

Exploring Affective Politics and Silence around Race in Film-Philosophy through Mira Nair's Films

¹Dr. Garima Singh

Assistant Professor, CJMC, Dayananda Sagar University, Bengaluru

²Dr. Ankita Uniya

Assistant Professor, Graphic Era Hill University, Dehradun

Abstract

Introduction: The present research analyses the interplay between affect and race in film philosophy, underscoring how collective emotional responses, such as shame, guilt, and embarrassment – simultaneously reflect and challenge the silence surrounding racial discourse. It assesses Western power dynamics and the systematic marginalisation of the “other”, positioning film as a transformative medium for political expression and social change.

Objective: The study aims to explore how affective politics works in cinema to unsettle racial silence. Applying Mira Nair’s films as case studies, the research inspects how her affective narrative strategies instigate critical dialogues on racial bias, thus contributing to an inclusive and reflective film-philosophical discourse.

Hypotheses: Following are the three hypotheses stressing equally on the raised research questions:

1. Racial silence in film philosophy is maintained by deep-rooted affective politics that underpin Western racial superiority.
2. The explicit portrayal of affect in Mira Nair’s films disorders conventional racial narratives and nurtures active audience engagement in critical dialogue.

3. Films using affect as both narrative and analytical tool can transform public perceptions and challenge systemic racial biases in cultural and political contexts.

Research Method: The study employs a qualitative critical discourse analysis to examine Mira Nair's films. The selected films *Mississippi Masala* and *The Namesake* are critically analysed in conjunction with key theoretical frameworks from critical race theory and affective politics. Building understanding from scholars like Edward Said, Sylvia Wynter and Sara Ahmed a theoretical base of the emotional landscapes that underpin racial representations has been used for the analysis.

Findings: Major findings are as follows

- *Emotional Landscape and Silence:* Films that address race evoke a continuum of emotions (empathy, anger, sadness, discomfort) that simultaneously humanize racial experiences and reinforce silence through feelings of shame, guilt, and embarrassment.
- *Affective Engagement:* Nair's films effectively disassemble dominant racial stereotypes by inviting audiences to confront internalized biases and appreciate the fluidity of cultural identities, thereby offering a counter-narrative to rigid western discourses.
- *Philosophical Blind Spots:* Traditional post-continental philosophical frameworks often neglect the lived emotional experiences of racial minorities, highlighting the need for integrating affect into critical discourse.

Implications:

- *For Film Philosophy and Critical Race Theory:* Integrating affective politics enhances theoretical debates and fosters a more inclusive and empathetic understanding of racial identity.
- *Political and Ethical Significance:* Affective engagement can mobilize audiences toward social justice, encourage active advocacy and policy reform.
- *Broader Societal Discourse:* It nurtures deeper Theory of Mind (ToM), inspiring society to confront and transform age-old racial injustices.

Conclusions: Affective engagement, as revealed in Mira Nair's films, catalyses reconfiguration of racial narratives in film philosophy. By bridging intellectual discourse with the lived realities of marginalized communities, this approach challenges Eurocentrism and invites more inclusive, intersectional methodologies. Eventually, it calls for a reformed film

philosophy that endows diverse voices and promotes a deeper, transformative understanding of race and identity.

Keywords: affective politics, discourse, Mira Nair, critical race theory, Identity politics, affective engagement, (post-) continental philosophical traditions.

Introduction

A feeling of warmth and safety in a social setting is credited to dynamics of groups working together. But who is this “other” acting as the cause of the danger. The other enters the picture with the notion of difference and is moulded by power seekers into the base of discrimination. The same idea is addressed by Sylvia Wynter in her reference to sociogenic principle within the context of race (McKittrick, 2006). Discrimination on racial grounds is the result of the expansion of the market and the power hubs of the so called developed colonists that are grounded in the perception of racial superiority. Edward Said (1978) has discussed this in length referring to crafting of the eastern image in his book Orientalism.

