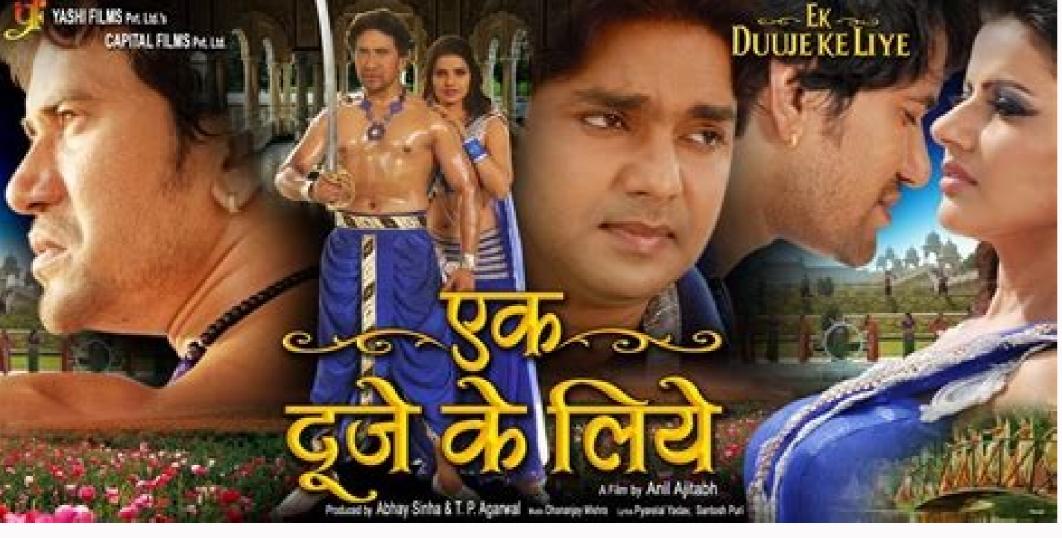
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Follow us on Image Source: AP/REPRESENTATIVE 20 killed in bus-oil tanker crash in Pakistan's Punjab province The accident occurred at a motorway in Multan, some 350 kms from Lahore The bus was going to Karachi from Lahore Most bodies of the perished passengers were burnt completely, beyond recognition, an official said Pakistan: As many

as 20 people were burnt alive in a collision between a passenger bus and an oil tanker in the Punjab province of Pakistan on Tuesday. According to the details, the accident was reported from a motorway for several hours after the accident. "Twenty people have perished in a collision between a bus which was going to Karachi from Lahore and the passengers were burnt alive," a Rescue 1122 spokesperson said. "Six passengers who suffered burn injuries were shifted to Nishtar Hospital in Multan where their condition is stated to be critical," he said. "Most bodies of the perished passengers are burnt completely and beyond recognition. These bodies will be handed over to the families after a DNA test," he said. He further said after the accident the fire engulfed both vehicles and the rescue operation was very difficult for the rescue and firefighter teams. Meanwhile, Punjab Chief Minister Parvez Elahi has expressed grief over the loss of precious lives in the accident and directed the health authorities concerned to provide better treatment to the injured. He also directed the health authorities concerned to provide better treatment to the injured. killed after a loaded truck collided with a passenger bus in Pakistan's Punjab province. Road accidents have become all too frequent in Pakistan, pointing to the fact that shoddy infrastructure, dilapidated vehicles and lack of compliance with traffic rules add to the overall situation. (With inputs from PTI) Also Read | 19 killed as bus falls into ravine in southwest Pakistan Latest World News With a unique loyalty program, the Hungama rewards you for predefined action on our platform. Accumulated coins can be redeemed to, Hungama subscriptions. You can also login to Hungama Apps(Music & Movies) with your Hungama web credentials & redeem coins to download MP3/MP4 tracks. You need to be a registered user to enjoy the benefits of Rewards Program. Featured in MoviesPhotogallery Gujarat is very famous for its dynamic traditions. Gujarat igeet resides in the heart of the people of Gujarat. They have songs defining every occasion, be it a wedding or a housewarming party or DJ night or any festival. They have their playlists ready beforehand. Gujarati music comprises a wide variety of songs from different genres, from folk to western, they have it all covered. Bhajans, Charan, Barot, Doha, Gadhvi, Chhand are the various forms of Gujarati music. The Gujarati music comprises a wide variety of songs from different genres, from folk to western, they have it all covered. Bhajans, Charan, Barot, Doha, Gadhvi, Chhand are the various forms of Gujarati music. traditional dance forms, which is a famous attraction for tourists. The beats of Gujarati geeto are so lively that they make you groove along them. These songs have acclaimed worldwide fame. Although the Gujarati film industry is not much known to the public, the Gujarati music industry has made a remarkable place. Gujarati songs are famous because of the Garba songs, as it is one of the dance forms widely known by people. Just like other music industries, the Gujarati music industry also comes up with latest Gujarati songs which have made a special place in the heart of every Gujarati geet lover. The best part about the Gujarati music industry is they have somehow managed to keep their rich culture alive in their songs. Many well-known Gujarati singers have given a remarkable contribution in the music industry. Sanjay Oza, Geeta Rabari, Vijay Suvada, Aishwarya Majumdar, Paritosh Goswami, Bhoomi Trivedi, Jaykar Bhojak are to name a few. They have composed fabulous Gujarati songs which can make anyone get on the dance floor. Some of the latest Gujarati songs are widely loved and cherished by the audience because of the rich culture infused in it. Gujarati movie songs weren't much famous earlier, but with the stepping in of some great artists, they have managed to leave a mark in the world. Once you start listening to these marvelous songs, you will find yourself dancing along with them the next moment. They have a mesmerizing charm that carries you away with it. Listen to the latest Gujarati MP3 songs on Gaana.com. Indian Hindi-language film industry This article is about the Hindi film industry. For the entire film culture of India, see Cinema of India, see Cinema of India. "Bollywood" redirects here. For other uses, see Bollywood (disambiguation). Hindi cinemaMain distributorsAA Films Dharma Productions Eros International Excel Entertainment Fox Star Studios Red Chillies Entertainment Fox Star Studios [1][2]Produced feature films (2017)[3]Total364 This article contains Indic text. Without proper rendering support, you may see question marks or boxes, misplaced vowels or missing conjuncts instead of Indic text. Indian cinema Assamese (Jollywood) Badaga Bengali (Tollywood) Bhojpuri Bihari Bodo Chhattisgarhi (Chhollywood) Khasi Khortha Kokborok Konkani Kutchi Malayalam (Mollywood) Marathi Meitei Nagpuri Odia (Ollywood) Punjabi Rajasthani Sambalpuri Sanskrit Santali Sindhi Tamil (Kollywood) Tulu Hindi cinema, popularly known as Bollywood and formerly as Bombay cinema, [4] is the Indian Hindi-language film industry based in Mumbai (formerly Bombay). The popular term Bollywood, used to refer to mainstream Hindi cinema, is a portmanteau of "Bombay" and "Hollywood". The industry is part of the larger Indian cinema of South India and other Indian film industries. [3][5][6] In 2017, Indian cinema produced 1,986 feature films, with the Hindi film industry as its largest filmmaker, producing 364 Hindi films the same year. [3] As per data from 2014 [update], Hindi cinema constituted 21 percent, and the remaining regional cinema constituted 21 percent. [7] Hindi cinema has overtaken the U.S. film industry to become the largest centre for film production in the world. [8][9][10] In 2001 ticket sales, Indian cinema (including Hindi films) reportedly sold an estimated 3.6 billion tickets worldwide, compared to Hollywood's 2.6 billion tickets worldwide, compared to Hollywood's 2.6 billion tickets sales, Indian cinema (including Hindi films) reportedly sold an estimated 3.6 billion tickets worldwide, compared to Hollywood's 2.6 billion tickets worldwide, compared to while modern Hindi productions increasingly incorporate elements of Hindi cinema since the 1970s has been the masala film, which freely mixes different genres including action, comedy, romance, drama and melodrama along with musical numbers. [15][16] Masala films generally fall under the musical film genre, of which Indian cinema has been the largest producer since the 1960s when it exceeded the American film industry's total musical films declined in the West; the first Indian musical films declined in the West Indian musical films declined in the West Indian musical films decli masala films, a distinctive genre of art films known as parallel cinema has also existed, presenting realistic content and avoidance of musical numbers. In more recent years, the distinction between commercial masala and parallel cinema has been gradually blurring, with an increasing number of mainstream films adopting the conventions which were once strictly associated with parallel cinema. The term Bollywood", a shorthand reference for the American film industry which is based in Hollywood, California. [17] The term "Tollywood", for the Tollywood", a shorthand reference for the American film industry which is based in Hollywood, California. "Bollywood".[18] It was used in a 1932 American Cinematographer article by Wilford E. Deming, an American engineer who helped produce the first Indian sound picture.[18] "Bollywood" was probably invented in Bombay-based film trade journals in the 1960s or 1970s, though the exact inventor varies by account.[19][20] Film journalist Bevinda Collaco claims she coined the term for the title of her column in Screen magazine.[21] Her column entitled "On the Bollywood" through "Tollywood", or was inspired directly by "Hollywood". The term has been criticised by some film journalists and critics, who believe it implies that the industry is a poor cousin of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood" has since inspired a long list of Hollywood. [17][23] "Bollywood. [17][23] "Bollyw a stage show at Calcutta's Star Theatre. With Stevenson's encouragement and camera, Hiralal Sen, an Indian photographer, made a film of scenes from that show, The Flower of Persia (1898).[24] The Wrestlers (1899) by H. S. Bhatavdekar showed a wrestling match at the Hanging Gardens in Bombay.[25] Dadasaheb Phalke is considered the father of Indian cinema, including Hindi cinema, [26][27][28] Dadasaheb Phalke's silent Raja Harishchandra (1913) is the first Indian sound film, Ardeshir Irani's Alam Ara (1931), was commercially successful. [30] With a great demand for talkies and musicals, Hindustani cinema (as Hindi cinema was then known as)[31] and the other regional film industries quickly switched to sound films. Challenges and market expansion (1930s-1940s) The 1930s and 1940s were tumultuous times; India was buffeted by the Great Depression, World War II, the Indian independence movement, and the violence of the Partition. Although most early Bombay films were unabashedly escapist, a number of filmmakers tackled tough social issues or used the struggle for Indian independence as a backdrop for their films.[32] Irani made the first Hindi colour film, Kisan Kanya, in 1937. The following year, he made a colour version of Mother India. However, colour did not become a popular feature until the late 1950s. At this time, lavish romantic musicals and melodramas were cinematic staples. Number of Hindi movies released since 1930. A rapid expansion was seen from the mid-1940s saw an expansion of Bombay cinema's commercial market and its presence in the national consciousness. The year 1943 saw the arrival of Indian cinema's first 'blockbuster' offering, the movie Kismet, which grossed in excess of the important barrier of one crore (10 million) rupees, made on a budget of only two lakh (200,000) rupees, [33] Kismet tackled contemporary issues, especially those arising from the Indian Independence movement, and went on to become "the longest running hit of Indian cinema", a title it held till the 1970s.[34] Film personalities like Bimal Roy, Sahir Ludhianvi and Prithviraj Kapoor participated in the creation of a national movement to increase their own visibility and popularity.[35][36] Themes from the Independence Movement deeply influenced Bombay film directors, screen-play writers, and lyricists, who saw their films in the context of social reform and the problems of the Common people.[37] Before the Partition, the Bombay film industry was closely linked to the Lahore film industry (now the Pakistani film industry also known as "Lollywood"); both produced films in Hindustani (also known as Hindi-Urdu), the lingua franca of northern and central India.[38] Another centre of Hindustani (also known as Hindi-Urdu), the lingua franca of northern and central India. films and local Bengali language films. [39][40] Many actors, filmmakers and musicians from the Lahore industry migrated to the Bombay industry during the 1940s, including actors K. L. Saigal, Prithviraj Kapoor, Dilip Kumar and Dev Anand as well as playback singers Mohammed Rafi, Noorjahan and Shamshad Begum. Around the same time, filmmakers and actors from the Calcutta film industry began migration of India divided the country into the Republic of India and Pakistan, which precipitated the migration of filmmaking talent from film production centres like Lahore and Calcutta, which bore the brunt of the partition violence. [38][41][40] This included actors, filmmakers and musicians from Bengal, Punjab (particularly the present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Province (present-day Pakistani Punjab), [38] and the North-West Frontier Punjab Punja preeminent center for film production in India. Golden age (late 1940s-1960s) The period from the late 1940s to the early 1960s, after India's independence, is regarded by film historians as the Golden Age of Hindi cinema.[43][44][45] Some of the most critically acclaimed Hindi films of all time were produced during this time. Examples include Pyaasa (1957) and Kaagaz Ke Phool (1959), directed by Raj Kapoor and written by Khwaja Ahmad Abbas, and Aan (1951) and Shree 420 (1955), directed by Mehboob Khan and starring Dilip Kumar. The films explored social themes, primarily dealing with working-class life in India (particularly urban life) in the first two examples. Awara presented the city as both nightmare and dream, and Pyaasa critiqued the unreality of urban life. [46] Mehboob Khan's Mother India (1957), a remake of his earlier Aurat (1940), was the first Indian film nominated for the Academy Award for Best Foreign Language Film; it lost by a single vote [47] Mother India defined conventional Hindi cinema for decades.[48][49][50] It spawned a genre of dacoit films, in turn defined by Gunga Jumna (1961).[51] Written and produced by Dilip Kumar, Gunga Jumna was a dacoit crime drama about two brothers on opposite sides of the law (a theme which became common in Indian films during the 1970s). [52] Some of the best-known epic films of Hindi cinema were also produced at this time, such as K. Asif's Mughal-e-Azam (1960).[53] Other acclaimed mainstream Hindi filmmakers during this period included Kamal Amrohi and Vijay Bhatt. Nargis, Raj Kapoor and Dilip Kumar in Andaz (1949). Kapoor and Kumar are among the greatest and most influential movie stars in the history of Indian cinema, [54][55] and Nargis is one of its greatest actresses. [56] The three most popular male Indian actors of the 1950s and 1960s were Dilip Kumar, Raj Kapoor, and Dev Anand, each with a unique acting style. Kapoor adopted Charlie Chaplin's tramp persona; Anand modeled himself on suave Hollywood stars like Gregory Peck and Cary Grant, and Kumar pioneered a form of method actors who was described as "the ultimate method actors wh similar influence on Amitabh Bachchan, Naseeruddin Shah, Shah Rukh Khan and Nawazuddin Siddiqui.[54][55] Veteran actresses such as Suraiya, Nargis, Sumitra Devi, Madhubala, Meena Kumari, Waheeda Rehman, Nutan, Sadhana, Mala Sinha and Vyjayanthimala have had their share of influence on Hindi cinema.[57] While commercial Hindi cinema was thriving, the 1950s also saw the emergence of a parallel cinema movement. [46] Although the movement (emphasising social realism) was led by Bengali cinema, it also began gaining prominence in Hindi cinema. Early examples of parallel cinema include Dharti Ke Lal (1946), directed by Khwaja Ahmad Abbas and based on the Bengali famine of 1943, [58] Neecha Nagar (1946) directed by Chetan Anand and written by Khwaja Ahmad Abbas, [59] and Bimal Roy's Do Bigha Zamin (1953). Their critical acclaim and the latter's commercial success paved the way for Indian neorealism and the Indian New Wave (synonymous with parallel cinema). [60] Internationally acclaimed Hindian New Wave (synonymous with parallel cinema). filmmakers involved in the movement included Mani Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani, Shyam Benegal, and Vijaya Mehta.[46] Rajesh Khanna in 2010. The first Indian actor to be called a "superstar", he starred in 15 consecutive hit films from 1969 to 1971. After the social-realist film Neecha Nagar received the Palme d'Or at the inaugural 1946 Cannes Film Festival,[59] Hindi films were frequently in competition for Cannes' top prize at the festival.[61] Guru Dutt, overlooked during the 1980s.[61][62] Film critics polled by the British magazine Sight & Sound included several of Dutt's films in a 2002 list of greatest films. [63] and Time's All-Time 100 Movies lists Pyaasa as one of the greatest films of all time. [64] During the late 1960s and early 1970s, the industry was dominated by musical romance films with romantic-hero leads. [65] Classic Hindi cinema (1970s-1980s) The Salim-Javed screenwriting duo, consisting of Salim Khan (left) and Javed Akhtar, revolutionized Indian cinema in the 1970s[66] and dominated by musical romance films.[65] The arrival of screenwriting duo Salim-Javed (Salim Khan and Javed Akhtar) was a paradigm shift, revitalising the industry. [68] They began the genre of gritty, violent, Bombay underworld crime films early in the decade with films such as Zanjeer (1973) and Dilip Kumar's Gunga Jumna (1961) in a contemporary urban context, reflecting the socio-economic and socio-ec Amitabh Bachchan, [74] reinterpreted Dilip Kumar's performance in Gunga Jumna in a contemporary urban context [68][71] and anguished urban poor. [72] By the mid-1970s, romantic confections had given way to gritty, violent crime films and action films about gangsters (the Bombay underworld) and bandits (dacoits). Salim-Javed's writing and Amitabh Bachchan's acting popularised the trend with films such as Zanjeer and (particularly) Deewaar, a crime film inspired by Gunga Jumna[52] which pitted "a policeman against his brother, a gang leader based on real-life smuggler Haji Mastan" (Bachchan); according to Danny Boyle, Deewaar was "absolutely key to Indian cinema".[75] In addition to Bachchan, several other actors followed by riding the crest of the trend (which lasted into the early 1990s).[76] Actresses from the era include Hema Malini, Jaya Bachchan, Raakhee, Shabana Azmi, Zeenat Aman, Parveen Babi, Rekha, Dimple Kapadia, Smita Patil, Jaya Prada and Padmini Kolhapure.[57] Amitabh Bachchan in 2014. The name "Bollywood" was coined during the 1970s,[20][21] when the conventions of commercial Hindi films were defined.[77] Key to this was the masala film, which combines a number of genres (action, comedy, romance, drama, melodrama, and musical). The masala film was pioneered early in the decade by filmmaker Nasir Hussain,[78] and the

