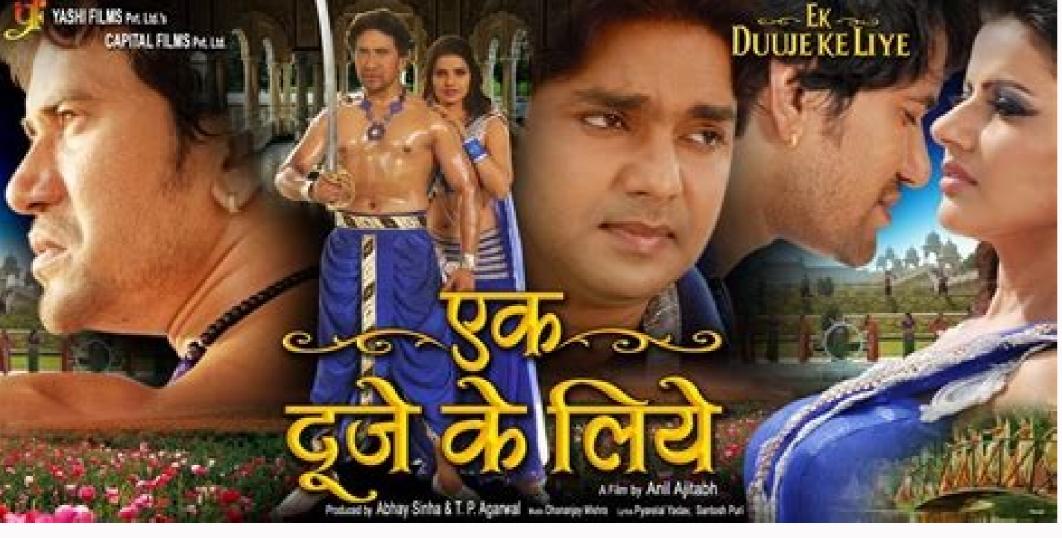**Bhojpuri film song dj**

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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 in Multan, some 350 kms from Lahore, reportedly because of overspeeding. Traffic remained suspended on the 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 an oil tanker. After the collision, both the bus and tanker caught fire 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 administration to cooperate with the families of the deceased to identify them. On Saturday, at least 13 people were 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 in the world. People from other countries visit Gujarat to be a part of its culture and traditions. Gujarati geet 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 folk songs go well with its 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 are loved and praised by everyone. For all festive and fun-filled events, there are several hit 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 Aape Jo Chocolate, Jivan Aakhyan, Thank You Boss, Yamraj Calling, Var Raja, Lat Tari Latakati Na Raakh, and the list goes on. 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. "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 Reliance Big Pictures Tips Industries UTV Motion Pictures Viacom 18 Motion Pictures Yash Raj Films Zee 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) Deccani Dogri English Gujarati Haryanvi Hindi (Bollywood) Jharkhand Kashmiri Kannada (Sandalwood) Khasi Khortha Kokborok Konkani Kutchi Malayalam (Mollywood) Marathi Meitei Nagpuri Odia (Ollywood) Punjabi Rajasthani Sambalpuri Sanskrit Santali Sindhi Tamil (Kollywood) Telugu (Tollywood) 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—the world's largest by number of feature films produced, along with the Cinema of South India and other Indian film industries.[5][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], Indian cinema represented 43 percent of Indian net box-office revenue; Tamil and Telugu cinema represented 36 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 sold.[11][12][13] Earlier Hindi films tended to use vernacular Hindustani, mutually intelligible by speakers of either Hindi or Urdu, while modern Hindi productions increasingly incorporate elements of Hinglish.[14] The most popular commercial genre in Hindi cinema since the 1970s has been the masala film, which freely mixes different genres including action, comedy, romance, drama and melodrama along with them the next moment. They have a mesmerizing charm that carries you away with it. 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 output after musical films declined in the West; the first Indian musical talkie was Alam Ara (1931), several years after the first Hollywood musical talkie The Jazz Singer (1927). Alongside commercial 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 "Bollywood" is a portmanteau derived from Bombay (the former name of Mumbai) and "Hollywood", a shorthand reference for the American film industry which is based in Hollywood, California.[17] The term "Tollywood", for the Tollygunge-based cinema of West Bengal, predated "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 Beat" covered studio news and celebrity gossip.[21] Other sources state that lyricist, filmmaker and scholar Amit Khanna was its creator.[22] It's unknown if it was derived from "Hollywood" 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-inspired nicknames. History Early history (1890s–1930s) In 1897, a film presentation by Professor Stevenson featured 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 cinemas.[26][27][28] Dadasaheb Phalke's silent Raja Harishchandra (1913) is the first feature film made in India. By the 1930s, the industry was producing over 200 films per year.[29] 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. The decade of the 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 against colonial rule in India, while simultaneously leveraging the popular political 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-language film production was the Bengal film industry in Calcutta, Bengal Presidency (now Kolkata, West Bengal), which produced Hindustani-language 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, each with a unique acting style. Around the same time, filmmakers and actors from the Calcutta film industry began migrating to Bombay; as a result, Bombay became the center of Hindustani-language film production.[40] The 1947 partition 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 Khyber Pakhtunkhwa).[42] These events further consolidated the Bombay film industry's position as the 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 Guru Dutt and written by Abrar Alvi; Awaara (1951) and Shree 420 (1955), directed by Raj Kapoor and written by Khwaja Ahmad Abbas, and Aan (1952), 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. Awaara 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 filmed during this period, 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] 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. Anand modeled himself on suave Hollywood stars like Gregory Peck and Cary Grant, and Kumar pioneered a form of method acting which predated Hollywood method actors such as Marlon Brando. Kumar, who was described as "the ultimate method actor" by Satyajit Ray, inspired future generations of Indian actors. Much like Brando's influence or on Robert De Niro and Al Pacino, Kumar had a 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 Bengal 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 Hindi filmmakers involved in the movement included Mani Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani, Shyam Benegal, and Vyasa 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 during the 1950s and early 1960s and some won major prizes at the festival.