trimmed

⁹The part of the town where Diasporic Indians are gathered is called little India

¹⁰Carly Darling: "Dev Patel, 'Infinity' make the math almost inspiring", (May. 2016), online, Internet, 28 Jan. 2017. Available : <http://www.nuvo.net/indianapolis/review-the-man-who-knew-infinity/Content?oid=3>

or missing keeping in mind the end goal to get Ramanujan's life wedged into a sensible biopic shape. At last, “*The Man Who Knew Infinity*” feels candidly blunted and winds up strolling a way of such a large number of different movies. That is not an absolutely an awful thing. “*The Man Who Knew Infinity*” has much to prescribe it. Nevertheless, this is one situation where the true to life math could have signified.

As reported by Ott¹¹ the isolation plays a positive role in which helps Ramanujan to rediscovered theorems that were already known in mathematics. Then, his life completely changed when he received Hardy’s invitation. Additionally, Ramanujan has a strong belief in God, he always considers that his notions are awards. The Indian young man said to Hardy that God was talking to him. However, Hardy’s reaction was against his student because he did not believe in God, he was atheist, he states that intuition is not enough in mathematics and you should produce proofs.

Robert Kanigel focuses on the relationship between the Indian mathematician and his professor, which is considered as the heart of the movie, and then the film deals with Ramanujan’s years of studies at Cambridge University, rather than introduce an examination to his skills and works in mathematics.

Throughout the movie, Mathew presented an authentic portrayal of the mathematical work that is revealed in the relationship of the genius man and his professor at Trinity College. Both men work in the same field, they create a good friendship because Hardy has two roles the first is a mentor and the second is a friend. Ken Ono¹² declares, *One of the privileges we have as mathematicians is training young students and seeing them mature into professionals*. However, they share different beliefs. Hardy is a steadfast atheist and relies on reason and logic in his mathematical production. Unlike, Ramanujan believes in God, and builds his thoughts on intuition and imagination.

¹¹ Ed Johnson-Ott, *Review: Man Who Knew Infinity self-taught mathematician cracks open theorems*, Online, Internet, 5. Feb 2017. Available : http://www.nuvo.net/screens/review-the-man-who-knew-infinity/article_74648141-5bc2-5282-83b0-aad5eee897a5.html

¹² Ken Ono: is Japanese –American Known in the field of mathematics, particularly number theory. Therefore, he is interested in Ramanujan Srinivasa works

Mathew Brown Robert Kanigel and the work team completed the “*The Man Who Knew Infinity*” after more than ten years, they put their efforts to make the movie as exact as by making every formula and proof, and everything written or spoken by the characters was correct. Certainly, both Brown and Kanigel succeeded to establish a link between the film and historical facts.

Althoff¹³ states that it was a standout amongst the most impossible of companionships: a tenured Cambridge educator taking a promising Indian named Srinivasa Ramanujan Iyengar under his wing, with the last's work turning into a foundation of present day arithmetic.

Writer/director Matthew Brown said that he had knew very little of that story before he had found Robert Kanigel's incredible biography, other than the small reference which he had vaguely remembered from *Good Will Hunting*¹⁴

Ramanujan is played in the film by Dev Patel, maybe best known for the Oscar-winning Jeremy Irons is G.H. Solid, the solidified, pessimistic teacher who creates both an affection for and kinship with the youthful Ramanujan. No odder to awards himself; Mr. Irons won an Oscar for depicting Claus von Bulow in 1990's.

However, Matthew was very lucky to have two performers who were so enthusiastic about the story that they truly went the additional separation to make it work under to a great degree testing conditions, as is so frequently the case in free film. He states *Dev had said please find an actor who will put some fear into me, and when Jeremy accepted, I think Dev was very excited and nervous, which worked brilliantly*¹⁵ for the character dynamic.