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Salim-Javed screenwriting duo,[77] pioneering the Bollywood-blockbuster format.[77] Yaadon Ki Baarat (1973), directed by Hussain and written by Salim-Javed wrote more successful masala films during the 1970s and 1980s.[77] Masala
films made Amitabh Bachchan the biggest star of the period. A landmark of the genre was Amar Akbar Anthony (1977),[79][80] directed by Manmohan Desai and written by Kader Khan, and Desai continued successfully exploiting the genre. Both genres (masala and violent-crime films) are represented by the blockbuster Sholay (1975), written by
Salim-Javed and starring Amitabh Bachchan. It combined the dacoit film conventions of Mother India and Gunga Jumna with spaghetti Westerns, spawning the Dacoit Western (also known as the curry Western) which was popular during the 1970s.[51] Some Hindi filmmakers, such as Shyam Benegal, Mani Kaul, Kumar Shahani, Ketan Mehta, Govind
Nihalani and Vijaya Mehta, continued to produce realistic parallel cinema throughout the 1970s. [46][81] Although the art film bent of the Film Finance Corporation which accused the corporation which accused the corporation was criticised during a 1976 Committee on Public Undertakings investigation which accused the corporation of not doing enough to encourage commercial cinema, the decade saw the
rise of commercial cinema with films such as Sholay (1975) which consolidated Amitabh Bachchan's position as a star. The devotional classic Jai Santoshi Ma was also released that year. [82] By 1983, the Bombay film industry was generating an estimated annual revenue of ₹700 crore (₹ 7 billion, [83] $693.14 million), [84] equivalent to $1.89 billion
(₹12,667 crore, ₹111.33 billion) when adjusted for inflation. By 1986, India's annually to 833 films annually 
the 1988 Cannes Film Festival and was nominated for the Academy Award for Best Foreign Language Film. New Hindi cinema experienced another period of stagnation during the late 1980s with a box-office decline due to
increasing violence, a decline in musical quality, and a rise in video piracy. One of the turning points came with such films as Qayamat Se Qay
for Bollywood musical romance films which went on to define 1990s Hindi cinema.[87] Known since the 1990s as "New Bollywood",[88] contemporary Bollywood is linked to economic liberalization in India during the early 1990s.[89] Early in the decade, the pendulum swung back toward family-centered romantic musicals. Qayamat Se Qayamat Tak
(1988) was followed by blockbusters such as Maine Pyar Kiya (1989), Hum Aapke Hain (1994), Dilwale Dulhania Le Jayenge (1995), Raja Hindustani (1996), Dil To Pagal Hai (1997) and Kuch Hota Hai (1998), introducing a new generation of popular actors, including the three Khans: Aamir Khan, Shah Rukh Khan, and Salman Khan, [90][91]
who have starred in most of the top ten highest-grossing Bollywood films. The Khans and have dominated the Indian box office for three decades.[92][93] Shah Rukh Khan was the most successful Indian actor for most of the 1990s and 2000s, and Aamir Khan has been the most
successful Indian actor since the mid 2000s.[57][94] Action and comedy films, starring such actors as Akshay Kumar and Govinda.[95][96] The decade marked the entrance of new performers in art and independent films, some of which were commercially successful. The most influential example was Satya (1998), directed by Ram Gopal Varma and
written by Anurag Kashyap. Its critical and commercial success led to the emergence of a genre known as Mumbai noir:[97] The films featured actors whose performances were often praised by critics. Salman Khan, one of the
Three Khans, with Bollywood actresses (from left) Kareena Kapoor, Rani Mukerji, Preity Zinta, Katrina Kaif, Karisma Kapoor and Priyanka Chopra in Mumbai (2010). The 2000s saw increased Bollywood recognition worldwide due to growing (and prospering) NRI and Desi communities overseas. The growth of the Indian economy and a demand for
 quality entertainment in this era led the country's film industry to new heights in production values, cinematography and screenwriting as well as technical advances in areas such as special effects and animation. [99] Some of the largest production houses, among them Yash Raj Films and Dharma Productions were the producers of new modern films
[99] Some popular films of the decade were Kaho Naa... Pyaar Hai (2006), Kabhi Khushi Kabhie Gham... (2001), Kadar: Ek Prem Katha (2001), Lagaan (2001), Lagaan (2006), Dhoom 2 (2006), Krrish (2006), and Jab We Met (2007), among others,
showing the rise of new movie stars. During the 2010s, the industry saw established stars such as making big-budget masala films like Dabangg (2011), Ek Tha Tiger (2012), Rowdy Rathore (2012), Rowdy Rathore (2012), Rowdy Rathore (2012), Singham (2011), Ek Tha Tiger (2012), Rowdy Rathore (2012), Rowdy Rathore (2012), Singham (2011), Ek Tha Tiger (2012), Rowdy Rathore (2012), Rowdy Rathore (2012), Rowdy Rathore (2013), Ek Tha Tiger (2014) with much-younger actresses. Although the
films were often not praised by critics, they were commercially successful. Some of the films starring Aamir Khan, from Taare Zameen Par (2007) and 3 Idiots (2009) to Dangal (2016) and Secret Superstar (2018), have been credited with redefining and modernising the masala film with a distinct brand of socially conscious cinema.[100][101] Most
stars from the 2000s continued successful careers into the next decade, and the 2010s saw a new generation of popular actors in different films. Among new conventions, female-centred films such as The Dirty Picture (2011), Kahaani (2012), and Queen (2014), Parched (2015), Pink (2016) started gaining wide financial success. Akshay Kumar in 2013
Ajay Devgn and Rohit Shetty on the sets of Jhalak Dikhhlaa Jaa 5. Influences on Hindi cinema Moti Gokulsing and Wimal Dissanayake identify six major influences which have shaped Indian popular films often have plots which branch
off into sub-plots. Ancient Sanskrit drama, with its stylised nature and emphasis on spectacle in which music, dance and gesture combine "to create a vibrant artistic unit with dance and mime being central to the dramatic experience." Matthew Jones of De Montfort University also identifies the Sanskrit concept of rasa, or "the emotions felt by the
audience as a result of the actor's presentation", as crucial to Bollywood films.[103] Traditional folk theater, which became popular around the Jetra of Bengal, the Ramlila of Uttar Pradesh, and the Terukkuttu of Tamil Nadu. Parsi theatre, which "blended realism and
fantasy, music and dance, narrative and spectacle, earthy dialogue and ingenuity of stage presentation, integrating them into a dramatic discourse of melodrama. The Parsi plays contained crude humour, melodious songs and music, sensationalism and dazzling stagecraft." Hollywood, where musicals were popular from the 1920s to the 1950s.
Western musical television (particularly MTV), which has had an increasing influence since the 1990s. Its pace, camera angles, dance sequences and music may be seen in 2000s Indian films. An early example of this approach was Mani Ratnam's Bombay (1995). Sharmistha Gooptu identifies Indo-Persian-Islamic culture as a major influence. During
the early 20th century, Urdu was the lingua franca of popular cultural performance across northern India and established in popular performance across northern India, and Hindustani became the standard
language of early Indian talkies. Films based on "Persianate adventure-romances" led to a popular genre of "Arabian Nights cinema. [104] Scholars Chaudhuri Diptakirti and Rachel Dwyer and screenwriters and screenwriters of classic
Hindi cinema came from Urdu literary backgrounds,[105][106][108] from Khwaja Ahmad Abbas and Akhtar ul Iman to Salim-Javed and Rahi Masoom Raza; a handful came from other Indian literary backgrounds,[105][108] from Khwaja Ahmad Abbas and Akhtar ul Iman to Salim-Javed, Gulzar
Rajinder Singh Bedi, Inder Raj Anand, Rahi Masoom Raza and Wajahat Mirza.[105][107] Javed Akhtar was also greatly influenced by Urdu novels by Pakistani author Ibn-e-Safi, such as the Jasoosi Dunya and Imran series of detective novels;[109] they inspired,
for example, famous Bollywood characters such as Gabbar Singh in Sholay (1975) and Mogambo in Mr. India (1987).[110] Todd Stadtman identifies several foreign influences on 1970s commercial Bollywood masala films, including New Hollywood, Italian exploitation films, and Hong Kong martial arts cinema.[76] After the success of Bruce Lee films
(such as Enter the Dragon) in India,[111] Deewaar (1975) and other Bollywood films incorporated fight scenes emulated Hong Kong rather than Hollywood, emphasising acrobatics and stunts and combining kung fu (as perceived by Indians)
with Indian martial arts such as pehlwani.[113] Influence of Hindi cinema India Perhaps Hindi cinema is greatest influence has been on India's national identity, where (with the rest of Indian cinema) it has become part of the "Indian story".[114] In India, Bollywood is often associated with India's national identity, where (with the rest of Indian cinema) it has become part of the "Indian story".[114] In India, Bollywood is often associated with India's national identity, where (with the rest of Indian cinema) it has become part of the "Indian story".[114] In India, Bollywood is often associated with India's national identity, where (with the rest of Indian cinema) it has become part of the "Indian story".[114] In India, Bollywood is often associated with India's national identity, where (with the rest of Indian cinema) it has become part of the "Indian story".[114] In India, Bollywood is often associated with India's national identity, where (with the rest of Indian cinema) it has become part of the "Indian story".[114] In India, Bollywood is often associated with India's national identity, where (with the rest of Indian cinema) it has become part of the "Indian story".[114] In India, Bollywood is often associated with India's national identity.
Bollywood biographer Meghnad Desai, "Cinema actually has been the most vibrant medium for telling India its own story, the story of its struggle for independence, its constant struggle to achieve national integration and to emerge as a global presence".[114] Scholar Brigitte Schulze has written that Indian films, most notably Mehboob Khan's
Mother India (1957), played a key role in shaping the Republic of India's national identity in the early years after independence from the British Raj; the film conveyed a sense of Indian nationalism to urban and rural citizens alike.[115] Bollywood has long influenced Indian society and culture as the biggest entertainment industry; many of the
country's musical, dancing, wedding and fashion trends are Bollywood-inspired. Bollywo
films, Bombay underworld crime films written by Salim-Javed and starring Amitabh Bachchan such as Zanjeer (1973) and Deewaar (1975) reflected the socio-economic and starte failure to ensure welfare and well-being at a time of
inflation, shortages, loss of confidence in public institutions, increasing crime[68] and the unprecedented growth of slums.[72] Salim-Javed and Bachchan's films dealt with urban poverty, corruption and organised crime;[73] they were perceived by audiences as anti-establishment, often with an "angry young man" protagonist presented as a vigilante
or anti-hero[74] whose suppressed rage voiced the anguish of the urban poor.[72] Overseas Hindi films have been a significant form of soft power for India.[117][118] In Germany, Indian stereotypes included bullock carts, beggars, sacred cows, corrupt politicians, and catastrophes
before Bollywood and the IT industry transformed global perceptions of India.[119] According to author Roopa Swaminathan, "Bollywood cinema is one of the strongest global cultural ambassadors of a new India."[118][120] Its role in expanding India's global influence is comparable to Hollywood's similar role with American influence.[90] Monroe
Township, Middlesex County, New Jersey, in the New York metropolitan area, has been profoundly impacted by Bollywood; this U.S. township has displayed one of the fastest growth rates of its Indian population in the Western Hemisphere, increasing from 256 (0.9%) as of the 2000 Census[121] to an estimated 5,943 (13.6%) as of 2017,[122]
representing a 2,221.5% (a multiple of 23) numerical increase over that period, including many affluent professionals and senior citizens as well as actors with second homes. During the 2000s, Hindi cinema began influencing
musical films in the Western world and was instrumental role in reviving the American musical film. Baz Luhrmann said that his musical film, Moulin Rouge! (2001), was inspired by Bollywood musicals;[123] the film incorporated a Bollywood-style dance scene with a song from the film China Gate. The critical and financial success of Moulin Rouge!
began a renaissance of Western musical films such as Chicago, Rent, and Dreamgirls.[124] Indian film composer A. R. Rahman wrote the music for Andrew Lloyd Webber's Bombay Dreams, and a musical version of Hum Aapke Hain Koun was staged in London's West End. The sports film Lagaan (2001) was nominated for the Academy Award for Best
Foreign Language Film, and two other Hindi films (2002's Devdas and 2006's Rang De Basanti) were nominated for the BAFTA Award for Best Film Not in the English Language. Danny Boyle's Slumdog Millionaire (2008), which won four Golden Globes and eight Academy Awards, was inspired by mainstream Hindi films [75][125] and is considered and eight Academy Awards, was inspired by mainstream Hindi films (2002's Devdas and 2006's Rang De Basanti) were nominated for the BAFTA Award for Best Film Not in the English Language.