[61] Guru Dutt, overlooked during his lifetime, received belated international recognition 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 are considered Hindi cinema's greatest screenwriters.[67] By 1970, Hindi cinema was thematically stagnant[68] 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 Deewaar (1975).[69][70] Salim-Javed reinterpreted the rural themes of Mehboob Khan's Mother India (1957) and Dilip Kumar's Gunga Jumna (1961) in a contemporary urban context, reflecting the socio-economic and socio-political climate of 1970s India[68][71] and channeling mass discontent, disillusionment[68] and the unprecedented growth of slums[72] with anti-establishment themes and those involving urban poverty, corruption and crime.[73][74] Their "angry young man", personified by 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

breaking the box office record held by Ghajini.[164] 3 Idiots had nett grossed ₹56 crore (equivalent to ₹120 crore or US$15 million in 2020) in its second week, ₹30.3 crore (equivalent to ₹65 crore or US$8.1 million in 2020) during the third week, ₹16 crore (equivalent to ₹34 crore or US$4.3 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] 3 Idiots, thereby became the first Indian film ever to collect this huge amount, hence established the ₹200 crore (US$41.32 million) Club.[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 gross of US$30.5 million (₹186 crore) until it was beaten by Dhoom 3 (2013).[a] Its first weekend opening collection overseas was $4 million.[165][166] It set record collections for Indian-produced films in territories such as the United States[167] and Australia.[168] In the United States, the film earned $6.5 million since its opening,[167][168] in addition to over $2.5 million in the United Kingdom, over $3 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,[29] 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 theaters 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 received by 3 Idiots The film won 58 accolades from Indian film awards: among these are six Filmfare Awards including Best Film and Best Director, three National Film Awards including Best Popular Film, ten Star Screen Awards, seventeen IIFA Awards, five GIMA Awards, two Apsara Awards and seven Bollywood Hungama Surfers Choice Movie Awards. In addition, the film received a nomination and award for Worst Song to the track "All Izz Well" at the Ghanta 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 in 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 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 I 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 US for quite a while working on the screenplay but it was not practical for me to do that [...] The film retains the soul of the book. 3 Idiots is different from the book but at the same time, it does borrow many things 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 as 'Based on a novel by Chetan Bhagat.' Chetan Bhagat, explaining about the novel's connection with 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, 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 hasn't. Thus, he cannot comment on the issue in a meaningful manner."[185] A few people responded to Chetan's 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 closing credits".[186] IANS also reported that Chopra "lost his cool"[186] and "asked a reporter to shut up after being 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 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 position of his credit. With open eyes, he had seen the contract, consulted his lawyer, and signed 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 chief guest are seen bursting with laughter hearing a speech where the word balatkar (rape) figures 21 times 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 Tamil version of the film, his first remake he worked on his career.[197] After several considerations for the leads in the remake, 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 Kareena 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[99] and Genelia[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 in May 2017.[29][203] A Hollywood-remake of this film was announced but did not come into fruition.[204] Legacy Social impact The film had a social impact on attitudes to education in Asia, including education in India.[21] The overwhelming success and 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 pursue a wider breadth 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 Chinese audiences, becoming a cult favourite in the country among youths. Aamir Khan 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. He credited Ram Charan[99][212] for the titular role same disclosed by the actor in his speech of movie promotions 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 sequel with Sanjay Dutt once Sanjay releases. Work on 3 Idiots will begin only after Hirani is done with 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 (US$90 million)[19] Domestic: ₹273.82 crore[156] (US$57.05 million)[157] Overseas: US$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. Retrieved 5 October 2012. ^ "Business of Rs 100-cr films: Who gets what and why". The Economic Times. 26 August 2012. 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