¹³ Eric Althoff, Fuzzy math: Filmmaker Brown on looking into 'Infinity', Online, The Washington Times Text, Internet, 6 Feb. 2017. Available : <http://www.washingtontimes.com/news/2016/may/19/man-who-knew-infinity-director-matthew-brown-raman/>

¹⁴“Fuzzy math: Filmmaker Brown on looking into 'Infinity'”:<http://www.washingtontimes.com/news/2016/may/19/man-who-knew-infinity-director-matthew-brown-raman/> shorten the title

¹⁵“Fuzzy math: Filmmaker Brown on looking into 'Infinity'”:<http://www.washingtontimes.com/news/2016/may/19/man-who-knew-infinity-director-matthew-brown-raman/> shorten the title

According to Woit¹⁶ It was extremely good, vastly superior to anything the latest prominent film about a mathematician. The tale of Ramanujan is one of the considerable sentimental stories of science, with a substantial part played in it by the Cambridge mathematician G. H. Hardy. The producer was propelled by Robert Kanigel's great 1991 life story of a similar name (he says his mom offered it to him to peruse, she had it through her book club). The book is an amazing hotspot for the tale of Ramanujan's life, and Hardy's *A Mathematician's Apology* is something everybody ought to peruse. For some more about the film, from a specialist on Ramanujan's work.

Some sensational permit was taken, for example in having Jeremy Irons play Hardy as a substantially more established man than he really was the point at which he met Ramanujan. After the film there was a board exchange, with movie producer and screenwriter Matt Brown clarifying that it took 10 years to get the film made, to a great extent as a result of the trouble of financing it. He guaranteed that he could have gotten the financing substantially before in the event that he had been willing to oblige certain plot changes the lenders needed specifically they needed the story to spin around a relationship of Ramanujan with a (white) medical caretaker, to be played by a prominent starlet.

Likewise at the board discourse were two mathematicians: Manjul Bhargava¹⁷ and Ina Petkova¹⁸. One reason the film is so consistent with the genuine story of the arithmetic and mathematicians required in it is the inclusion of Ken Ono and Bhargava. Ono was vigorously required in the shooting (and he has a diary from Springer, *My Search for Ramanujan*, going to show up). Bhargava was included in the altering, specifically in picking among the many

¹⁶ Peter Woit: is an American theoretical physicist. He is a Senior Lecturer in the Mathematics division at Columbia University. Woit is particularly known for his feedback of string hypothesis in his book *Not Even Wrong*, and furthermore for his generally read blog of the same name.

¹⁷Manjul Bhargava: Professor of Mathematics . He is a Canadian-American mathematician of Indian origin. He is the R. Brandon Fradd Professor of Mathematics at Princeton University, the Stieltjes Professor of Number Theory at Leiden University, and furthermore holds Adjunct Professorships at the Tata Institute of Fundamental Research, the Indian Institute of Technology Bombay, and the University of Hyderabad. He is known fundamentally for his commitments to number hypothesis.

¹⁸Ina Petkova: Professor in the Mathematics department at Columbia University

takes of the performing artists displaying a scientific exchange those, which appeared to be consistent with life.

Moreover, Justin Chang¹⁹ in *Variety*²⁰ argues that an excellent personality is lessened to disentangled sensational conditions in "*The Man Who Knew Infinity*," an effectively absorbable fish-out-of-water biopic of Srinivasa Ramanujan, the India-conceived scientific wonder whose tutelage under the English scholarly G.H. Hardy offered ascend to a portion of the field's more amazing twentieth century revelations. As has a tendency to be the situation when producers turn their considerations to matters of the brain, the common story techniques here are intended totally for the feelings, thus notwithstanding some properly fortifying talk between lead players Dev Patel and Jeremy Irons against the sacred scenery of Cambridge. This sophomore element from essayist executive Matthew Brown raises an excessively obedient record of physical hardship, social preference and inescapable disaster that, in frame and soul, never channels the imagination and resourcefulness of its subject's work. Mediocre claim to fame discharge numbers anticipate.

In any case, neither acclaim nor fortune are there to welcome Ramanujan at Cambridge, where the wears arrange him to keep off the grass and the feasting lobby is tragically short on veggie lover choices. More awful, the imaginative motivations that drive Ramanujan's work appear to have no place in a scholarly situation portrayed by smothering English unbending nature, best case scenario, racially charged threatening vibe at the very least, the last quality exemplified specifically by Professor Howard. The others are very little even more inviting at to start with Littlewood the mathematician with whom Hardy will later build up the acclaimed Hardy-Littlewood guess in regards to twin primes. As it happens, prime numbers are likewise a wellspring of unceasing interest for Ramanujan, as always

¹⁹ Justin Chang: is senior film critic at Variety, altering and supervising the paper's film audits. Recently, he works as secretary of the Los Angeles Film Critics Association. He holds a news-casting degree from USC. Before joining Variety in 2004, he was an independent excitement author for the Orange County Register and the Los Angeles Times.