 "homage to Hindi commercial cinema".[126] It was also inspired by Mumbai-underworld crime films, such as Deewaar (1975), Satya (1998), Company (2002) and Black Friday (2007).[75] Deewaar had a Hong Kong remake, The Brothers (1979), [127] which inspired John Woo's internationally acclaimed breakthrough A Better Tomorrow (1986);[127]
[128] the latter was a template for Hong Kong action cinema's heroic bloodshed genre. [129][130] "Angry young man" 1970s epics such as Deewaar and Amar Akbar Anthony (1977) also resemble the heroic-bloodshed genre.
Haruomi Hosono and Ryuichi Sakamoto of the Yellow Magic Orchestra produced a 1978 electronic album, Cochin Moon, based on an experimental fusion of electronic music and Bollywood-inspired Indian music.[132] Truth Hurts' 2002 song "Addictive", produced by DJ Quik and Dr. Dre, was lifted[clarification needed] from Lata Mangeshkar's "Thoda
Resham Lagta Hai" in Jyoti (1981).[133] The Black Eyed Peas' Grammy Award winning 2005 song "Don't Phunk with My Heart" was inspired by two 1970s Bollywood songs: "Ye Mera Dil Yaar Ka Diwana" from Don (1978) and "Ae Nujawan Hai Sub" from Apradh (1972).[134] Both songs were composed by Kalyanji Anandji, sung by Asha Bhosle, and
featured the dancer Helen.[135] The Kronos Quartet re-recorded several R. D. Burman compositions sung by Asha Bhosle for their 2005 album, You've Stolen My Heart: Songs from R.D. Burman's Bollywood, which was nominated for Best Contemporary World Music Album at the 2006 Grammy Awards. Filmi music composed by A. R. Rahman (who
received two Academy Awards for the Slumdog Millionaire soundtrack) has frequently been sampled by other musicians, including the Singaporean artist Kelly Poon, the French rap group La Caution and the American artist Ciara. Many Asian Underground artists, particularly those among the overseas Indian diaspora, have also been inspired by
Bollywood music.[136] Genres See also: Muslim social and Masala film Melodrama and romance are common ingredients in Bollywood films, such as Achhut Kanya (1936). Hindi films are primarily musicals, and are expected to have catchy song-and-dance numbers woven into the script. A film's success often depends on the quality of such musical
numbers.[137] A film's music and song and dance portions are usually produced first and these are often released before the film itself, increasing its audience.[138] Indian audiences expect value for money, and a good film is generally referred to as paisa vasool, (literally "money's worth").[139] Songs, dances, love triangles, comedy and dare-devil
thrills are combined in a three-hour show (with an intermission). These are called masala films, after the Hindi word for a spice mixture. Like masalas, they are a mixture of action, comedy and romance; most have heroes who can fight off villains single-handedly. Bollywood plots have tended to be melodramatic, frequently using formulaic ingredients
such as star-crossed lovers, angry parents, love triangles, family ties, sacrifice, political corruption, kidnapping, villains, kind-hearted courtesans, long-lost relatives and siblings, reversals of fortune and serendipity. Parallel cinema films tended to be less popular at the box office. A large Indian diaspora in English-speaking countries and increased
Western influence in India have nudged Bollywood films closer to Hollywood. [140] According to film critic Lata Khubchandani, "Our earliest films ... had liberal doses of sex and kissing scenes in them. Strangely, it was after Independence the censor board came into being and so did all the strictures." [141] Although Bollywood plots feature
Westernised urbanites dating and dancing in clubs rather than pre-arranged marriages, traditional Indian culture continues to exist outside the industry and is an element of resistance by some to Western influences. [140] Bollywood plays a major role, however, in Indian fashion. [140] Studies have indicated that some people, unaware that changing
fashion in Bollywood films is often influenced by globalisation, consider the clothes worn by Bollywood actors, List of Indian film actors, List of Indian film directors, List of Indian film actors, List of Indian film actors,
Hindi film families Bollywood employs people from throughout India. It attracts thousands of aspiring actors hoping for a break in the industry. Models and beauty contestants, television actors, stage actors and ordinary people come to Mumbai with the hope of becoming a star. As in Hollywood, very few succeed. Since many Bollywood films are shot
abroad, many foreign extras are employed.[142] Very few non-Indian actors are able to make a mark in Bollywood, although many have tried. Hindi cinema can be insular, and relatives of film-industry figures have an edge in obtaining coveted roles in films or being part of a film crew. However, industry connections are no guarantee of a long career:
competition is fierce, and film-industry scions will falter if they do not succeed at the box office. Stars such as Dilip Kumar, Dharmendra, Amitabh Bachchan, Rajesh Khanna, Anil Kapoor, Sridevi, Madhuri Dixit, Aishwarya Rai and Shah Rukh Khan lacked show-business connections. Dialogues and lyrics See also: Bombay Hindi and Tapori (word) Film
scripts (known as dialogues in Indian English) and their song lyrics are often written by different people. Earlier, scripts were usually written in an unadorned Hindustani, which would be understood by the largest possible audience.[143] Post-Independence, Hindi films tended to use a colloquial register of Hindustani, mutually intelligible by Hindi
and Urdu speakers, but the use of the latter has declined over years. [14] [144] Some films have used regional dialects to evoke a village setting, or archaic Urdu in medieval historical films. A number of the dominant early scriptwriters of Hindi cinema primarily wrote in Urdu; Salim-Javed wrote in Urdu script, which was then transcribed by an
assistant into Devanagari script so Hindi readers could read them.[105] During the 1970s, Urdu writers Krishan Chander and Ismat Chughtai said that "more than seventy-five per cent of films are made in Urdu writers for
preserving the language through film.[146] Urdu poetry has strongly influenced Hindi film songs, whose lyrics also draw from the ghazal tradition (filmi-ghazal).[107] According to Javed Akhtar in 1996, despite the loss of Urdu in Indian society, Urdu diction dominated Hindi film dialogue and lyrics.[147] In her book, The Cinematic ImagiNation,
Jyotika Virdi wrote about the presence and decline of Urdu in Hindi films. Virdi notes that although Urdu was widely used in classic Hindi cinema decades after partition because it was widely taught in pre-partition India, its use has declined in modern Hindi cinema. "The extent of Urdu used in commercial Hindi cinema has not been stable ... the
ultimate victory of Hindi in the official sphere has been more or less complete. This decline of Urdu is mirrored in Hindi cinema has forsaken the florid Urdu that
was part of its extravagance and retained a 'residual' Urdu", affected by an aggressive state policy that promoted a Sanskritized version of Hindi as the national language."[148] Contemporary mainstream films also use English; according to the article "Bollywood Audiences Editorial", "English has begun to challenge the ideological work done by
Urdu."[14][149] Some film scripts are first written in Latin script.[150] Characters may shift from one language to the other to evoke a particular atmosphere (for example, English in a business setting and Hindi in an informal one). The blend of Hindi and English sometimes heard in modern Hindi films, known as Hinglish, has become increasingly
common.[144] For years before the turn of the millennium and even after, cinematic language (in dialogues or lyrics) would often be melodramatic, invoking God, family, mother, duty, and self-sacrifice. Song lyrics are often about love and, especially in older films, frequently used the poetic vocabulary of court Urdu, with a number of Persian
loanwords.[15] Another source for love lyrics in films such as Jhanak Payal Baje and Lagaan is the long Hindu tradition of poetry about the loves of Krishna, Radha, and the gopis. Music directors often prefer working with certain lyricists, and the loves of Krishna, Radha, and the gopis. Music directors often prefer working with certain lyricists, and the loves of Krishna, Radha, and the gopis.
American composers and songwriters who created classic Broadway musicals. Sound This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. (April 2019) (Learn how and when to remove this template message) Sound in early
Bollywood films was usually not recorded on location (sync sound). It was usually created (or re-created) in the studio and sound effects added later; this created synchronisation problems.[151] Commercial Indian films are known for their lack of ambient sound, and the Arriflex 3 camera
necessitated dubbing. Lagaan (2001) was filmed with sync sound, [151] and several Bollywood Cine Costume Make-Up Artist & Hair Dressers' Association (CCMAA) ruled that female makeup artists were barred from membership. [152] The Supreme Court
of India ruled in 2014 that the ban violated Indian constitutional guarantees under Article 14 (right to liberty), [152] According to the court, the ban had no "rationale nexus" to the cause sought to be achieved and was "unacceptable, impermissible and inconsistent" with the constitutional
rights guaranteed to India's citizens.[152] The court also found illegal the rule which mandated that for any artist to work in the industry, they must have lived for five years in the state where they intend to work.[152] In 2015, it was announced that Charu Khurana was the first woman registered by the Cine Costume Make-Up Artist & Hair Dressers'
Association.[153] Song and dance Group of Bollywood singers at the 2015 Indian Singers at the 2015 Ind
 "of films"). Bollywood songs were introduced with Ardeshir Irani's Alam Ara (1931) song, "De De Khuda Ke Naam pay pyaare".[154] Bollywood songs are generally pre-recorded by professional playback singers, with the actors then lip syncing the words to the song on-screen (often while dancing). Although most actors are good dancers, few are also
singers; a notable exception was Kishore Kumar, who starred in several major films during the 1950s while having a rewarding career as a playback singer. K. L. Saigal, Suraiyya, and Noor Jehan were known as singers and actors, and some actors in the last thirty years have sung one or more songs themselves. Songs can make and break a film,
determining whether it will be a flop or a hit: "Few films without successful musical tracks, and even fewer without any songs and dances, succeed".[155] Globalization has changed Bollywood music, with lyrics an increasing mix of Hindi and English. Global trends such as salsa, pop and hip hop have influenced the music heard in Bollywood films.
[155] Playback singers are featured in the opening credits, and have fans who will see an otherwise-lackluster film to hear their favourites. Notable singers are Lata Mangeshkar, Asha Bhosle, Geeta Dutt, Shamshad Begum, Kavita Krishnamurthy, Sadhana Sargam, Alka Yagnik and Shreya Goshal (female), and K. L. Saigal, Kishore Kumar, Talat
Mahmood, Mukesh, Mohammed Rafi, Manna Dey, Hemant Kumar, Kumar Sanu, Udit Narayan and Sonu Nigam (male). Composers of film music, known as music directors, are also well-known. Remixing of film songs with the films' soundtrack
 albums, Dancing in Bollywood films, especially older films, is modeled on Indian dance: classical dance, dances of north-Indian courtesans (tawaif) or folk dances. In modern films, Indian dance blends with Western dance styles as seen on MTV or in Broadway musicals; Western pop and classical-dance numbers are commonly seen side-by-side in the
Songs typically comment on the action taking place in the film. A song may be worked into the plot, so a character has a reason to sing. It may externalise a character's thoughts, or presage an event in the film (such as two character has a reason to sing. It may externalise a character's thoughts, or presage an event in the film (such as two characters falling in love).
normally happen in the real world. Song and dance scenes were often filmed in Kashmir but, due to political unrest in Kashmir since the end of the 1980s, [157] [158] Contemporary movie stars attracted popularity as dancers, including Madhuri Dixit, Hrithik Roshan
Aishwarya Rai Bachchan, Sridevi, Meenakshi Seshadri, Malaika Arora Khan, Shahid Kapoor, Katrina Kaif and Tiger Shroff. Older dancers include Helen[159] (known for her cabaret numbers), Madhubala, Vyjanthimala, Padmini, Hema Malini, Mumtaz, Cuckoo Moray,[160] Parveen Babi[161], Waheeda Rahman,[162] Meena Kumari,[163] and Shamman (and Shamman) and Shamman 
Kapoor.[164] Film producers have been releasing soundtracks (as tapes or CDs) before a film's release, hoping that the music will attract audiences; a soundtrack is often more popular than its film. Some producers also release music videos, usually (but not always) with a song from the film. Finances Bollywood films are multi-million dollar
 exceptions, until the mid-to-late 1990s. As Western films and television are more widely distributed in India, there is increased pressure for Bollywood films, like Krrish (2006), have employed international technicians such as Hong Kong-based
 action choreographer Tony Ching. The increasing accessibility of professional action and special effects, coupled with rising film budgets, have seen an increase in action and science-fiction films. Since overseas scenes are attractive at the box office, Mumbai film crews are filming in Australia, Canada, New Zealand, the United Kingdom, the United
[166] Finances are not regulated; some funding comes from illegitimate sources such as the Mumbai underworld, which is known to influence several prominent film personalities. Mumbai organised-crime hitmen shot Rakesh Roshan, a film director and father of star Hrithik Roshan, in January 2000. In 2001, the Central Bureau of Investigation seized
all prints of Chori Chori Chori Chupke Chupke after the film was found to be funded by members of the Mumbai underworld. [167] Another problem facing Bollywood is widespread copyright infringement of its films. Often, bootleg DVD, VCD, and VHS copies
amongst portions of the Indian diaspora. Bootleg copies are the only way people in Pakistan can watch Bollywood movies, since the Pakistani government has banned their sale, distribution and telecast. Films are frequently broadcast without compensation by small cable-TV companies in India and other parts of South Asia. Small convenience stores,
run by members of the Indian diaspora in the UK, regularly stock tapes and DVDs of dubious provenance; consumer copying adds to the problem. The availability of illegal copies of movies on the Internet also contributes to industry losses. Satellite TV, television and imported foreign films are making inroads into the domestic Indian
entertainment market. In the past, most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money; now, fewer do. Most Bollywood films could make money films for the films
United States, where Bollywood is slowly being noticed. As more Indians migrate to these countries, they form a growing market for upscale Indian films. In 2002, Bollywood films sold 2.6 billion tickets, and had a total revenue of
$51 billion. Advertising A number of Indian artists hand-painted movie billboards and posters. M. F. Husain painted film posters early in his career; human labour was found to be cheaper than printing and distributing publicity material. [168] Most of the large, ubiquitous billboards in India's major cities are now created with computer-printed vinyl.