Human intelligence doesn't work in separate compartments totally untouched by the intricacies of one factor on the other. Emotional decisions and the rational choices influence each other significantly. *Affect*, referring to emotions, feelings and encountering experiences outlines the shape political discourse takes in any setting. With regard to films, philosophers and film philosophy, affect and politics are not only the matter of study but equally the tools of engagement and the resulting product. Films initiate conversations about issues of concern in the society that flows through the political discourse exchanging the content and direction. Individuals participate in these discourses experiencing and causing affect. However, films in global stance, an outcome of Hollywood construction (legitimate and accepted world view) and west superiority projection for decades has rendered dialogue about race in film philosophy negligible. Silence is to be understood in context of those who are in position to say but are not saying. It does not include those who are preachers of the dominant ideologies and are a part of the top level of power hierarchy. The silence fears becoming an item of shame, they are embarrassed to accept the manipulative force legitimising discrimination since centuries, they fear being titled guilty of participating in the discrimination. This paper addresses the failure on behalf of the west to accept structuring discrimination for selfish interests, then perpetuating it further with intentional exploitation denying justice to avoid confronting being guilty and the

ultimate failure to accept that a mere law categorising people with separate but equal status is actually the end of racism.

This study situates Mira Nair as film maker and her films as the platform to explore the affective dimensions of silence around race within film philosophy. It challenges the silence and provides the impetus to assess the emotions in a way that effectively addresses the collectively felt shame, guilt, and embarrassment encompassing the notion of race across boundaries. Through simple gestures Nair's films skilfully portray emotions like shame, guilt, and embarrassment as tools for exploring race-related issues. This paves the way for introspection and dialogue within film-philosophy. Nair's films incorporate affective elements and thus, encourage viewers to empathize with characters' experiences of racial bias. These affective engagements questions the emotional distance that contributes to the silence around race in film-philosophy.

Theoretical Framework: Affective Politics and Critical Race Theory

Politics is the act of exercising authority by a man (irrespective of gender) within the given social setting to be able to move the rest in accordance of the values held crucial. (Tansey & Jackson, 2008). Politics can be understood as encompassing the act of making decisions that takes into account the one exercising the power to take decision, the ones on whose behalf decision is made and the ways both these forces interact. It is here that we see the application of affect in politics

Affect is the underlying factor that triggers the application of emotions and feelings (Tomkins, 1984). Any human response has a latent connection with the affect force that results into experience of affective inputs in the social settings and solicits responses. Affective politics, the ever evolving exchange between affect (emotions and feelings) and political dynamics, has come to understood as a powerful force capable of shaping discourse across societies (Ahmed, 2005). Emotions exhibit the ability to evoke profound responses, influencing opinions, engaging participation, and structuring narratives (Berlant, 2011). This study dives into the relationship between affective politics and discourse putting forth how emotions act as catalysts in shaping social narratives. With acknowledgement that emotions are not experienced at personal level only but equally by the collectives in a society that also witnesses regularly a flow of emotions through varied spheres and aspects of socio-cultural milieu.

The intended use of emotions in political setting can cast impact on the direction of the discourse. Affective politics construct and negotiate identities. As W.E.B. Du Bois puts forth

the concept of Double Consciousness (Mostern, 1996) (Gingras, 2010) that reflects on how Africans have been positioned and made to feel especially with regard to their role in political discourse. Films as authoritative disseminator of narratives harness affective politics to amplify messages. Nair's films are positive examples showcasing how affect used by film makers can stimulate change for better. However, the same affect can be used to limit the conversation about race by exploiting fear and biases.

Race, with credit to media, for both good and bad reasons has now become a global phenomenon. Any human being thanks to the media, especially the social media has made race global in nature. Social media is the more explicit site for seeing the interplay of affective politics, public and race. Critical race theory analyses how race and racism intersect with other forms of social identity and power structures. It defines race not just as a social construct growing on bias or discrimination but a notion that is deeply embedded in the system. A system that is knowingly run by people who defy the presence of racism and argues on the idea of separate but equal. One of the key principle is to pay attention to intersectionality which means how experiences of oppression and privilege are shaped by the intersections of multiple social identities, including race, gender, class, sexuality, etc.