²⁰ Justin, Chang, Film Review: 'The Man Who Knew Infinity', Online, Variety Text, Internet, 10 Feb. 2017. Available: <http://variety.com/2015/film/festivals/the-man-who-knew-infinity-review-1201603351/>

detailed and mentally far-flung hypotheses issue forward from his pen and into his scratch pad the work of a mind working on unadulterated impulse, if not divine motivation

Conclusion

To sum up, the major views about “*The Man Who Knew Infinity*” conclude that the director Brown show the real story of the Indian genius Ramanujan Srinivasa and his mathematical discoveries. Moreover, the views were about Ramanujan’s experience in Britain, which represent some aspects of diaspora mainly; racism, loneliness, alienation. In addition, cultural identity and myth of return the aim of the chapter was released to some extent by ejecting different views swinging from an expertise view, mainly that of fans to the view of experts. In the forum we have focused on fans originated from India and Asian continent to explore a view from inside.

Chapter Three
Aspects of Indian
Diaspora in *The*
Man who Knew
Infinity

Chapter Three

Introduction

I have already mentioned that diaspora communities share common aspects, which are the movement from their homeland to a new land, their emotions in the new land, and the myth about their mother nation. The third chapter will analyze racism, cultural identity, loneliness and alienation, and the myth of return in the film as aspects of Indian diaspora. In addition, it aims to distinguish the aspects of Indian diaspora.

3.1. Analysis in Racism

Racism is considered as a conviction that human qualities and capacities are characterized by their race, or the idea that a race is superior to the other race as White and Black. In Britain, racism was widely spread because of the lot of minorities and ethnic group. Indians are one of them; they suffered a lot from the bad treatment of the British.

Ramanujan in his life in Britain experiences racism and that what we see in “*The Man Who Knew Infinity*” many times. First scene shows the British racism, when the British professors are waiting Ramanujan one of them said, *It is criminal when being these Indians...* (00:25:14). Ramanujan is then thumped to the ground and kicked a few circumstances, the blows arrival outline. In another scene an address, desirous of Ramanujan's scientific splendor, says to him, *little wog*¹, let me disclose to you something. You don't pull a trick like that in my class” (00:35:58). We see also in The “*Man Who Knew Infinity*” (00:54:55) **a group of previous Cambridge students, soldiers in uniform, draws Ramanujan closer**. One says, *Look its identity, the little wog, the freeloading little blackie*. Therefore, Ramanujan was rejected to be a fellow at Cambridge by British members of the faculty because of the ethnic prejudice at university in the period of the First World War. British members are disagreeing to

¹Wog :Wog in British English is a black person.

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nominate Ramanujan for the fellowship at Cambridge because he is an Indian; they did not treat him according to his skills in mathematics but according to his race.

3.2. Analysis in the Cultural Identity

Indian cultural identity can be seen in their way of living, which includes language, religion, food, values, and customs. Indians feel proud of their culture and traditions; they practice their traditions in their country of origin and outside their homeland.

Religion is considered as a foundational aspect of Indian culture. The major religion of Indian population is Hinduism, which is the oldest one in addition to Sikhism, Buddhism, and Jainism. However, all the Indian religions have same common rituals, practices, and stress on the importance of God, the Supreme Being. Indians believe in God and the efficacy of Prayers, they spend more time in pursuit of religion, like prayers, rituals, pilgrimages and fasts than any other people in the World do.

Throughout the film there are many scenes show the Indian religious practice, which is worship or Puja² in Hinduism, it is a religious ritual acted by Indians every morning after bathing and dressing. Ramanujan as an Indian performs the worship in the morning in his personal room at Cambridge; he put sculptures of gods and sits in front of them. Therefore, he closed his eyes, and concentrated with them. First scene shows Ramanujan's worship in his room is when he arrives to Britain and see his room in the first time he takes sculptures from his bag(00:27:42) and practice his religious ritual before he starts his class(00:28:15). In another scene, when he wake-up in his first day at Trinity College, Ramanujan practice the worship (00:42:20). Ramanujan was devoutly religious and try to keep himself like that in Britain which shows one of his Indian cultural identity

Food is also another feature of Indian culture. It is influenced by religious, cultural choices, and traditions. It is an important part of Indian culture, playing a big

² Puja: Puja alternative spelling pooja; Sanskrit: "reverence" or "worship".