Old hand-painted posters, once considered ephemera, are collectible folk art. [168][169][170][171] Releasing film music, or music videos, before a film's release may be considered a form of advertising. A popular tune is believed to help attract audiences.
have a websites on which audiences can view trailers, stills and information on the story, cast, and crew.[173] Bollywood is also common in Bollywood. [174] International filming See also: Indian cinema and Switzerland Bollywood's increasing use of international settings
such as Switzerland, London, Paris, New York, Mexico, Brazil and Singapore does not necessarily represent the people and cultures of those locales. Contrary to these spaces and geographies being filmed as they are actually Indianised by adding Bollywood actors and Hindi speaking extras to them. While immersing in Bollywood films,
viewers get to see their local experiences duplicated in different locations around the world. According to Shakuntala Rao, "Media representation can depict India's shifting relation with the world economy, but must retain its 'Indianness' in moments of dynamic hybridity";[155] "Indianness" (cultural identity) poses a problem with Bollywood's
popularity among varied diaspora audiences, but gives its domestic audience a sense of uniqueness from other immigrant groups.[175] Awards The Filmfare Awards are some of the most prominent awards given to Hindi films in India.[176] The Indian screen magazine Filmfare Awards are some of the most prominent awards given to Hindi films in India.[176] The Indian screen magazine Filmfare Awards are some of the most prominent awards given to Hindi films in India.[176] The Indian screen magazine Filmfare Awards are some of the most prominent awards given to Hindi films in India.[176] The Indian screen magazine Filmfare Awards are some of the most prominent awards given to Hindi films in India.[176] The Indian screen magazine Filmfare Awards are some of the most prominent awards given to Hindi films in India.[176] The Indian screen magazine Filmfare Awards are some of the most prominent awards given to Hindi films in India.[176] The Indian screen magazine Filmfare Awards are some of the most prominent awards given to Hindi films in India.[176] The Indian screen magazine Filmfare Awards are some of the most prominent awards given to Hindi films in India.[176] The Indian screen magazine Filmfare Awards are some of the most prominent awards given to Hindi films in India.[176] The Indian screen magazine Filmfare Awards are some of the most prominent aw
were originally known as the Clare Awards after the magazine's editor. Modeled on the Academy of Motion Picture Arts and Sciences' poll-based merit format, individuals may vote in separate categories. A dual voting system was developed in 1956.[177] The National Film Awards were also introduced in 1954. The Indian government has sponsored
the awards, given by its Directorate of Film Festivals (DFF), since 1973. The DFF screens Bollywood films, films from the other regional movie industries, and independent/art films. The awards, which are chosen by the public and a committee of
experts, the National Film Awards are decided by a government panel.[178] Other awards (begun in 1995) and the Stardust Awards, which began in 2003. The International India are the Screen Awards (begun in 1995) and the Stardust Awards (begun in 1995) and the Stardust Awards (begun in 1996).
country each year. Global markets See also: List of highest-grossing Indian films in overseas markets and List of highest-grossing Indian films in overseas markets and Senegal to Egypt and Russia, generations of non-Indians have grown up with Bollywood. [179] Indian cinema's early contacts with
other regions made inroads into the Soviet Union, the Middle East, Southeast Asia,[180] and China.[181] Bollywood films are also popular in Pakistan,
Bangladesh, and Nepal, where Hindustani is widely understood. Many Pakistanis understand Hindi, due to its linguistic similarity to Urdu.[184] Although Pakistan banned the import of Bollywood films in 1965, trade in unlicensed DVDs[185] and illegal cable broadcasts ensured their continued popularity. Exceptions to the ban were made for a few
films, such as the colorized re-release of Mughal-e-Azam and Taj Mahal in 2006. Early in 2008, the Pakistani government permitted the import of 16 films.[186] More easing followed in 2009 and 2010. Although it is opposed by nationalists and representatives of Pakistan's small film industry, it is embraced by cinema owners who are making a profit
after years of low receipts.[187] The most popular actors in Pakistan are the three Khans of Bollywood: Salman, Shah Rukh, and Aamir. The most popular actors is Madhuri Dixit;[188] at India-Pakistan cricket matches during the 1990s, Pakistani fans chanted "Madhuri Dixit;[188] at India-Pakistan cricket matches during the 1990s, Pakistani fans chanted "Madhuri Dixit;[188] at India-Pakistan cricket matches during the 1990s, Pakistani fans chanted "Madhuri Dixit;[188] at India-Pakistan cricket matches during the 1990s, Pakistani fans chanted "Madhuri Dixit;[188] at India-Pakistan cricket matches during the 1990s, Pakistani fans chanted "Madhuri Dixit;[188] at India-Pakistan cricket matches during the 1990s, Pakistani fans chanted "Madhuri Dixit;[188] at India-Pakistan cricket matches during the 1990s, Pakistani fans chanted "Madhuri Dixit;[188] at India-Pakistan cricket matches during the 1990s, Pakistani fans chanted "Madhuri Dixit;[188] at India-Pakistan cricket matches during the 1990s, Pakistani fans chanted "Madhuri Dixit;[188] at India-Pakistan cricket matches during the 1990s, Pakistani fans chanted "Madhuri Dixit;[188] at India-Pakistan cricket matches during the 1990s, Pakistani fans chanted "Madhuri Dixit;[188] at India-Pakistan cricket matches during the 1990s, Pakistani fans chanted "Madhuri Dixit;[188] at India-Pakistan cricket matches during the 1990s, Pakistani fans chanted "Madhuri Dixit;[188] at India-Pakistan cricket matches during the 1990s, Pakistan cricket matches during the 1990s, Pakist
Nepal earn more than Nepali films, and Salman Khan, Akshay Kumar and Shah Rukh Khan are popular in the country. The films are also popular in the country to the Indian subcontinent and their cultural similarities, particularly in music. Popular actors include Shah Rukh Khan, Ajay Devgan, Sunny Deol, Aishwarya Rai, Preity
Zinta, and Madhuri Dixit.[190] A number of Bollywood films were filmed in Afghanistan and some dealt with the country, including Dharmatma, Kabul Express, Khuda Gawah and Escape From Taliban.[191][192] Southeast Asia Bollywood films are popular in Southeast Asia, particularly in maritime Southeast Asia. The three Khans are very popular in
the Malay world, including Indonesia, Malaysia, and Singapore. The films are also fairly popular in Thailand.[193] India has cultural ties with Indonesia, and Bollywood films were introduced to the country at the end of World War II in 1945. The "angry young man" films of Amitabh Bachchan and Salim-Javed were popular during the 1970s and 1980s
before Bollywood's popularity began gradually declining in the 1980s and 1990s. It experienced an Indonesian revival with the release of Shah Rukh Khan's Kuch Hota Hai (1998) in 2001, which was a bigger box-office success in the country than Titanic (1997). Bollywood has had a strong presence in Indonesia since then, particularly Shah Rukh
Khan films such as Mohabbatein (2000), Kabhi Khushi Kabhie Gham... (2001), Kal Ho Naa Ho, Chalte Chalte and Koi... Mil Gaya (all 2003), and Veer-Zaara (2004).[194] East Asia Some Bollywood films have been widely appreciated in China, Japan, and South Korea. Several Hindi films have been commercially successful in Japan, including Mehboob
Khan's Aan (1952, starring Dilip Kumar) and Aziz Mirza's Raju Ban Gaya Gentleman (1992, starring Shah Rukh Khan). The latter sparked a two-year boom in Indian films after its 1997 release, [195] with Dil Se.. (1998) a beneficiary of the boom. [196] The highest-grossing Hindi film in Japan is 3 Idiots (2009), starring Aamir Khan, [197] which received
a Japanese Academy Award nomination. [198] The film was also a critical and commercial successful in China during the 1940s and 1950s, and remain popular with their original audience. Few Indian films were commercially successful in the country during
the 1970s and 1980s, among them Tahir Hussain's Caravan, Noorie and Disco Dancer. [200] Indian film stars popular in China during the 1980s. [202] Films by Aamir Khan have recently been successful, [200] [203] and Lagaan was
the first Indian film with a nationwide Chinese release in 2011.[202][204] Chinese filmmaker He Ping was impressed by Lagaan (particularly its soundtrack), and hired its composer A. R. Rahman to score his Warriors of Heaven and Earth (2003).[205] When 3 Idiots was released in China, China was the world's 15th-largest film market (partly due to
its widespread pirate DVD distribution at the time). The pirate market introduced the film to Chinese audiences, however, and it became a cult hit. According to the Douban film-review site, 3 Idiots is Chinese film (Farewell My Concubine) ranks higher, and Aamir Khan acquired a large
Chinese fan base as a result.[203] After 3 Idiots, several of Khan's other films (including 2007's Taare Zameen Par and 2008's Ghajini) also developed cult followings.[206] China became the world's second-largest film market (after the United States) by 2013, paving the way for Khan's box-office success with Dhoom 3 (2013), PK (2014), and Dangal
(2016).[203] The latter is the 16th-highest-grossing film in China,[207] the fifth-highest-grossing non-English foreign film in any market.[209][211] Several Khan films, including Taare Zameen Par, 3 Idiots, and Dangal, are highly rated on Douban.[212][213] His next film, Secret
Superstar (2017, starring Zaira Wasim), broke Dangal's record for the highest-grossing opening weekend by an Indian film and cemented Khan's status[214] as "a king of the Chinese box office";[215] Secret Superstar was China's highest-grossing foreign film of 2018 to date.[216] Khan has become a household name in China,[217] with his success
described as a form of Indian soft power[218] improving China-India relations despite political tensions. [201][214] With Bollywood in the Chinese market, [219] the success of Khan's films has driven up the price for Chinese distributors of Indian film imports. [201] Salman Khan's Hindian and Irrfan Khan's Hindian and Irrfan Khan's Hindian soft power[218] improving China-Indian film imports.
Medium were also Chinese hits in early 2018.[221] Oceania Although Bollywood is less successful on some Pacific islands such as New Guinea, it ranks second to Hollywood in Fiji (with its large Indian minority), Australia and New Zealand.[222] Australia also has a large South Asian diaspora, and Bollywood is popular amongst non-Asians in the
country as well.[222] Since 1997, the country has been a backdrop for an increasing number of Bollywood films.[222] Indian filmmakers, attracted to Australia's diverse locations and landscapes, initially used the country as a setting for song-and-dance scenes; [222] Hindi films shot.
in Australia usually incorporate Australia culture. Yash Raj Films' Salaam Namaste (2005), the first Indian film shot entirely in Australia, was the most successful Bollywood film of 2005 in that country. [222] Prime Minister John
Howard said during a visit to India after the release of Salaam Namaste that he wanted to encourage Indian filmmaking in Australia to increase tourism, and he appointed Steve Waugh as tourism ambassador to India. [224] [failed verification] Australia to increase tourism, and he appointed Steve Waugh as tourism ambassador to India after the release of Salaam Namaste that he wanted to encourage Indian filmmaking in Australia to increase tourism, and he appointed Steve Waugh as tourism ambassador to India.
 eager to expand her career in Bollywood.[225] Eastern Europe and Central Asia Bollywood films are popular in the former Soviet Union (Russia, Eastern Europe, and Central Asia),[226] and have been dubbed into Russian. Indian films were more popular in the Soviet Union than Hollywood films[227][228] and, sometimes, domestic Soviet films.[229]
The first Indian film released in the Soviet Union was Dharti Ke Lal (1946), directed by Khwaja Ahmad Abbas and based on the Bengal famine of 1943, in 1949.[58] Three hundred Indian films were released in the Soviet Union after that; [230] most were Bollywood films with higher average audience figures than domestic Soviet productions. [228][231]
Fifty Indian films had over 20 million viewers, compared to 41 Hollywood films. [232] [233] Some, such as Awaara (1951) and Disco Dancer (1982), had more than 60 million viewers, compared to 41 Hollywood films. [232] Some, such as Awaara (1951) and Disco Dancer (1982), had more than 60 million viewers, compared to 41 Hollywood films. [232] Some, such as Awaara (1951) and Disco Dancer (1982), had more than 60 million viewers, compared to 41 Hollywood films. [232] Some, such as Awaara (1951) and Disco Dancer (1982), had more than 60 million viewers, compared to 41 Hollywood films. [232] Some, such as Awaara (1951) and Disco Dancer (1982), had more than 60 million viewers, compared to 41 Hollywood films. [232] Some, such as Awaara (1951) and Disco Dancer (1982), had more than 60 million viewers, compared to 41 Hollywood films. [232] Some, such as Awaara (1951) and Disco Dancer (1982), had more than 60 million viewers, compared to 41 Hollywood films. [233] Some, such as Awaara (1951) and Disco Dancer (1982), had more than 60 million viewers, compared to 41 Hollywood films. [233] Some, such as Awaara (1951) and Disco Dancer (1982), had more than 60 million viewers, compared to 41 Hollywood films. [233] Some, such as Awaara (1951) and Disco Dancer (1982), had more than 60 million viewers, compared to 41 Hollywood films. [233] Some, such as Awaara (1951) and Disco Dancer (1982), had more than 60 million viewers, compared to 41 Hollywood films. [233] Some, such as Awaara (1951) and Disco Dancer (1982) and Disco Dancer (1982)
entertainment as they were supposed to be non-controversial and non-political. In addition, the Soviet Union was recovering from the disaster of partition and the struggle for freedom from colonial rule, were found to be a good source of providing hope
with entertainment to the struggling masses. The aspirations and needs of the people of both countries matched to a great extent. These films from Bollywood also strengthened family values, which was a big factor for their popularity with the government
authorities in the Soviet Union. [238] After the collapse of the Soviet film-distribution system, Hollywood filled the void in the Russian film market and Bollywood by young Russians. [239] In Poland, Shah Rukh Khan has a large following. He was introduced a renewed interest in Bollywood by young Russians.
to Polish audiences with the 2005 release of Kabhi Khushi Kabhie Gham... (2001) and his other films, including Dil Se.. (1998), Main Hoon Na (2004) and Kabhi Alvida Naa Kehna (2006), became hits in the country. Bollywood films are often covered in Gazeta Wyborcza, formerly Poland's largest newspaper. [240][241] The upcoming movie Squad, is
the first Indian film to be shot in Belarus. A majority of the film was shot at Belarusfilm studios, in Minsk. [242] Middle East and North Africa Hindi films are usually subtitled in Arabic when they are released. Bollywood has progressed in Israel since the early 2000s, with channels
dedicated to Indian films on cable television;[244] MBC Bollywood and Zee Aflam show Hindi movies and serials.[245] In Egypt, Bollywood films were popular during the 1970s and 1980s. In 1987, however, they were restricted to a handful of films by the Egyptian government.[246][247] Amitabh Bachchan has remained popular in the country[248]
and Indian tourists visiting Egypt are asked, "Do you know Amitabh Bachchan?" [188] Bollywood is becoming popular in Turkey; Barfi! was the first Hindi film to have a wide theatrical release in that country. [249] Bollywood also has viewers in Central Asia (particularly Uzbekistan [250]
and Tajikistan).[251] South America Bollywood films are not influential in most of South America, although its culture and dance is recognised. Due to significant South Asian diaspora communities in Suriname and Guyana, however, Hindi-language movies are popular.[252] In 2006, Dhoom 2 became the first Bollywood film to be shot in Rio de
Janeiro.[253] In January 2012, it was announced that UTV Motion Pictures would begin releasing films in Peru with Guzaarish.[254] Africa By the
1960s, East Africa was one of the largest overseas export markets for Indian films, accounting for about 20-50% of global earnings for many Indian films. [255] Mother India (1957) continued to be screened in Nigeria decades after its release. Indian movies have influenced Hausa clothing, songs have been covered by Hausa singers, and stories have
influenced Nigerian novelists. Stickers of Indian films and stars decorate taxis and buses in Nigeria's Northern Region, and posters of Indian films cater to the expatriate marke, Bollywood films became popular in West Africa despite the
lack of a significant Indian audience. One possible explanation is cultural similarity: the wearing of turbans, animals in markets; porters carrying large bundles, and traditional wedding celebrations. Within Muslim culture, Indian movies, animals in markets; porters carrying large bundles, and traditional wedding celebrations. Within Muslim culture, Indian movies,
women are modestly dressed; men and women rarely kiss and there is no nudity, so the films are based on socialist values and the reality of developing countries emerging from years of colonialism. Indian movies permitted
a new youth culture without "becoming Western." [179] The first Indian film shot in Mauritius was Souten, starring Rajesh Khanna, in 1983. [256] In South Africa, film imports from India were watched by black and Indian audiences. [257] Several Bollywood figures have travelled to Africa for films and off-camera projects. Padmashree Laloo Prasad
Yadav (2005) was filmed in South Africa. [258] Dil Jo Bhi Kahey... (2005) was also filmed almost entirely in Mauritius, which has a large ethnic-Indian population. Bollywood, however, seems to be diminishing in popularity in Africa. New Bollywood films are more sexually explicit and violent. Nigerian viewers observed that older films (from the 1950s
and 1960s) had more culture and were less Westernised.[179] The old days of India avidly "advocating decolonization ... and India's policy was wholly influenced by his missionary zeal to end racial domination and discrimination in the African territories" were replaced.[259] The emergence of Nollywood (West Africa's film industry) has also
contributed to the declining popularity of Bollywood films, as sexualised Indian films became more like American films. Kishore Kumar and Amitabh Bachchan have been popular in Egypt and Somalia. [260] In Ethiopia, Bollywood movies are shown with Hollywood productions in town square theatres such as the Cinema Ethiopia in Addis Ababa. [261]
Less-commercial Bollywood films are also screened elsewhere in North Africa. [262] Western Europe and North America Bollywood dancing show in London The first Indian film to be released in the Western world and receive mainstream attention was Aan (1952), directed by Mehboob Khan and starring Dilip Kumar and Nimmi. It was subtitled in 17
languages and released in 28 countries, [257] including the United Kingdom, [263] the United Kingdom, [264] Aan received significant praise from British critics, and The Times compared it favourably to Hollywood productions.