Discourse as explained by Foucault (1969, 1981 & 1992) rests on the presence of a dominant discourse that results in and is a result of power exchanges with application of knowledge in the society along with several marginalised discourses awaiting their entry into the mainstream. This notion is comparable with the concept of Counter Narratives in critical race theory. By magnifying voices that have been historically marginalized, counter-narratives seek to reveal the intricacies of systemic racism and the lived realities of those who have been silenced.

Affective engagement marks the conjugal state of critical race theory and affective politics. It recognises the emotional and affective dimensions of racial experiences and how the emotions shape perception of racism and resistance. Building blocks of emotions like anger, frustration, hope and solidarity together foster activism, a sense of community and build coalitions. It advocates subjectivity resting on emotions centrality to individual's lived experiences. Sara Ahmed's chapter "The Affective Politics of Fear" (Ahmed, 2005), Fanon (Jean-Marie, 2017) and others apply psychoanalytic principles to address the constructs attached with race. Sylvia explains in connection to sociogenic principle the construction of a reality whose epistemology is grounded in the white supremacy the reference is to a collective conscious that has intentionally kept its acts of racial discrimination hidden in the unconscious.

Just as the west has stood collective in its racial discriminatory acts throughout history till date it has also acted collectively in creating a defense as Freud (1905) puts it and sublimated such acts into its unconscious. These hyper marginalized acts demand film philosophers to bring such issues into academic discourse as much the responsibility lies with the film makers.

Affective Dimensions of Silence: Shame, Guilt, and Embarrassment

The emotional landscape within film philosophy pertaining to race explores how films evoke and navigate emotions in their representations of race, identity, and social dynamics. Empathy encourages audience to connect emotionally with the characters' struggles and triumphs. Discomfort may result from the challenging films that cause dissonance by exposing injustices and result in viewers coming face to face with their own biases. Anger is the common result of racial inequalities and it directs attention towards social and political issues. Catharsis is the liberation of the one experiencing by the portrayal of overcoming adversity, and develop a sense of hope and power.

Shame, guilt, and embarrassment are emotions that prompt the avoidance of race-related deliberations. These emotions are experienced both individually and collectively and shape how individuals engage with or avoid conversations about race including film philosophers as this study explores. Shame emerges from the recognition of one's own or one's group's historical or contemporary involvement in racial injustices. It may lead to a desire to distance oneself from discussions about race, creating a barrier to open dialogue. Guilt arises from a sense of responsibility for past and present racial inequalities. Individuals may feel guilty about benefiting from systemic racism, which can contribute to avoidance as a defense mechanism. Embarrassment may stem from not knowing how to engage with racial discussions or fearing that one might say something offensive. This emotion can lead to silence and avoidance to avoid potential discomfort.

In this paper the post continental philosophical traditions are seen in the light of affective engagement as initiated by Mira Nair's films in reference to the affective dimensions of shame, guilt and embarrassment. Nietzsche (Alfano, 2019a and 2019b) and Foucault (1969, 1981 & 1992) have explored the concept of shame as it relates to power dynamics, morality, and identity. It can be applied here in the analysis of the films as a tool of social control that perpetuates silence and conformity. Thinkers like Jean-Paul Sartre (1948) have examined guilt as a complex emotion tied to freedom and responsibility. It is explored in the Nair's selected films to assess the reflection of collaboration in systemic racism and a call to action. Sartre

(1948) and Maurice Merleau-Ponty (1973) have discussed self-consciousness and the experience of being looked at by others. It is discussed in relation to the fear of making mistakes in discussions about race. The emotions of shame, guilt, and embarrassment are intimately linked to silence and avoidance of race, illuminating the discomfort and challenges associated with confronting racial realities.

Mira Nair's Films as Affective Interventions

Mira Nair stands as the guiding light of artistic excellence with a keen eye for issues that concern real lives of people in more realistic manner and a mastery of affective engagement. Nair, as the film maker (director and producer) herself and her films are powerful instruments for unveiling the complexities of race in interplay with identity, gender, national boundaries, and the emotional landscapes that shape them. Nair's journey is worth the discussion being the embodiment of multi-dimensional approach to life across boundaries. She is regarded as a novelty in her birth country, as a celebrated outsider in USA whilst feels at home in Uganda where she has trained and promoted young film makers. She seeks to amplify the voices often marginalised and silenced. Her selected work "*Mississippi Masala*" and "*The Namesake*" are analysed for assessing the ways to challenge the silence and race. Both are testimonies to her commitment to addressing the nuances of racial dynamics that pervade our societies. Through her style of bringing the essence of cinema verite (Hall, 1991) in her mass appealing structured films that are produced with low budget mostly self sponsored Nair through her films reveals the subtleties of racial identity, often overlooked or misunderstood in mainstream narratives.