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role in everyday life. Hinduism does not unequivocally disallow eating meat, but rather it does firmly prescribe ahimsa – the idea of peacefulness against all living things including animals. As a result, numerous Hindus lean toward a vegan or lacto-veggie lover way of life, and techniques for nourishment creation that are in congruity with nature, merciful, and deferential of other living things and in addition nature. That why most of them are vegetarian and in *The Man Who Knew Infinity* Ramanujan represents as a vegetarian.

In One sight, Ramanujan go to the restaurant of Cambridge to take his dinner. However, he did not like British dishes because he is vegetarian. He did not like meat (00:33:24). As a Hindu, he would eat no meat, eggs or fats that involved the killing of animals. Ramanujan wants to keep his vegetarian diet, and cooks by himself in his room (00:55:42).

Ramanujan succeeded in his mathematical work at Cambridge. Nonetheless, he never truly fit in with English and particularly Cambridge society. Ramanujan saw himself as a Brahmin and adhered to his Brahmin propensities and strictures however much as could be expected. One of these was his vegetarianism. To the Brahmin, the nourishment that one ate was imperative to the otherworldly strength of the spirit. Ramanujan declined to eat the meat that was the focal point of the English eating routine, and scholarly not to believe the school cafeteria's claims that a specific dish was or was not veggie lover. This avoided him from the vital social custom of suppers at the high table of Cambridge Fellows. Rather, Ramanujan cooked the majority of his dinners on a little stove in his room.

3.3. Analysis in Alienation and Loneliness

Every person can experience loneliness in his life, it a disagreeable emotional response isolation. Brown in *“The Man Who Knew Infinity”* shows the loneliness of the main character Ramanujan in a foreign country Britain. Ramanujan experience loneliness in many ways throughout the film. First, Ramanujan’s loneliness occurs due to his movement from his original country India to new country Britain. Second, he feels lonely because he is colored man at Cambridge University, and colored

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people aren't treated equally to no colored people who are British people especially in that period in Britain. Here, Ramanujan feel as he face non-acceptance by the British. At Cambridge he was lonely, no one to talk to, who understand him, or his culture. Third, the loneliness of the Indian man is resulted from the absence of the meaningful persons of his life as his mother and his wife, who are live in Indian while Ramanujan is in Britain, and this is clearly seen in one scene when Ramanujan didn't receive letters from Janaki he thought that she forget him. Importantly, Ramanujan decides to suicides he is not able to live alone (01:20:52).

Alienation can be a sense of the estrangement from people, or society, or something else. Dev Patel who plays the role of Ramanujan in "*The Man Who Knew Infinity*" tries to show the sense of alienation in Ramanujan's life in Britain. He feel that he is strange at Cambridge University, he is an Indian student surrounds by British student who are for him foreigners. Therefore, Ramanujan has not created any relationship with others, he has not any connections with people at Cambridge University no friends no family members. He is alienated from British people and the interactions in Cambridge. He spends almost all time in his room write his proofs in mathematics. Even his relation with Professor Hardy is just about the mathematical work.

3.4. Analysis in the Myth of Return

When someone chooses to move to new place, he has to make a decision to stay in that place forever or to return. In the movie "*The Man Who Knew*" *Infinity* Ramanujan, decides to cross the sea and moves to Britain after Hardy's invitation. However, the Indian mathematician is sure that he moves to Cambridge University for a purpose of education and stays just period. He believes that one day he comes back homeland after a short or long time. In one sight, he promises his wife that he will return, and when he goes to London, he has a link with his family in India this link is the letters from his wife, Ramanujan always thinks about his Janaki and his mother. He has the willing to return to his motherland but he want to reach his aim in and achieve something in mathematics. Therefore, Ramanujan's experience in Britain makes his desire to return to India very strong especially, when he became ill in scene

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he said to Hardy *I must go home*, in another sight when Ramanujan is preparing himself to leave Cambridge University, H.G. Hardy asks him if he was really want to go home , Ramanujan said *it is time* (01: 36:06).