to the UK[267] with films such as Darr (1993),[268] Dilwale Dulhaniya Le Jayenge (1995),[269] and Kuch Kuch Hota Hai (1998),[267] Dil Se (1998) was the first Indian film to enter the UK top ten.[267] A number of Indian films, such as Dilwale Dulhaniya Le Jayenge and Kabhi Khushi Kabhie Gham (2001), have been set in London. Bollywood is also
appreciated in France, Germany, the Netherlands, [270] and Scandinavia. Bollywood films are dubbed in German television channel RTL II.[271] Germany is the second-largest European market for Indian films, after the United Kingdom. The most recognised Indian actor in Germany is Shah Rukh Khan, who has
had box-office success in the country with films such as Don 2 (2011)[241] and Om Shanti Om (2007).[119] He has a large German fan base,[188] particularly in Berlin (where the tabloid Die Tageszeitung compared his popularity to that of the pope).[119] Michelle Obama joining students for a Bollywood dance clinic with Nakul Dev Mahajan in the
White House State Dining Room, 2013 Bollywood has experienced revenue growth in Canada and the United States, particularly in the South Asian communities of large cities such as Toronto, Chicago, and New York City.[99] Yash Raj Films, one of India's largest production houses and distributors, reported in September 2005 that Bollywood films in
the United States earned about $100 million per year in theatre screenings, video sales and the sale of movie soundtracks; [99] Indian films from any other non-English speaking country. [99] Since the mid-1990s, a number of Indian films have been largely (or entirely) shot in New York, Los Angeles,
Vancouver or Toronto. Films such as The Guru (2002) and Marigold: An Adventure in India (2007) attempted to popularise Bollywood. [citation needed] Plagiarism Pressured by rushed production schedules and small budgets, some writers and musicians in Hindi cinema have been known to plagiarise. [272] Ideas, plot lines, tunes or riffs
have been copied from other Indian film industries (including Telugu cinema, Malayalam cinema and others) or foreign films (including Hollywood and other Asian films) without acknowledging the source. [273] Before the 1990s, plagiarism occurred with impunity. Copyright enforcement was lax in India, and few actors or directors saw
an official contract.[274] The Hindi film industry was not widely known in the Global North (except in the Soviet states), who would be unaware that their material had been copied. Audiences may not have been aware of plagiarism, since many in India is still
somewhat lenient, Bollywood and other film industries are more aware of each other and India audiences are more familiar with foreign films and music.[citation needed] Organisations such as the India EU Film Initiative seek to foster a community between filmmakers and industry professionals in India and the European Union.[273] A commonly-
reported justification for plagiarism in Bollywood is that cautious producers want to remake popular Hollywood films in an Indian context. Although screenwriters generally produce original scripts, many are rejected due to uncertainty about whether a film will be successful. [273] Poorly-paid screenwriters have also been criticised for a lack of
                                    makers see plagiarism in Bollywood as an integral part of globalisation, with which Western (particularly American) culture is embedding itself into Indian culture. [275] Vikram Bhatt, director of Raaz (a remake of What Lies Beneath) and Kasoor (a remake of Jagged Edge), has spoken about the influence of American culture.
and Bollywood's desire to produce box-office hits based along the same lines: "Financially, I would be more secure knowing that a particular piece of work has already done well at the box office. Copying is endemic everywhere in India. Our TV shows are adaptations of American programmes. We want their films, their cars, their planes, their Diet
Cokes and also their attitude. The American way of life is creeping into our culture."[275] According to Mahesh Bhatt, "If you hide the source, you're a genius. There's no such thing as originality in the creative sphere".[275] Although very few cases of film-copyright violations have been taken to court because of a slow legal process, [273] the makers
of Partner (2007) and Zinda (2005) were targeted by the owners and distributors of the original films: Hitch and Oldboy.[276][277] The American studio 20th Century Fox brought Mumbai-based B. R. Films to court over the latter's forthcoming Banda Yeh Bindaas Hai, which Fox alleged was an illegal remake of My Cousin Vinny. B. R. Films eventually
settled out of court for about $200,000, paving the way for its film's release.[278] Music The Pakistani Qawwali musician Nusrat Fateh Ali Khan had a big impact on Hindi film music, inspiring numerous Indian musicians
working in Bollywood, especially during the 1990s. However, there were many instances of Indian music directors plagiarising Khan's music to produce hit filmi songs. [280][281] Several popular examples include Viju Shah's hit song "Tu Cheez Badi Hai Mast Mast" in Mohra (1994) being plagiarised from Khan's popular Qawwali song "Dam Mast
Qalandar",[280] "Mera Piya Ghar Aya" used in Yaarana (1995), and "Sanoo Ek Pal Chain Na Aaye" in Judaai (1997).[280] Despite the significant number of hit Bollywood songs plagiarised from his music, Nusrat Fateh Ali Khan was reportedly tolerant towards the plagiarism.[67][282] One of the Bollywood music directors who frequently plagiarised
him, Anu Malik, claimed that he loved Khan's music and was actually showing admiration by using his tunes. [282] However, Khan was reportedly aggrieved when Malik turned his spiritual "Allah Hoo, Allah Hoo" into "I Love You, I Love Yo
should at least respect my religious songs."[282] Bollywood soundtracks also plagiarised Guinean singer Mory Kanté, particularly his 1987 album Akwaba Beach. His song, "Tamma" in Laxmikant-Pyarelal's soundtrack for Hum (1991). The latter
also featured "Ek Doosre Se", which copied Kanté's "Inch Allah".[283] His song "Yé ké yé ké" was used as background music in the 1990 Bollywood film Agneepath, inspired the Bollywood song "Tamma Tamma" in Thanedaar.[283] See also Hindi cinema portal India portal Film portal Noida Film City Bombay Hindi Bibliography of Hindi cinema Central
Board of Film Certification Film and Television Institute of India Films List of highest-grossing Films List of highest-gros
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2022). Vernacular English: Reading the Anglophone in Postcolonial India. Princeton University Press. pp. 170-171. ISBN 978-0-691-22313-1. Scholars of Hindi-Urdu film noted a gradual replacement of Urdu with English in these films... the "ideological work" of Urdu—its evocation of a pre- Partition composite culture and business practices— "has
now been challenged by English, which provides the ideological coordinates of the new world of the Hindi film. Varia, Kush (31 January 2013). Bollywood: Gods, Glamour, and Gossip. Columbia University Press. p. 33. ISBN 978-0-231-50260-3. The specific use of Hindi/Urdu has shifted through time with the films produced in the pre-independence era
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apparently helped produce the first Indian sound picture. At this point, the Calcutta suburb of Tollygunge was the main center of film production in India. Deming refers to the area as Tollywood, since it already boasted two studios with 'several more projected' (Prasad, 2003) 'Tolly', rhyming with 'Holly', got hinged to 'wood' in the Anglophone Indian
imagination, and came to denote the Calcutta studios and, by extension, the local film industry. Prasad surmises: 'Once Tollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, it was easy to clone new Hollywood was made possible by the fortuitous availability of a half-rhyme, and the half-rhyme availability 
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Hirani For the Pakistani television series, see 3 Idiots (TV series). 3 IdiotsTheatrical release posterDirected byRajkumar HiraniWritten byAbhijat Joshi Rajkumar HiraniWritten byAbhijat Balakumar 
Sharman Joshi Omi Vaidya Kareena Kapoor Boman Irani Narrated byR. MadhavanCinematographyC. K. MuraleedharanEdited byRajkumar HiraniMusic byScore: Sanjay WandrekarAtul RaningaShantanu MoitraSongs: Shantanu MoitraSongs: Sh
25) (India) Running time171 minutes[1]CountryIndiaLanguage coming-of-age comedy-drama film written and directed by Rajkumar Hirani co-written by Abhijat Joshi, with producer Vidhu Vinod Chopra acting as a screenplay associate. Adapted loosely
from Chetan Bhagat's novel Five Point Someone,[5] the film stars Aamir Khan, R. Madhavan and Sharman Joshi in the titular roles, marking their reunion three years after the 2006 film Rang De Basanti, while Omi Vaidya, Kareena Kapoor and Boman Irani star in pivotal roles. Narrated through parallel dramas, one in the present and the other ten
years in the past, the story follows the friendship of three students at an Indian engineering college and is a satire about the social pressures under an Indian inventions created by Remya Jose, [11] Mohammad Idris, [12]
weekend in India, had the highest opening day collections for an Indian film up until that point and also held the record for the highest net collections in the first week for a Hindi film. Eventually, it became one of the few Indian films at the time to become successful in East Asian markets such as China[16] and Japan,[17] eventually bringing its
worldwide gross to ₹392 crore ($90 million)[a][18][19] — it was the highest-grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the time and the highest grossing Indian film ever at the highest grossing Indian fi
Film and three National Film Awards including Best Popular Film. Overseas, it won the Grand Prize at Japan's Videoyasan Awards[22][23][17] while it was nominated for Best Outstanding Foreign Language Film at the Japan Academy Awards[22][23][17] while it was nominated for Best Outstanding Foreign Film at the Japan Academy Awards[22][23][17] while it was nominated for Best Outstanding Foreign Film at the Japan Academy Awards[24][25] and Best Foreign Film at China's Beijing International Film Festival.[26] The film was remade in
Tamil as Nanban (2012), which also received critical praise and commercial success. [27][28] A Mexican remake, 3 Idiotas, was also released in 2017. [29] Plot The movie is told as a dual narrative, with Farhan narrating the flashbacks of ICE while he, Raju, and Chatur try to find Rancho. In their first year of college, students Farhan Qureshi and Raju
Rastogi join the prestigious Imperial College of Engineering (ICE) in Delhi and meet Ranchhoddas Shyamaldas Chanchad aka Rancho, their roommate, who is passionate about experimenting with different things, and consequently tops the class. Rancho's carefree approach to education results in him being at odds with the college's director, Dr. Viru
Sahastrabuddhe (nicknamed "Virus" by the students), who believes in a strict and competitive education system. When a student named Joy Lobo commits suicide after failing to meet a project deadline, Rancho confronts Virus about the extreme pressure placed on ICE students. One night, the trio gatecrash a wedding and meet Virus' youngest
daughter, Pia, only later realizing that the wedding is for Pia's older sister, Mona. An infuriated Virus warns Farhan and Raju about the effects of them being friends with Rancho, scaring Raju into bunking with Chatur a lesson
about memorization, Rancho and Farhan change words(Like Chamatkar to Balatkar and Dhan to stan) of Chatur's Hindi speech and humiliate him, leading to a furious Chatur making a bet with Rancho to see who will be more successful in 10 years time. The night before their final exams, Raju's paralyzed father experiences a medical emergency and
Rancho rushes him to the hospital on Pia's scooter with her help. After realizing that Rancho saved his father's life, Raju reconciles with him. At the end of the year, Rancho has placed first in the class, while Farhan and Raju place last and second to last, respectively. One night in their fourth year of college, Rancho tells his friends why they
consistently place last: Farhan's passion is photography, not engineering, and Raju lacks self-confidence. After Farhan and Raju promise to confront their problems if Rancho confesses his feelings for Pia, the three of them drunkenly break into Virus' house. Virus spots Raju during their escape and, the next day, gives him an ultimatum: to incriminate
his friends or be expelled himself. A distraught Raju attempts suicide, but survives and recovers due to support and care from his friends and family, also leading to Virus not expelling him. Raju is successful in a job interview, while Farhan convinces his father to let him become a photographer. Virus attempts to sabotage Raju's chances of success by
holding an unfairly difficult exam. With Pia's help, Rancho and Farhan break into Virus. That night, during a heavy
rainstorm, Mona, who is pregnant, goes into labor. Unable to drive to a hospital, Rancho modifies a vacuum cleaner into a ventouse and delivers the baby with the help of Pia, Farhan, and Raju. A grateful Virus acknowledges Rancho by giving him a valuable space pen and revokes the trio's expulsions. On graduation day, Rancho suddenly disappears
6 years later, Chatur, now the vice president at a reputable company, calls Farhan and Raju to remind them of the bet he made with Rancho. Upon reaching Shimla, where Chatur has located Rancho's house, they come across a different man named Ranchhoddas
Shyamaldas Chanchad. He explains that the "Rancho" at ICE was his family's gardener's son, who was incredibly intelligent and gifted. Ranchoddas' father tasked Rancho with completing Ranchoddas' father tasked R
degree, agreed but said that two idiots would come looking for him one day. Ranchoddas gives them Rancho's address in Ladakh. On the way there, Farhan and Raju gatecrash Pia's wedding to her materialistic boyfriend Suhas in Manali. Raju convinces her to come with them to find Rancho. At the address in Ladakh, the group is astonished to find a
interested in. A flabbergasted Chatur accepts defeat. Cast Aamir Khan as Ranchoddas "Rancho" Shyamaldas Chatur "Silencer" Ramalingam Rahul