"*Mississippi Masala*" is a poignant exploration of interracial romance that dismantles the preconceived notions surrounding love and identity. The film "*Mississippi Masala*" provides an evocative stage on which Nair directs the involved interplay of race, love, and belonging, inviting audiences to dive into the emotional landscape of characters as they walk through societal expectations and personal desires.

Nair advances forward in "*The Namesake*" cementing her reputation as a film maker who participates into the core of identity negotiations. The film's narrative passes through the lives of the immigrants, exploring their journey to reconcile their cultural heritage with their aspirations for assimilation. Nair's ability of infusing emotions into each frame surging affective engagement enriches the discourse on how identity is not static but rather a fluid notion carved by personal experiences and external pressures.

Affective politics is the prominent theme in Nair's works; it takes the centre stage as emotions become bridges connecting viewers to the lives of her characters. By bringing in light the affective dimensions of racial struggles, she compels us to confront bitter unsettling truths and rethink the ways we handle these critical issues. Her command in blending the personal with the political, the emotional with the rational, makes her a revolutionary in the world of films.

Mira Nair's films, especially "*The Mississippi Masala*" and "*The Namesake*", competently utilise affective engagement to question and confront the silence around race. With the application of emotional resonance and evocative storytelling, Nair courses through complex racial dynamics, encouraging viewers to confront biases practiced by themselves and engage with the silenced aspects of racial experiences.

In "*Mississippi Masala*" Nair sets the foundation of a racially divided collective consciousness physically portrayed by disturbances in Uganda and then divided Southern town in America to explore the interracial romance between an Indian woman, Mina and an African American man, Demetrius. The film deconstructs racial stereotypes and tackles the silence around interracial relationships. It highlights the personal struggles of Mina and Demetrius to give space to empathy. With the universal appeal of love story it humanises their experiences and pushes viewers to connect with them and participate in their journey. The film's depiction of the characters' families coping with their relationship questions the audience's preconceived notions, encouraging introspection about racial biases and social norms. Most importantly it presents racial identity as fluid emphasising that individuals can transcend cultural and racial boundaries (Fig1.1).

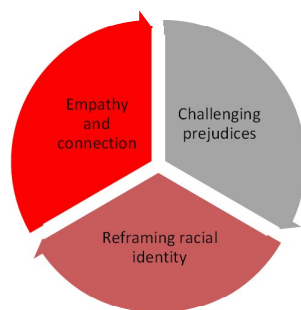


Fig: 1.1

In "*The Namesake*" Nair follows the life of Gogol Ganguli, an Indian American traversing through his identity in the United States of America. The film inspects the themes like cultural adaptation, generational differences, and the ever continuing search for belonging. Affective engagement is applied to convey the complexities of assimilation, cultural heritage, and the

yearning for a sense of identity, of truly belonging to a place. *The Namesake* effectively portrays Gogol's sense of displacement through power infused scenes that evoke in those watching a profound sense of longing and confusion, a blankness that prompts viewers to reflect on the challenges of cultural adaptation. Gogol and his parents tackle generational differences with the entangled ropes of immigrant life, and multicultural scenarios reflecting on the emotional energy such concerns consume. Nair's application of affective spaces, such as the Ganguli's ancestral home boosts emotional connections and emphasises how the film deals with cultural heritage and melancholy (Fig.1.2).