3.5. Analysis in Language

I have noticed that the protagonist uses English language during the whole film; he does not use his mother tongue even when he was in India. Ramanujan speaks English, which is imposed by the British colonizer in India. In Britain, The protagonist uses English as practical alternative too especially, in his situation as a mathematician who communicates with British, in other words using the colonial language to enhance international communication. However, Ramanujan often incorporate his mother tongue language into English to create a hybrid language he said *a mahh* (00:12:26). In addition, the rhythms and syntactic structures of the indigenous tongue are often recreated in English, so that the hybrid language is no longer the English of the colonist. This means, of course, that there are many different versions of English.

3.6. Analysis in Relativism

Relativism comes in different ways, which have many uses and functions. In the film, relativism can be seen in the act of return; the protagonist moves to Britain and spend five years just to publish his findings in mathematics he build a relativism to the host land. Ramanujan develop his thinking concerning his work, he do so as result of the interactions with G. H. Hardy at Cambridge University. However, when he returns to his original country he breaks this relativism. The protagonist showed a possessive position at the end of the movie, the act of return provided a sign of cultural relativism. In Britain, it was very difficult for Ramanujan to give its relativism to the host country, he chooses to return and relate his culture to what he realized. His feeling is sign of loyalty to the Indian culture. Also protagonist a choice solved the problem of moral responsibilities toward his people, giving glory to his culture in his space.

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3.7. Analysis in Place and Space

The relationship between man and home place is always a sign of empowerment. Man is strongly attached to what he used to lay his eyes on since his birth. Diaspora, almost and especially the first generation create a space on the host land; they try hard to empower themselves through the creation of space in order to continue struggling for the reason of the diasporic situation.

Conclusion

As an Indian Diaspora the protagonist in “*The Man Who Knew Infinity*” shares different aspects which make him a distinct diaspora. The feeling of loneliness and alienation, racism, the retention of cultural identity and the myth of return represent Indian diaspora in film.

General Conclusion

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In this work, I dealt with diaspora as an international movement of people by introducing the main types of diasporic communities and the reasons behind their displacement; I focused on life of Indian Diaspora in the host land through the analysis of the protagonist in the film “*The Man Who Knew Infinity*”. I tried to shed light on the theme of diaspora by the involvement of different views about the film to describe the feelings and the experiences of the protagonist in his new life in the host country. In this research, I also attempted to describe how the degree of the character’s loyalty toward his mother land during his life in Britain and how he creates to himself a space there. This space was the means that helped him to continue struggling for his ambitions.

The aspects of the Indian diaspora can be easily seen in the protagonist who shares some of these aspects in Britain; he faced many difficulties in the host land of being an Indian, felt that he was alone, and alienated. However, he succeeded to maintain his culture and beliefs, in other words he created a space to himself in the host country. Therefore, when he returns to his country, he broke his relativism to Britain and showed his retention to India.

From the research that is carried out, and the analysis of the film, the film *The Man Who Knew Infinity* represented the Indian Diaspora through different aspects, which are experience racism, feelings of loneliness, alienation, retention of cultural identity, language and the creation of space, and the return to the motherland, which is considered as loyalty to the culture. All these aspects worked to bring a change in the term of diaspora.

The lack of references during my research process made reaching results impossible in some situations; also, my experience of studying at University caused me other kinds of problems, especially in analysis and critics in such a corpus. I have never tackled the analysis of film as I have done with short stories and novels, even the teachers have not provided us with such work in their lectures. My ambition in literary research was to deal with something new for me as to develop my mastery of analysis and the level of literary critics, as well my level in language, because the

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language used in film was a variety of language ,for example the language used here in Algerian cinema is called the third language(Bachir Belhadj). At some moments, I have felt that I was unable to encompass the answer of the research question. However, after productive process of readings and the orientations of the supervisor, I arrived to fill some notions. At the beginning, I missed to create inside me literary world, a world of inspiration, in order to create a new vision of analysis, critic's vision of fan not a vision of a real researcher only. Importantly, I was fan of the Indian culture, which taught me how to resist and how to love my culture; Algerianity.

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Appendices

Appendix A: The Film of The *Man Who Knew Infinity*