Kumar as Millimeter Farida Dadi as Nuzzhat Qureshi Parikshit Sahni as Salim Qureshi Amardeep Jha as Suman Rastogi Mukund Bhatt as Rajendra Rastogi Mona Singh as Mona Sahastrabuddhe Sanjay Lafont as Suman Rastogi Mukund Bhatt as Rajendra Rastogi Mona Singh as Mona Sahastrabuddhe Sanjay Lafont as Suman Rastogi Mukund Bhatt as Rajendra Rastogi Mona Singh as Mona Sahastrabuddhe Sanjay Lafont as Suman Rastogi Mona Singh as Suman Rastogi Mona Singh as Mona Sahastrabuddhe Sanjay Lafont as Suman Rastogi Mona Singh as Mona Sahastrabuddhe Sanjay Lafont as Suman Rastogi Mona Singh as Mona Sahastrabuddhe Sanjay Lafont as Suman Rastogi Mona Singh as Mona Sahastrabuddhe Sanjay Lafont as Suman Rastogi Mona Singh as Mona Sahastrabuddhe Sanjay Lafont as Suman Rastogi Mona Singh as Mona Sahastrabuddhe Sanjay Lafont as Suman Rastogi Mona Singh as Mona Sahastrabuddhe Sanjay Lafont as Suman Rastogi Mona Singh as Mona Sahastrabuddhe Sanjay Lafont as Suman Rastogi Mona Singh as Mona Sahastrabuddhe Sanjay Lafont as Suman Rastogi Mona Singh as Mona Sahastrabudhe Sanjay Lafont as Suman Rastogi Mona Singh as Mona Sahastrabudhe Sanjay Lafont as Suman Rastogi Mona Singh as Mona Sahastrabudhe Sanjay Lafont as Suman Rastogi Mona Singh as Mona Sahastrabudhe Sanjay Lafont as S
conducts Raju's job interview Akhil Mishra as Librarian Dubey Atul Tiwari as Minister R. D. Tripathi Rajeev Ravindranathan as ragging senior student Cameo appearances Javed Jaffrey as the real Ranchhoddas Shyamaldas Chanchad Ali Fazal as Joy Lobo Madhav Vaze as Karan Lobo Meghna Bhalla as Raju's wife
Harvinder Singh as Joginder Singh Dhillon Sanjay Sood as Peanut Vendor in Shimla Supriya Shukla as a doctor with Pia Production Development "Chetan gave me this book to read and I wanted to make a film on it. But I knew right from the start that I could not make a film completely on the book, as it was very anecdotal and a film needs a plot. So
had decided to rewrite it in a screenplay format. You'll see that the film is very different from the book. After I wrote the script, I called Chetan and narrated it to him. I told him that if he did not like the script, I would stop the project. But he was okay with it". — Rajkumar Hirani, about the connection with the film and the novel Five Point Someone by
Chetan Bhagat[30] After the success of Lage Raho Munna Bhai (2006), the director Rajkumar Hirani and screenwriter Abhijat Joshi had plans for third instalment on the same format, and decided to work on fresh script outside the
franchise.[31] While writing the first draft of the film, he thought of a new project rather than the new instalment from the film series, but he had concentrated more on the famous novel Five Point Someone by the author Chetan
Bhagat.[32] The latter gave this novel for Hirani to read, in order to have an idea about the script. Impressed by the novel, he decided to adapt the screenplay by making changes to the original novel and work on it as a feature film.[33] 3 Idiots is considered to be the first of the two adaptations from the novel Five Point Someone — the second being
earlier named Vinod Chopra Productions).[35] Besides producing, Chopra further associated with Hirani and Joshi, by co-writing the screenplay. In his biography Unscripted: Conversations on Life and Cinema, he discussed about the experiences as a co-writer being associated in the project.[35][36] An official announcement regarding the film was
made during early-2008, after working in the script for more than one-and-a-half year.[37] During the pre-production, Hirani went to multiple engineering students. In this he met, many students and took pictures along
with them. He needed the references for the clothes used, their looks and things they brought as many IIT-students were older than the fictional characters.[33] The film also had shared many anecdotes from his college life, since Hirani had used to study in hostel during his young period.[38] Hirani had carefully looked upon the notion in the lives
engineering students, as there are few things apart from drugs, sex and violence. However, Hirani had said that the film plays a satirical take on social pressures under an Indian education system.[7][8] Apart from that, the film also addresses the issue of tussle between parents and children, but in a "sugar-coated manner".[38] During the promotions
of the film, Hirani stated that "the film is completely different of the Munna Bhai film series; in terms of the environment. However, both the films fall in the same genre, where all three films are heartwarming stories with lovable characters making it feel good. Both films have true emotions in the heart, happiness, sadness
and also leave a strong message to the audience in the ending that make us satisfy".[33] Casting The lead actors were considered to be "complex", according to Hirani.[33] He thought of many actors playing the lead actors were considered to be "complex", according to Hirani.[33] He thought of many actors playing the lead actors were considered to be "complex", according to Hirani.[33] He thought of many actors playing the lead actors were considered to be "complex", according to Hirani.[33] He thought of many actors playing the lead actors were considered to be "complex", according to Hirani.[33] He thought of many actors playing the lead actors were considered to be "complex", according to Hirani.[33] He thought of many actors playing the lead actors were considered to be "complex", according to Hirani.[33] He thought of many actors playing the lead actors were considered to be "complex", according to Hirani.[33] He thought of many actors playing the lead actors were considered to be "complex", according to Hirani.[33] He thought of many actors playing the lead actors were considered to be "complex", according to Hirani.[33] He thought of many actors playing the lead actors were considered to be "complex", according to Hirani.[33] He thought of many actors playing the lead actors were considered to the lead actors actors playing the lead actors playing the lead actors playing the lead actors playing the
a six-month audition across the country. But, had thought of established actors playing the roles, since the film had two looks and the actors needed experience. [33] He had plans for Shah Rukh Khan playing the lead character, Ranchoddas Chanchad. [39] Hirani tried to rope Khan after the latter, exited from the director's debut venture Munna Bhai
M.B.B.S. (2003), for the titular role Munna Bhai, which was later essayed by Sanjay Dutt. However, Khan refused being a part of the film due to his prior commitments. [40][41] He approached Ranbir Kapoor, then, a relatively newcomer, to play the lead role, but he opposed his part in the film. However, he agreed to play Varun Sahastrabuddhe having
a short cameo in the film.[42][b] The team later finalised Aamir Khan to play the lead role.[45] R. Madhavan and Sharman Joshi were also finalised for the actors rejected the film due to date issues, and Arshad Warsi who also
collaborated with Hirani in the two films, in Munnai Bhai film series, despite being auditioned, could not take up the role.[46] Before R. Madhavan was cast, Bangalore-based Rajeev Ravindranathan later played a college senior
in the Munnai Bhai film series, to play the role of the main antagonist Dr. Viru Sahastrabuddhe, but due to the look, lisp and mannerisms portrayed, and also got the nickname "Virus", as students give names to their professors and principals innerisms portrayed.
their school and college life. For the preparation of his role, Boman used to wear costumes made by cheap fabric, designed by an old tailor, who stitches clothes for Parsis in Dadar (North-Central Mumbai).[33] He used to wear the shirt with velcro being attached, and a hook tie, with the same look, he attended the shoot to prepare for his role.[48]
Initially, Boman was hesitant to act in that film and had recommended his co-actor Irrfan Khan for Viru Sahastrabuddhe, but his refusal prompted Boman to take up the role of Pia Sahastrabuddhe, Rancho's (Aamir) love interest and a medical
student.[33] While, Hirani refused about the original casting for her role in the film in his interview,[33] it has been regarded that Anushka's audition for the film went viral on the internet.[52] Anushka, then a newcomer, shared monologues recited by Gracy
Singh from Munna Bhai M.B.B.S. for the audition process, supposing to be her debut in films, but was ultimately rejected by the producers.[53] She later made her debut in the Yash Raj Films' production Rab Ne Bana Di Jodi (2008), being cast opposite Shah Rukh Khan.[54][b] Omi Vaidya, an American actor was cast for the role Chathur Ramalingan
(Silencer)".[55] Ali Fazal, then, a rookie actor, played a small role as Joy Lobo in the film.[58] While speaking about his role, Fazal stated that "he went into depression as the character arc seemed to mirror a tragic real-life incident".[57][c] Javed Jaffrey, played a cameo appearance as real Ranchoddas Chanchad.[58] Filming The rehearsals for the film
began prior to the shoot, followed by script reading and look tests.[59] After extensive pre-production works, principal photography for the film began on 28 July 2008, with scenes featuring the supporting cast being shot first.[60] On 29 August 2008, shooting for the key schedule began with the principal cast members.[37] The first scene was shot in
an aircraft with Madhavan, which was the first shooting schedule for this film in Mumbai. The team took a break following Aamir Khan's activities in the promotions and post-
production works of Ghajini (2008).[62] The Indian Institute of Management, Bangalore served as Imperial College of Engineering, for this film. In December 2008, the entire cast and crew, including Khan, Madhavan, Joshi and Hirani, headed to Indian Institute of Management, Bangalore campus which served as Imperial College of Engineering. To
prepare for the roles, the crew members stayed at the institution's dormitory blocks and at the college hostel. [63] Though Khan saw the pictures of the location, he decided to see the location for real and wanted to stay at the hostel, in order to get through the role. [64] Khan regularly met the students during the morning and evenings and shared the
experiences of studies and way of life. Apart from that, the team eventually mingled with the students while Khan also involved in many indoor and outdoor games.[62] It was the first film to be shot at the Indian
Institutes of Management Group, and the university granted an academic pay-off for itself. [66] Few parts in Bangalore were doubled as New Delhi for the film. The entire shooting process was completed within February 2009. [citation needed] The entire film
was shot in reverse, with the present day scenes being shot first and the college scenes were shot later. [46] C. K. Muraleedharan was the cinematographer for 3 Idiots, after collaborating with Hirani for Lage Raho Munna Bhai (2006). He used Arricam Lite (LT) camera for shooting the film, which consisted of Angenieux Optimo Anamorphic Lenses
went on numerous retakes, which even led the stock of film roll being exhausted. The actors continued to do retakes, until the new rolls have been bought, so as to keep them busy.[67][68] The pregnancy scene was initially supposed to be placed in Hirani's debut film Munna Bhai M.B.B.S. (2003), but as he felt that the placement was irrelevant in the
film, the team decided against doing so, and then was used in this film.[citation needed] The hospital scenes were shot at Fortis Hospital (Noida).[46] The film uses real inventions, with brains behind these innovations include Remya Jose, a student from Kerala, who created the pedal operated washing-machine;[11][69][70] Mohammad Idris, a barber
Institute of Technology, Srinagar.[14][71] Music Main article: 3 Idiots (soundtrack) The film's soundtrack is composed by Shantanu Moitra with lyrics penned by Swanand Kirkire. It marked Moitra's second consecutive collaboration with Rajkumar Hirani after Lage Raho Munna Bhai (2006), whose music album was successful.[72] Besides composing
the songs, Moitra also composed the film score with Sanjay Wandrekar and Atul Raninga. The album was created with the inspiration of Moitra's college days, with the songs been written in consideration on the mindset of youngsters in India.[72] The album features five original compositions. Two tracks from the album were remixed, despite Moitra
one of the lead actors, Sharman Joshi, in his maiden attempt in playback singing. The music album was released online (instead of a launch event),[74] by the film's official website on 27 November 2009,[75] with a video chat featuring the cast and crew members. [76] T-Series purchased the music rights of the film at an amount of ₹120 million
(US$2.48 million).[77][78] The album received positive reviews from critics, with praise directed on Moitra's composition and the quality of the album. In addition, the soundtrack was the "highest-selling Bollywood soundtrack was the "highest-selling Bollywood soundtrack of 2009", according to the trade website Box Office India, despite the sales of conventional music CDs being declined.[79]
Parineeta (2005) and Lage Raho Munna Bhai (2006). Release Statistics 3 Idiots release for a Bollywood film" at that time, according to trade analysts. [84] [85] Major multiplexes allotted more than 95% of screens for the film, prior
to the release.[86] It also had a wide-overseas release with about 344 prints in 415 screens.[87] However, Bollywood Hungama and The Times of India reported that the film had got about 342-366 screens.[88] The film's wide-release in about 32 countries, excluding India — United States, Canada, United Kingdom, United Arab Emirates, South
Africa, East and West Africa, Fiji, Belgium, Netherlands, Mauritius, Malaysia, Singapore, Australia and New Zealand — was noted by trade analysts, that it may slow down the business of James Cameron-directorial Avatar (2009), released prior a week, had broken all box-office records. [89] Producer Vinod Chopra stated that, a multiplex in Australia
reduced shows for Avatar, in order to get huge number of shows for this film.[86][90] Following its success, the film was released in Taiwan on 17 December 2011.[92][93] In China, it was released as San Ge Shagua ("Three Idiots"),[7] on 15 December 2010.
2011.[94] In South Korea, it was released on 29 December 2011.[8] Along with the original Hindi version, a Mandarin Chinese dubbed version was also released, with the popular actress Tang Wei voicing Kapoor's role,[95] and Huang Bo voicing Khan's role,[95] and Huang Bo voicing Khan's role [d][96] In January 2013, the film was distributed by Apex Entertainment and CJ Entertainment
to release the film in the Korean markets and was released on 25 January 2013.[97] Following its success in other Asian markets, Japanese distributor Nikkatsu announced plans to release the film in Japan.[98] It was released there in June 2013,[17] under the Japanese title Kitto, Umaku Iku (きっと、うまくいく, lit. "It'll go well").[99] Screenings In
November 2009, Aamir Khan invited hundreds of people to watch the first film in Bollywood; the lead actor asked people to share the opinions about the film. [100] The premiere show for the film was prevalent in Hollywood; the lead actor asked people to share the opinions about the film was prevalent in Hollywood; the film was prevalent in Hollywood; the lead actor asked people to share the opinions about the film.