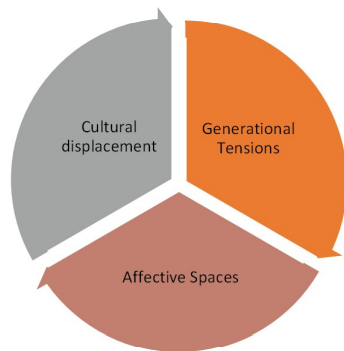


Fig: 1.2

In the beginning of the movie “*Mississippi Masala*” the context is set for the conversation about racial discrimination but it is not done in direct reference to America initially. Rather it is presented with regard to the development of power structures in Uganda and the Asian community, especially the Indians living there. This particularly informs us about the work of Mira Nair. It projects her specificity about constructing a narrative that portrays race as not an integral part of the polarity of white and black or superiority/inferiority or as we understand by majority/minority flowing through the realm of the west to east. It is definitely present in different regions of the world in diverse forms and is understood, practiced, and exercised in different ways

The racial differences showcased from the beginning between Asians and Africans on the Uganda ground are taken forward with different effects of anger, longing for the country, for the home and is again constructed in American society in the southern town together as a community where Asians and Africans form the lower strata of the society and the fruits of their work is enjoyed by the upper class white. The interracial relationship between Mina and Demetrius works its way through the release of energy during their physical intimate moments juxtaposed with the release of tension that Mina has expressed in her unconscious since her

expulsion from Uganda. The birthday wish acts as the trigger to let go of all hidden suppressed emotions. Both experiences facilitate the understanding of complex racial dynamics. Different narratives are brought together through a simple conflict of these narratives across coloured communities. The structural implications of such differences and the kind of conversation “*Mississippi Masala*” engages in are profound examples of Affective engagement. The structure of economic divisions across social sections, the socioeconomic attribute of sue policies, and the practice of law put forth the intersectional dynamics of racism. By revisiting Uganda Mira’s father acknowledges that accepting different emotions and affect is the key to solving any sort of discrimination including racial. It sorts out the complexities of varied layers of identities.

The conversation between Mina and Demetrius tells us how racism even if it is protested is still understood by the minorities of coloured community in the West and they are also learning how to adapt and fight through the differences. So the comparison of race as recipes served on plates as traditions and the decision about what to eat and what to leave is the signal from the filmmaker Nair suggesting how to function through what people need to learn as advocated in the critical raise theory. The same should be understood for the film philosophers that the shame, guilt, and embarrassment that force silence around race are now supposed to come to an end and there is in need for them to initiate conversation with the simple acceptance that differences are there. The idea is to initiate a dialogue that provides marginalised sections of society a proper say in the decision making, affective politics through affective engagement for challenging the silence around race.

“*The Namesake*” is a distinct film as it stresses on the intersectionality of layers of identity since the film commences. The instance of sharing same act of delivering the baby but with a different cultural code that limits the comparison and ignites the complexities involved. The affective engagement that reveals how awareness of not receiving expression of certain emotions is an expected feeling. The expectations of the unexpressed emotions looms over Ashima’s (Gogol’s mother) life. Ashima experiences a sense of cultural isolation and displacement throughout the film. She feels embarrassed by her limited English language skills and struggles to connect with American society. Finally when later in life she is able to adapt American ways of living independent life she finds in it a solace instead of loneliness. Gogol’s conflicted sense of self and the resulting struggle is comparable with the concept of double consciousness given by W.E.B. Du Bois ((Mostern, 1996) (Gingras, 2010) Gogol experiences shame emerging from his unusual name, embarrassment in using his name publicly and then

the guilt in playing the game of dual identity together embodies the intricacies of the masses in such societies and the final acceptance of the self just as in the *Mississippi Masala* acts the release of tension and beginning of a life full of freshness.

Both the film challenge the silence around race by making the emotional experiences of the characters central to the narrative. Through affective engagement, Nair startles the audience with the invitation to confront their own biases and make them question societal norms. Through her work Nair contributes effectively to a broader dialogue about race, preparing the ground for the masses to come and end the silence around race.

Challenging Philosophical Blind spots

Post- continental philosophical traditions build upon earlier continental philosophies while engaging with new theoretical frameworks and addressing contemporary issues. These traditions have made significant contributions towards philosophical enquiries but with a general trend of neglecting race related discussions leading to a gap in addressing racial dynamics, experiences, and social injustices.

