**Roadkill Buffet is the antidote to MIT stress**

**MISSISSIPPI MASALA**

Directed by Mira Nair.
Written by Sooni Taraporevala.

W henever Hollywood produces movies about racial conflicts, the film always tries to come to my mind the classic confrontation between Anglo-Americans and Indian-Americans. From the classic film Gillian's *Who's Coming to Dinner*, to the more recent *Do The Right Thing* and *Jungle Fever*, the conflicts have always revolved around two of these groups. Therefore, I find the movie Mississippi Masala, a new film by Mira Nair, quite refreshing because it defies the old Hollywood trend and attempts to explore the confrontation between Anglo-Americans and Indian-Americans.

Unfortunately, Nair did not execute her novel with sufficient strength. Mississippi Masala only scratches the surface of this conflict and fails to provide any deep insight.

Mina (Sarita Choudhury) was born and raised in Uganda until the age of six, when dictator Idi Amin decided to expel all Asians. When her family eventually made it up in a small town in Mississippi. Mina works in an Indian-owned motel while her mother runs a liquor store and her father continues to buffle the Ugandan government for his lost property.

Mira and her family eventually end up in a new film set typifies this problem. While the mother speaks in Hindi, Mina responds in English. Nair shows how an Indian-American motel owner attempts to resolve a misunderstanding between his friend and Demetrus by offering him tea and talking behind the counter about sports. He then goes on to say that minorities should unite against all other forces. Later on in the film, Mina goes to Demetrus' house and has lunch with his family. During the preparation and eating, and later in the metal, the audience experiences the harmony between Mina and his family as they exchange words about family values, education, and common interests.

Despite all these fine moments, I feel the film didn't accomplish its objective--it failed to explore in depth the real reasons behind the racial conflicts. A scene in which Mina and her mother shop together is the only part that Nair typifies this problem. While the mother speaks in Hindi, Mina responds in English. Nair shows how an Indian-American motel owner attempts to resolve a misunderstanding between his friend and Demetrus by offering him tea and talking behind the counter about sports. He then goes on to say that minorities should unite against all other forces. Later on in the film, Mina goes to Demetrus' house and has lunch with his family. During the preparation and eating, and later in the metal, the audience experiences the harmony between Mina and his family as they exchange words about family values, education, and common interests.

There were also moments in the movie that attempt to bridge the gap between the groups. For example, Nair shows a scene where an Indian-American motel owner attempts to resolve a misunderstanding between his friend and Demetrus by offering him tea and talking behind the counter about sports. He then goes on to say that minorities should unite against all other forces. Later on in the film, Mina goes to Demetrus' house and has lunch with his family. During the preparation and eating, and later in the metal, the audience experiences the harmony between Mina and his family as they exchange words about family values, education, and common interests.

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