held in Mumbai on 23 December 2009.[101] Along with the film's cast and crew, the event saw the presence of Anil Kapoor, Shah Rukh Khan, Salman Khan, Salman Khan, Salman Khan, Arshad Warsi and Dia Mirza.[104] Amitabh Bachchan who had
earlier confirmed his presence at the premiere ultimately did not turn up in the end. The special premiere in United States and Canada were held on 24 December, prior to the film was conducted to the remaining of the film and a vere held on 24 December, prior to the film was conducted to the remaining of the film and a vere held on 24 December, prior to the film was conducted to the remaining of the film and a vere held on 24 December, prior to the film and a vere held on 24 December, prior to the film and a vere held on 24 December, prior to the film was conducted to the remaining of the film and a vere held on 24 December, prior to the film was conducted to the remaining of the film and a vere held on 24 December, prior to the film and a vere held on 24 December, prior to the film and a vere held on 24 December, prior to the film and a vere held on 24 December, prior to the film and a vere held on 24 December, prior to the film and a vere held on 24 December, prior to the film and a vere held on 24 December, prior to the film and a vere held on 24 December, prior to the film and a vere held on 24 December, prior to the film and a vere held on 24 December, prior to the film and a vere held on 24 December, prior to the film and a vere held on 24 December, prior to the film and a vere held on 24 December, prior to the film and a vere held on 24 December held on 24 
wanted to watch it in a theatre, but due to his health condition, he could not get out of his home. Later, Chopra and Hirani expressed Dilip's wish and agreed to conduct a private screening for the actor. [105] Chopra said that he "really moved after seeing the film and felt nostalgic". [105] Later, he urged to discuss about the film and its making with
Chopra and Hirani at the former's apartment in Bandra, with the discussion went on for two hours.[105] On 19 May 2010, the film was screened at the Headquarters of the United Nations, came in touch with the producer
regarding the screening of the film, following its influence in youngsters about the Indian education system.[107][108] More than 700 invitees, including non-Indians, turned up for the screening session was conducted to the attendees to focus on "how the
film has impacted mindsets".[109] The film was screened at the Indian Film Festival of Melbourne in March 2010, to bridging the cultural gap between India and Australia during late-January 2010.[110] It may also help Bollywood markets to screen their film in Australia.[111][112] The film was
screened at the Aruba International Film Festival held on 10 June 2010, [113][114] At the Indian Film Festival of London, held during 25-29 August 2010, the film was screened along with Chopra's other five films — An Encounter with Faces (1978); Parinda (1989); 1942; A Love Story (1993) and Eklavya: The Royal Guard (2007), while further
honouring an award for Chopra.[115] A charity screening of the film was also held with the proceedings being contributed to UNICEF.[115][116] At the inauguration of Vidhu Vinod Chopra film festival, to honour the director-producer, 3 Idiots along with the director-so ther films, Eklavya: The Royal Guard, Mission Kashmir and the Munna Bhai film
series, were screened at the festival on 30 March 2012.[117] 3 Idiots became one of the few Indian films screened at the inaugural Himalayan Film Festival held during 24-28 September 2021 in Ladakh.[119] Marketing
Aamir Khan used innovative marketing strategies for the promotions of the films, in order to gain wide exposure among audience. [120] Anil Arjun, the CEO of Reliance MediaWorks which produced and distributed the film had stated that, a 40-member team was put in place to market the film four months prior to the release. He said that "the
campaign was made such a way that it appeals to all category of viewers — people who are going to multiplexes in metros and single screens in small towns". The film was shown to all stakeholders and the company employees prior to the release, and a 360-degree marketing campaign was made after the release, which covered digital, outdoor, brand
partnerships, public relations and merchandise.[121] The "butt chairs" used by the actors in the film, were placed at leading multiplex chains for public viewing.[123] with firstly the official website titled idiotsacademy.com was launched and the lead cast came with video chatting to
the fans.[122] The website designed keeping in mind the college atmosphere and few special added features.[120] The team later interacted with fans through video conference during the online music launch.[76] A two-promotional tour was conducted by Khan, where he would travel across India.[120] On the website, an alternate reality game called
"Track Aamir" was launched, to track the whereabouts of the actor during this tour. The site had over 600,000 unique visitors within two weeks.[121] During this tour, Aamir Khan invited 24 friends personally to attend the premiere held in Mumbai, prior to the release of the film.[101] Prior to the release promos for the film was unveiled in an event
attended by the lead actors and the crew associated in the film, and press conferences streamed in seven countries. [122] Reliance Life Insurance started a campaign based on the song "All Is Well" and promoted it in television channels, radio stations and hoardings
featuring the lead actors of the film.[121] The makers started marketing alliances with Pantaloons Fashion and Retail, to launch their exclusive apparel and accessories collection. The special T-shirts with Khan's scribblings as designs imprinted on it, was available in 45 Pantaloons stores, which were priced ₹399.[121] The collection also included
replicas of T-shirts, garments and jewellery used by the leads in the film.[122] As a part of promotions in Facebook, the handle called "Pucca Idiot" was launched prior to the release, which generated 10,000 followers within 24 hours.[121] In PVR Cinemas, the film's marketing team painted on washrooms, with the slogan "You are an idiot".[121]
Another promotional event titled "Sabse Big Idiot" was held, with the leads being present at 92.7 Big FM, asking viewers to show their idiocy.[124] As a part of outdoor promotions, carried by Primesite Marketing Agency, innovations in hoardings, bus shelters, bus backs, platform signages and mobile vans attracted audiences. Stickers with the film's
logo was pasted in 10,000 auto rickshaws that moved in cities.[122] Trade analysts believed that the unique promotional activity helped in the Business Standard Brand Derby summit, held at the Leela Kempinski hotel in Gurgaon on 16 July
2010, the film topped the 2009 Brand Derby, due to the unique promotions of the film. [121][125] Piracy In addition to encourage people watching the film in theatres, Reliance MediaWorks' marketing team managed to destroy more than 2.1 million illegal downloads. [121] The team had its core-group working in India, United States and United
Kingdom, tracked and destroyed pirated versions of the film in physical and online formats, and also issued trade notices, warning letters specific to prospective infringing sites and outlets across the overseas sectors.[121] On 26 December 2009, a day after the film's release, the social service branch conducted a raid near Bandra station and over
2500 pirated CDs and DVDs, with 69 DVDs of this film, along with other films Avatar and Paa, were seized.[126] In New Delhi, the sales of pirated DVDs of the film were stopped after a subsidiary company of Reliance Anil Dhirubhai Ambani Group (R-ADAG), levied a complaint to the officials to take actions against movie piracy.[127] After the raid
conducted by the police in several locations across Mumbai, former IPS officer Aftab Ahmed Khan, said that "We execute everything keeping the system in mind. We have the support of the local police so there is no question of going against the system. Piracy always existed in some form or the other. But we are getting the facts and figures only now
as there are industry body who are working together to bring this menace in the forefront. To curb piracy in the long run we will have to constantly work towards means and ways to fight it."[128] Television and home media The television rights of the film were purchased by Sony Pictures Networks for ₹22 crore (US$4.54 million), which was the
highest bid during that time.[129] The film made its television debut on 25 July 2010, with promotions for the television premiere cost ₹2.2 lakh (US$4,811.25) and had attracted 12 popular sponsors to market the film.[130] It drew an audience of 39 million viewers in India,[19] and had attracted a TVR of 13.1 at the metro cities Delhi, Mumbai and
Kolkata and an overall TVR of 10.1 domestically, [131] The cumulative reach of the film was uplifted to 30.5%. [131] It also helped the broadcaster, Sony MAX to the third position among the general entertainment channels during that month.
through Reliance Big Home Video. It was coincided at an event held during Grand Hyatt at Mumbai, with the presence of the cast and crew members and was broadcast live on Facebook and Twitter.[133] Later, on 1 October 2010, Reliance Big Home Video launched the premium version of the VCD and DVD, that included a 24-page sticker book and
special "idioticomic" book, priced at ₹499.[134] It eventually sold 75,000-80,000 copies upon its launch, thereby generating a revenue of ₹30 -40million (US$400,000 -530,000).[134] A month later, the special Blu-ray disc edition was launched on 5 November 2010.[135] In order to curb piracy, producer Chopra and Hirani stated that the film will be
released and downloaded legally through YouTube on 25 March 2010, twelve weeks after its theatrical release. [136] It was attempted for the people who cannot afford to go to multiplexes or single screens, thereby 3 Idiots becoming the first Indian film to be have a legal release on YouTube. [136] However, the film did not release as planned on that
day due to copyright issues.[137] Officially, it was released on YouTube in May 2012, but its access has since been made available for online streaming on multiple platforms such as Netflix, Amazon Prime Video and Sony LIV.[139] Reception India Subhash K. Jha stated: "It's not that 3 Idiots is a flawless work of
art. But it is a vital, inspiring, and life-revising work of contemporary art with some heart imbued into every part. In a country where students are driven to suicide by their impossible curriculum, 3 Idiots provides hope. Maybe cinema can't save lives. But cinema, sure as hell, can make you feel life is worth living. 3 Idiots does just that, and much
more. The director takes the definition of entertainment into directions of social comment".[140] Nikhat Kazmi of The Times of India gave it four and a half stars and suggests that, "The film is a laugh riot, despite being high on fundas [...] Hirani carries forward his simplistic 'humanism alone works' philosophy of the Lage Raho Munna Bhai series in 3
Idiots too, making it a warm and vivacious signature tune to 2009. The second half of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of the film to jump back on track."[141] Mayank Shekhar of 
take home with a smile and a song on your lips."[142] Taran Adarsh of Bollywood Hungama gave 3 Idiots four and a half out of five stars and states: "On the whole, 3 Idiots easily ranks amongst Aamir, Rajkumar Hirani and Vidhu Vinod Chopra's finest films. Do yourself and your family a favour: Watch 3 Idiots. It's emotional, it's entertaining, it's
enlightening. The film has tremendous youth appeal and feel-good factor to work in a big way."[143] Kaveree Bamzai of India Today gave 3 Idiots five stars and argues that "it's a lovely story, of a man from nowhere who wanted to learn, told like a fairy tale, with the secret heart carrying its coded message of setting all of us free."[144] Sonia Chopra
of Sify gave the film 3 stars and said "Though a bit too calculated and designed, 3 Idiots I felt like I'd just been to my favorite restaurant
only to be a tad underwhelmed by their signature dish. It was a satisfying meal, don't get me wrong, but not the best meal I'd been expecting."[146] Shubhra Gupta from The Indian Express also gave it 3 stars, stating "'3 Idiots' does not do as much for me. The emotional truth that shone through both the 'Munnabhai' movies doesn't come through
strongly enough."[147] Raja Sen of Rediff gave the film two out of five stars and states: "Rajkumar Hirani's one of the decade, a man with immense talent and a knack for storytelling. On his debut, he hit a triple century. This time, he fishes outside the off stump, tries to play shots borrowed from other
batters, and hits and misses to provide a patchy, 32*-type innings. It's okay, boss, chalta hai. Even Sachin has an off day, and we still have great hope."[148] Overseas On the review aggregator website Rotten Tomatoes, 100% of 13 critics' reviews are positive, with an average rating of 7.44/10.[149] Derek Elley of Variety wrote that "3 Idiots takes a
while to lay out its game plan but pays off emotionally in its second half." Robert Abele of Los Angeles Times wrote that there's an "unavoidable joie de vivre (symbolised by Rancho's meditative mantra 'All is well') and a performance charm that makes this one of the more naturally gregarious Bollywood imports." Louis Proyect described it as a
"fabulous achievement across the board. A typical Bollywood confection but also a social commentary on a dysfunctional engineering school system that pressures huge numbers of students into suicide."[15] The film was praised by critics in East Asia and Southeast Asia. South China Morning Post wrote that the film "wraps a heavy message in light
comedy. It is satire at its best, a powerful indictment of India's education system in which students cram for exams while stifling their dreams."[6] Chaerim Oh of KAIST Herald wrote that "the film never harshly denounces the educational system but instead uncovers disturbing truths and unseen consequences of tremendous pressure upon students"
and that "if you don't end up crying like I did (or won't admit that you did), you'll still enjoy the movie."[8] In Japan, Yuri Wakabayashi of Eiga also gave the film was made at the budget of ₹55 crore (US$11.36 million), while Indo-Asian News Service estimated the budget to be
around ₹35-45 crore (US$4.6-6.0 million).[151] In August 2009, Reliance Big Pictures acquired the worldwide distribution rights of the film, along with the Hrithik Roshan-starrer Kites (2010) for ₹140 crore (US$28.92 million).[151] Individually, the worldwide theatrical rights were sold for about ₹65 crore (US$13.43 million).[151] After its theatrical
run, the producers of the film negoiated deals with leading satellite television channels, with Sony Pictures Networks acquiring the film for ₹22 crore (US$4.54 million), a record during that period.[129] The music rights were sold to Super Cassettes Industries (T-Series) for ₹12 crore (US$2.48 million), a record during that period.[129] The music rights were sold to Super Cassettes Industries (T-Series) for ₹22 crore (US$2.48 million), a record during that period.[129] The music rights were sold to Super Cassettes Industries (T-Series) for ₹22 crore (US$2.48 million), a record during that period.[129] The music rights were sold to Super Cassettes Industries (T-Series) for ₹22 crore (US$2.48 million), a record during that period.[129] The music rights were sold to Super Cassettes Industries (T-Series) for ₹22 crore (US$4.54 million), a record during that period.[129] The music rights were sold to Super Cassettes Industries (T-Series) for ₹22 crore (US$4.54 million), a record during that period.[129] The music rights were sold to Super Cassettes Industries (T-Series) for ₹22 crore (US$4.54 million), a record during that period.[129] The music rights were sold to Super Cassettes Industries (T-Series) for ₹22 crore (US$4.54 million), a record during that period.[129] The music rights were sold to Super Cassettes (T-Series) for ₹22 crore (US$4.54 million), a record during that period.[129] The music rights were sold to Super Cassettes (T-Series) for ₹22 crore (US$4.54 million), a record during that period.[129] The music rights were sold to Super Cassettes (T-Series) for ₹22 crore (US$4.54 million), a record during that period.[129] The music rights were sold to Super Cassettes (T-Series) for ₹22 crore (US$4.54 million), a record during that period.[129] The music rights were sold to Super Cassettes (T-Series) for ₹22 crore (US$4.54 million), a record during that period.[129] The music rights were sold to Super Cassettes (US$4.54 million), a record during that period.[129] The music rights were sold to Super Casse
costs, the film made a business ₹99 crore (US$20.45 million), even before the theatrical release.[151] The makers entered into tussles with the distribution rights of the actor's previous film Ghajini (2008) was sold for ₹93 crore (US$21.38
million).[153][154] Following the financial turmoil, which affected the footfalls and earnings in multiplexes and single-screens, the stakeholders were not ready to buy the film for a huge amount, and reduce the price for distribution.[153] After much deliberations, the theatrical rights were being sold at a tune of ₹40 -45 crore (US$5.3 -6.0 million).