Eurocentric (Amin, 2010) perspective is one of the reasons that has caused lack of attention non-European concerns. (Michel Foucault (1969, 1981 & 1992) and Jaques Derrida (2004)). With more stress on delineation of language and meaning materialistic realities like racism has been overlooked (Derrida, 2004). Urge to be innovative has reduced the attempts to discuss already on table matters like race (Butler, 1993). Postmodernism has brought abstraction that has limited the discussion about more systematised concepts like race (Lyotard, 1984). Nevertheless, there are scholars like Bell Hooks (2014), Frantz Fanon (Jean-Marie, 2017), and Cornel West (1994), etc. who have addressed race at length.

With emphasis on affective engagement and exploration of human experiences Nair's films "*Mississippi Masala*" and "*The Namesake*" point out the blind spots within (post-) continental philosophical traditions in relation to issues of race, identity, and emotional dimensions. By showcasing their struggles, hopes, and vulnerabilities she invites audience to empathise and connect with the lived realities of racial minorities. This contrast reveals a blind spot in addressing the emotional impact of racial experiences. She dares to focus on the experiences of the non-western characters providing a platform for stories beyond the Eurocentric gaze.

Intersectionality, often misunderstood and underrepresented is central to Nair's narratives. (Post-) Continental philosophical traditions emphasise individualism ignoring

structural factors that maintain racial inequalities. Nair's films show how consolidated racism impacts characters' lives. Her films address shame, anger, and longing, such emotions are crucial to the experiences of racial minorities. (Post-) Continental philosophical traditions overlook or undervalue affective dimensions. Her work serves as a reminder that philosophy should embrace diverse perspectives. Accept emotional realities and answer the questions raised by the complex play of race and identity within film philosophy in particular and traditional philosophical frameworks in general.

Film philosophy is capable of broadening its scope by incorporating diverse perspectives, intersectionality, affective engagement, and the complexities of race and identity. Film philosophy can counteract Eurocentrism (Amin, 2010) by facilitating a stage for diverse voices and experiences that challenge the mainstream philosophical discourses. By bringing intersectionality at its core film philosophy can enrich its understanding of complex identity dynamics. There is a need to align with affective engagement and fill intellectual discourse with lived emotions instead of dried abstraction. Following critical race theory film philosophy can widen its reach by analysing systemic racism, institutional discrimination, and social hierarchies. It should encourage critical reflection complementing visuals with text thus tackling the over indulgence in texts and their meaning in (Post-) Continental philosophical traditions fostering self-awareness and transformation.

Affective engagement i.e. the emotional connection between audience and cinematic narratives, carries immense creative potential within the context of film philosophy. By binding together the emotional reverberations and philosophical analyses, film philosophy can push forward discussions about race, nurture empathy, and inspire transformative perspectives allowing humanising the experiences of the racial minorities, not just in the context of majority, but as Nair does in her films by juxtaposing minority to minority. It breaks the barriers of distance and otherness. It challenges the tendency to treat racial issues as abstract concepts, making them concrete and relatable.

Fanon's attempt to include psychoanalysis proves fruitful here, affective engagement just like talking cure in clinical psychoanalysis, has the power to confront audience with their unconscious biases and preconceived ideas. It paves way for growth and transformation. Affective engagement magnifies these narratives giving voice to those unheard by centring emotional experiences in philosophical analyses. This turns passive viewing into an active force and thus, fosters a better application of affect experienced through consumption of films. It encourages ethical reflection on racial dynamics by prompting the viewers to take

responsibility for their role in maintaining systemic racism and finally, to challenge it. Affective engagement revolutionises discussions about race and fosters a meaningful tangible change in the realm of race and identity.

The Creative, Political, and Ethical Significance: Conclusion

Applying affective politics to put an end to the silence around race carries significant political and ethical implications. By utilising affective engagement this approach brings attention to the surging need for addressing racial dynamics, stressing on the emotional exercising of racial discrimination and motivating action (Fig.1.3). It does so while raising questions about the ethics of emotional manipulation and the responsibility to promote constructive and wider discourse.

