

The remaking of a nation under globalization – comparative study of Don (1978) and Don (2006)

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Bollywood, a recently coined term to describe the Hindi film industry, is today India's prominent programme of cultural conquest of the world in its bid to become a global superpower. The birth of the Indian cinema industry is intricately connected with the Freedom Movement and all through the 20th century, the cinema has served the purpose of nation-building in India. However, since India's integration into the world economy and its potential to become an economic giant, the Indian cinema has re-oriented itself towards a global cultural imperialism. As the Hindi film industry becomes Bollywood, to denote its likeness with Hollywood that has Americanized the globalization project, the ethos, the formula and along with it the emancipatory potential of the Hindi commercial cinema seems to have vanished. Hindi commercial cinema's project of an inclusive nation, a plural culture and a participatory public sphere seems to have been overtaken by Bollywood's desire to be competitive, speculative, cunning and street smart, and ultimately be an uncritical comprador of global capital. Nowhere such changes from the halcyon days of nationalism to the hectic pace of globalization are more evident than in the practice of remakes. The present paper purports to analyze the two periods, nationalism and globalism through the recent remake of *Don*, a film very popular in the late 1970's and early 1980's.

Key words: Indian cinema, Hindi film industry, Bollywood, Globalism, Nationalism

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