[152] Reliance Big had also levied the deal to ₹20 crore (US$4.13 million) for home video release. [152] 3 Idiots, eventually topped online polls of the "most awaited film of the year", with the extensive marketing campaign and pre-release contributed to it. [155] The advance bookings of the film eventually topped to 40-45%, with major multiplexes
showing advance bookings rates uplifted to more than 90% in the opening day.[86] Amitabh Vardhan, CEO of PVR Cinemas and Alok Tandon of INOX Leisure Limited, stated that "looking at the pre-release hype, the film will have the best openings of a movie this year in terms of theatrical revenues",[86] while trade analyst Taran Adarsh stated that
"it could be easily one of the biggest blockbusters of the year".[86] Box office The film's worldwide lifetime gross was ₹459 crore (US$90 million),[a][18][19] making it the highest-grossing Indian film at the time.[20][159] The film was listed in Guinness World Records for the record of highest box office film gross for a Bollywood film.[160] As of 2020,
the collections are equivalent to ₹980 crore (US$132.25 million), adjusted to inflation.[161] The success of the film was attributed to the content and the extensive pre-release promotions, which led to an increase in the huge number of footfalls.[151] The film created the highest collection record for paid previews with ₹2.75 crore that time, which was
broken by Chennai Express (2013).[162] In its four-day first weekend, the film netted ₹38 crore (equivalent to ₹169 crore or US$1 million in 2020), and broke the record held by Ghajini (Aamir's previous film) for the first weekend collections.[163] By the first weekend to ₹169 crore or US$10 million in 2020), again
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breaking the box office record held by Ghajini.[164] 3 Idiots had nett grossed ₹56 crore (equivalent to ₹30.3 crore (equivalent to ₹34 crore or US$1.5 million in 2020) in its fourth week and ₹9.75 crore
(equivalent to ₹21 crore or US$2.6 million in 2020) in fifth to make a total of ₹202 crore (equivalent to ₹432 crore or US$54 million in 2020) in five weeks. [citation needed] Its final domestic gross
in India was ₹273 crore (equivalent to ₹583 crore or US$73 million in 2020).[a] 3 Idiots became the then highest-grossing Indian film in overseas markets, with an overseas markets, which is a constant of the overseas markets and the overseas markets and the overseas markets are a constant of the overseas markets. The overseas markets are a constant of the overseas markets are a c
Indian-produced films in territories such as the United States [167] and Australia. [168] In the United States, the film earned $6.5 million in Canada, and nearly $1 million in Australia. [168] 3 Idiots has the biggest first week total in the US with around
$3 million over its first four days.[169] 3 Idiots became a success in East Asian markets, which was unusual for an Indian film at that time.[7] The film had a fragmented but wide release in East Asian markets including China, South Korea and Hong Kong.[170] The film had the longest showing period at cinemas in Taiwan, for more than two months
from December 2010, breaking the record of Avatar (2009) with over NT$10 million (US$629,024)[168] grossed. 3 Idiots was the first aired Indian film in Hong Kong, where it grossed HK$22 million at the box office during its showing from 1 September 2011 through January 2012,[92] the equivalent of US$3.02 million.[171][168] It was the 14th
highest-grossing film of 2011 at the Hong Kong box office.[172] In South Korea, the film grossed ₩3,416,415,900[173] (US$3,084,647).[174] The film was number-one at the South Korean box office for five weeks,[8] drawing an audience of 459,686 viewers.[175][176] In China, where it is known as 《三傻大闹宝莱坞》 ("3 idiots make a scene in
 Bollywood"),[7] the film grossed ₹11 crore (US$2.36 million) in 2 weeks in December 2011,[94][16] eventually crossing the $3 million mark within a month, as of 5 January 2012.[177] Upon its release in the Japanese market in June 2013, it went on to collect around ¥100 million (₹6.1 crore) in its first two weeks of run - that makes the film the
highest-grossing Hindi film ever in Japan. Its final gross in Japan was ¥150 million[178] (US$1.6 million).[17] The film's final gross in East Asian markets was US$11,333,671 (₹69.2 crore).[3] Accolades Main article: List of accolades from Indian film awards; among these are six Filmfare Awards including
Best Film and Best Director, three National Film Awards, five GIMA Awards, five GIMA
Awards, despite the track being a nationwide sensation among the younger generation.[179] In China, it was nominated for the Best Foreign Film prize at the first Beijing International Film Festival in 2011.[26] In Japan, it was nominated for the Best Outstanding Foreign Language Film category at the 37th Japan Academy Awards in 2014;[24][25]
[180][181] the award was eventually won by Les Miserables. In addition, 3 Idiots won the Grand Prize at the 4th Videoyasan Awards, [22][23] held by a Japanese organisation of home video retailers in 2014; [17] 3 Idiots was selected as 2013's best video release, beating thousands of films, anime and television shows, [23] including domestic Japanese
and foreign Hollywood productions.[17] Controversies Chetan Bhagat story credit Initially, I did sit down with Raju and Abhijat while they were deciding to make a film based on '5 Point Someone'. I even went to IIT with Abhijat a couple of times. But it was just not possible for me to be involved at every stage of the screenplay writing process since leading to make a film based on '5 Point Someone'. I even went to IIT with Abhijat a couple of times. But it was just not possible for me to be involved at every stage of the screenplay writing process since leading to make a film based on '5 Point Someone'.
was in Hong Kong at that time, working full-time, and busy writing other books. Moreover, Abhijat is based in the USA, Raju was in the 
from the book. The core theme and message of the film are coming from the book itself. And that's why the makers have officially credited the film, in an interview a day after its release. [182] A controversy developed a few days after the
release, however, over the fact that Chetan's credit, "Based on the novel Five Point Someone by Chetan Bhagat" appeared in the closing credits rather than in the opening ones.[183] At that time, Bhagat stated that he "was expecting an opening credit and I was quite surprised on not seeing it. They had bought the rights, made the payment, and
committed to a credit in the contract. It's there, but it's not about it being there, it's about the placement and the prominence."[184] In a 31 December 2009 blog post on his personal website, Bhagat stated that he was told the movie was only 2-5% based on the book, but when he saw it, he felt that it was 70% of the book. He also argued that he was
misled by the makers of the film, though he noted, that "this has nothing to do with Mr. Aamir Khan [...] I am a big fan of Aamir and he has made my story reach people. However, he was told by the makers not to read the book, and he has made my story reach people. However, he was told by the makers not to read the book, and he has made my story reach people. However, he was told by the makers not to read the book, and he has made my story reach people.
statements. According to the Indo-Asian News Service (IANS) producer Vidhu Vinod Chopra clarified that "in the agreement between the producer and Bhagat, it was clearly mentioned that the author's name would be put in the agreement between the producer and Bhagat, it was clearly mentioned that the author's name would be put in the agreement between the producer and Bhagat, it was clearly mentioned that the author's name would be put in the agreement between the producer Vidhu Vinod Chopra clarified that "in the agreement between the producer and Bhagat, it was clearly mentioned that the author's name would be put in the agreement between the producer and Bhagat, it was clearly mentioned that "in the agreement between the producer and Bhagat," it was clearly mentioned that "in the agreement between the producer and Bhagat," it was clearly mentioned that "in the agreement between the producer and Bhagat," it was clearly mentioned that the author's name would be put in the agreement between the producer and Bhagat, it was clearly mentioned that the author's name would be put in the agreement between the producer and Bhagat, it was clearly mentioned that the author's name would be put in the agreement between the producer and Bhagat, it was clearly mentioned that the agreement between the producer and based on the producer and
questioned whether his hit 3 Idiots was lifted from author Chetan Bhagat's book Five Point Someone."[186] Chopra later apologised, stating: "I really think I'm silly. I was provoked, but I shouldn't have done this. I saw myself on TV and saw how I was shouting 'shut up, shut up' like an animal. I told myself — 'what nonsensical behaviour'."[187] Aamir apologised, stating: "I really think I'm silly. I was provoked, but I shouldn't have done this. I saw myself on TV and saw how I was shouting 'shut up, shut up' like an animal. I told myself — 'what nonsensical behaviour'."[187] Aamir apologised, stating: "I really think I'm silly. I was provoked, but I shouldn't have done this. I saw myself on TV and saw how I was shouting 'shut up, shut up' like an animal. I told myself — 'what nonsensical behaviour'."[187] Aamir apologised, stating: "I really think I'm silly. I was provoked, but I shouldn't have done this. I saw myself on TV and saw how I was shouting 'shut up, shut up' like an animal. I told myself — 'what nonsensical behaviour'."[187] Aamir apologised, stating is a saw myself on TV and saw how I was shouting 'shut up, shut up' like an animal is a saw myself on TV and saw how I was shouting the saw myself on TV and saw myself o
 Khan also responded to these claims.[183][188] Rajkumar Hirani stated that "We have officially bought the rights for the film. We drew a contract with him and it clearly mentions the agreement [...] In the contract, we have said that the title would be
given in the rolling credits. We haven't changed the font size. We haven't increased the speed of the title. It's exactly there where it was agreed to be."[189] Chetan Bhagat later apologised stating, "I definitely do not have anything against team 3 Idiots. I may have some issues with the mistake they may have made but nothing about their personality
or the kind of people they are. I apologize to their families if there was any distress caused to them. I also want to thank all my fans, who stood by me but I don't want them to turn against anyone especially Aamir."[190] Concerns about content On 28 December 2010, the non-governmental organisation, Coalition to Uproot Ragging from Education
(CURE) co-founder Harsh Agarwal wrote a letter to the Raghavan Committee, a panel headed by former HRD Ministry R. K. Raghavan, explaining distress over a particular scene, where the lead actors gets ragged by seniors. [191] The organisation asked the committee to write a letter to the censor board to revisit and re-examine the particular scene.
[191] The Bharatiya Janata Party, Maharashtra state spokesperson Madhav Bhandari demanded that the film should be sent for re-certification again in concern with that scene, after an incident in Seth G.S. Medical College inspired from the scene, [192][193] with the Chief minister of Maharashtra, Ashok Chavan too demanded the same. [194] Aamir
 Khan however stated that the film is against "ragging".[192] In an article published in Economic and Political Weekly, Latika Gupta mentions that the film has serious problems when seen from the gender perspective, in particular, that it follows the trend set by the 2007 film Jab We Met in its use of women's sexual vulnerability to create sensation
and humour. In one scene, students, professors, and the word stan (breast) four times (in the English subtitles for international release, the words "screwed" and "bosom" are used instead).[195] Remakes Shortly after the film's
success, Gemini Film Circuit had purchased the remake rights of the film to be adapted in Tamil and Telugu-languages.[196] Shankar directing the team approached Vijay, Srikanth and Jiiva to reprise the roles played
by Khan, Madhavan and Joshi,[198] whilst Ileana D'Cruz essayed to reprise Kapoor's role from the film.[199] The film, which was titled as Nanban, released on 12 January 2012 to positive reviews.[27][28] For the Telugu remake, the team considered Ram Charan[200] for the titular role same disclosed by the actor in his speech of movie promotions in
Hyderabad, but the project did not materialise. [201] Nanban was later dubbed in Telugu as Snehitudu and released two weeks after the original version. [202] The film was remade in Mexican Spanish-language named 3 idiotas and was released two weeks after the original version. [204]
Legacy Social impact The film had a social impact in Indian society led to many authors and analysts to take a case study on the film and the message portrayed. [205] [206] It was also noted for the "realistic portrayal and depiction of universities,
colleges and students".[207][208] According to Jason Mecchi of Midstory, the film "may have even played a role in the recent reorganization of the Indian education system, designed to reduce tedium and allow children to grow in multiple fields of study, rather than those that conform to a narrow idea of success."[209] The film has had a similar
social impact on education in other Asian countries, including education in China.[7] Chinese universities were "even prescribing the film in their coursework as a kind of stress-relief in their classrooms. The movie has served as a question bank for many local, family, zonal and national quizzes."[95] At the ninth edition of Chennai International Film
Festival held in December 2011, Naichi Ho, the director of Taipei Economic and Cultural Centre in New Delhi expressed about the phenomenal success of 3 Idiots, saying "Five years ago no one in Taiwan watched Indian movies. The education system in our country is the same as in India. Every parent wants their children to go to the best school and
there is a lot of pressure on the kids. So it's a hit among youngsters there".[91] The unmanned aerial vehicle (drone) featured in the film was developed by Ankit Mehta, Rahul Singh and Ashish Bhat. This led to them receiving a $20 million contract to manufacture drones for the Indian Army.[210] The Nitesh Tiwari directorial Chhichhore (2019) has a
resemblance to this film.[211] Overseas markets When 3 Idiots released in China, the country was only the 15th largest film market, partly due to China's widespread pirate DVD distribution at the time. However, it was the pirate market that introduced 3 Idiots to most China's widespread pirate DVD distribution at the time. However, it was the pirate market that introduced 3 Idiots to most China's widespread pirate DVD distribution at the time.
gained a large growing Chinese fanbase as a result. By 2013, China grew to become the world's second-largest film market (after the United States), paving the way for Aamir Khan's Chinese box office success, with Dhoom 3 (2013), PK (2014), Dangal (2016) and Secret Superstar (2017).[212] In 2011, a documentary film titled Big in Bollywood was
released, which revolves about Omi Vaidya's journey from a struggling Hollywood actor to a successful Bollywood breakthrough with this film. [213] As of 2017, 3 Idiots has been ranked Chinese film (Farewell My Concubine)
ranked higher.[212][214] The film holds an average rating of 9.2 on Douban,[214] with over 1.15 million votes.[215] As of 2021, the film an average rating of 9.4/10,[8] and it is one of the top 30 highest-rated films on the site.[216] One reason
for its success in East Asian markets such as China and Hong Kong is because of their similar education systems, thus many students were able to identify with the characters.[7] Chaerim Oh of KAIST Herald wrote that the "popularity of the movie, particularly in South Korea, can be traced back to the national background of the overly competitive
education system. In Korea, students of all ages - from young elementary children to university graduate students - are trained to study under overwhelming pressure and extremely high academic standards. In short, this movie is, really, our own story."[8] In 2013, Hollywood filmmaker Steven Spielberg praised 3 Idiots, which he had seen three
times and said he "loved the emotional undertones." He listed it as one of five films that he connects with, along with The Godfather (1972) and his own work on E.T. the Extra-Terrestrial (1982), Saving Private Ryan (1998) and Jaws (1975).[217] The Japanese anime series Gamers! (2017) references a scene from 3 Idiots, in the final episode of the
series, [218] A poster of 3 Idiots appears in the Korean drama series Welcome to Waikiki (2018), [219] Possible sequel, a Munna Bhai part three, and also for a PK appears in the Korean drama series Welcome to Waikiki (2018), [219] Possible sequel, a Munna Bhai part three, and also for a PK appears in the Korean drama series welcome to Waikiki (2018), [219] Possible sequel, a Munna Bhai part three, and also for a PK appears in the Korean drama series welcome to Waikiki (2018), [219] Possible sequel, a Munna Bhai part three, and also for a PK appears in the Korean drama series welcome to Waikiki (2018), [219] Possible sequel when a sked about plans of a 3 Idiots sequel, a Munna Bhai part three, and also for a PK appears in the Korean drama series welcome to Waikiki (2018), [219] Possible sequel when a sked about plans of a 3 Idiots sequel when a sked about plans of a 3 Idiots sequel when a sked about plans of a 3 Idiots sequel when a sked about plans of a 3 Idiots sequel when a sked about plans of a 3 Idiots sequel when a sked about plans of a 3 Idiots sequel when a sked about plans of a 3 Idiots sequel when a sked about plans of a 3 Idiots sequel when a sked about plans of a 3 Idiots sequel when a sked about plans of a 3 Idiots sequel when a sked about plans of a 3 Idiots sequel when a sked about plans of a 3 Idiots sequel when a 3 Idi
 sequel; but the PK and Munna Bhai sequels interest me the most. So, I think the 3 Idiots sequel may happen in the future, but these two I really want to work on."[220] In January 2016, director Rajkumar Hirani and actor Aamir Khan confirmed that they were considering a 3 Idiots sequel. Khan told reporters, ""Raju Hirani has given me a hint about 3
Idiots' sequel and I am giving you all a hint. The film will happen if and whenever he will write the script." Hirani agreed, saying "I definitely want to do."[221] In June 2018, Hirani was asked a question while promoting his upcoming film Sanju and he was quoted as saying, "I definitely want to make a sequel to 3 Idiots, but it's still in
the initial stage and we will take a fair amount of time to develop the script".[222] The report also said that Hirani will begin shooting for the Munna Bhai 3.[223] See also Portals: Bollywood Film List of highest-grossing Bollywood films
List of Bollywood highest-grossing films in overseas markets Notes ^ a b c d 3 Idiots worldwide gross: ₹459.962 crore (U$$90 million)[157] Overseas: U$$30.5 million)[158] (₹186.142 crore)[3] ^ a b Both Ranbir Kapoor and Anushka Sharma later worked with Rajkumar Hirani in PK (2014) and
Sanju (2018), the latter was the biopic of Sanjay Dutt.[43][44] ^ Ali Fazal, later appeared in several Indian and Hollywood projects, and also gained breakthrough by the Indian web series Mirzapur. ^ Khan and Bo later collaborated again on Secret Superstar References ^ "3 IDIOTS (12A)". British Board of Film Classification. 17 December 2009.
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