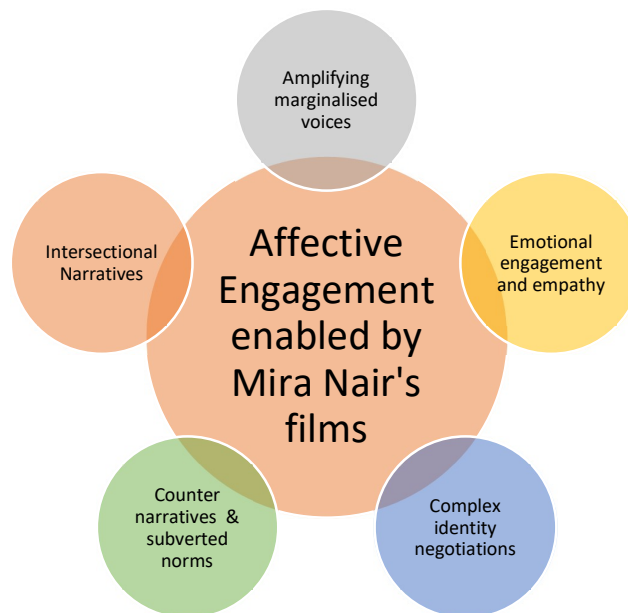


Fig: 1.3

Its foremost political implication is that by raising emotional awareness and affects utilisation it can mobilise action inspiring people to participate in protests, engage in advocacy and demand policy changes. This mobilisation strengthens the voices of the marginalised sections leading to social and political transformation (against polarisation). Another, more lasting implication is causing shift in the discourses surrounding politics in society and academia thus nurturing more diverse perspectives. It challenges dominant narratives and puts pressure on institutions and policy makers to focus on racial disparities and bring meaningful changes. Working on unadulterated representations of racial experiences is the tool to avoid simplification or else sensationalisation. Multiple sides of the same story having space in the

dialogue; one side is dangerous no matter how authentic it seems to be (Adichie, 2009). Single narratives should not be attempted. In this way, the affective politics can lead to positive change and create space for transforming conversations about race that signal authenticity.

Nair's films are a constructive source for exploring the complexities of racial dynamics, identity struggles, and the motional dimensions of human experiences, blending in sync with the philosophical and critical race theory deliberations. The films showcase characters moving through identity complexities and enabling a vivid affective engagement illustrating how these dimensions inform their perceptions, choices and interactions. Emotional resonance highlighted by Nair's films aligns with the recognition in critical race theory that emotions like anger, shame, and hope play a significant role in shaping racial dynamics.

Critical race theory advocates application of counter narratives and amplification of silenced histories, Nair's stories reframe stories with marginalised voices as central quality and reveals the difficulties faced by racial minorities. The term Masala itself stresses on the emphasis Mira Nair's works cast on cultural hybridity and identity negotiation as clearly depicted in the film "*The Namesake*". These films stress on the compromises and negotiations that individuals undertake to adjust with the cultural diversity. Nair's films evoke emotions through real representations and enabling individuals to become agents of change.

The dialogues initiated are charged with affective engagement and a force calling for action. Mira Nair's films challenge and reshape discourses surrounding race, identity, and emotional engagement. By bringing in light the stories of the marginalised and employing affective dimensions these films have ignited influential conversations and opened new spheres for understanding and addressing these complex issues. It supports breaking down of eurocentrism.

By embracing intersectionality the films offer a more interconnected understanding of mutual aspects of identity and challenge simplistic categorisations. These films generate empathy, nurtures affect experience and allow viewers to immerse in the characters' experiences and grasp the pain they go through. It retouches the discourse surrounding race with humaneness removing abstraction. Facilitated counter narratives and histories that gain voice defies conventional expectations and disrupt the established discourses by offering fresh perspectives. The films reveal complex negotiations of identities across different layers and sections within multicultural societies offering valuable insights that reshape discourse of race.

Future researchers could attempt comparative analysis of Mira Nair's work with other cinematic work that explore similar themes to reveal different patterns across cultures and variations in portrayal of race, identity and affective engagement. Mira Nair's films have made lasting contributions by challenging and reshaping discourses related to race, identity, and affective engagement. Their emphasis on marginalized voices, intersectionality, emotional resonance, and counter-narratives has opened up new pathways for research, dialogue, and understanding within these critical areas of inquiry.

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