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History of indian cinema pdf

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(June 2021) (Learn how and when to remove this template message) (Learn how and when to remove this template message) Cinema of IndiaNo. of screens6,780 single screens (2017)[1]2,100 multiplex screens (2016)[2][3] • Per capita9 per million (2015)[3]Produced feature films (2019)[4]Total2446Number of admissions (2016)[5]Total20,000,000[further explanation needed] • Per capita1.69National films1,713,600,000Gross box office (2019)[7]Total₹190 billion ($2.7 billion)National films$2.1 billion (2015)[6] South Asian cinema Cinema of Afghanistan Cinema of Bangladesh Cinema of India Cinema of Maldives Cinema of Nepal Cinema of Pakistan Cinema of Sri Lanka Indian cinema Assamese (Jollywood) Badaga Bengali (Tollywood) Bhojpuri Bihari Bodo Chakma Chhattisgarhi 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 Part of a series on theCulture of India Society Indians Folklore History Immigration Languages Holidays Religion Arts and literature Art Architecture Cinema Dance Festivals Literature Poetry Music Painting Theatre Others Cuisine Media Newspapers Radio Television Sports Video gaming Fashion Mythology Hindu Vedic Meitei Buddhist Folklore Symbols Flag State Emblem Anthem Miss India World Heritage Sites Monuments Organizations Ministry of Culture Ministry of Tourism Tourism Museums Incredible India India portal Bollywood portalvte The cinema of India consists of films produced in the nation of India.[8] Cinema is immensely popular in India. Every year more than 1800 films get produced collectively in various languages in India.[9][10][11] Mumbai, Chennai, Kolkata, Hyderabad, Kochi, Bangalore, Bhubaneshwar-Cuttack and Guwahati are the major centres of film production in India.[details 1] As of 2013, India ranked first in terms of annual film output, followed by Nigeria,[10][31] Hollywood and China.[32] In 2012, India produced 1,602 feature films.[10] The Indian film industry reached overall revenues of $1.86 billion (₹93 billion) in 2011. In 2015, India had a total box office gross of US$2.1 billion,[6][33] the third largest in the world. In 2011, Indian cinema sold over 3.5 billion tickets worldwide, 900,000 more than Hollywood. The overall revenue of Indian cinema reached US$2.7 billion in 2019.[34] The industry is segmented by language. In 2019, the Hindi film industry represented 44% of box office revenue followed by the Tamil film industry and Telugu film industry representing 13% of the box office revenue each and Malayalam film industry and Kannada film industry representing 5% each - the top 5 film industries of the nation in terms of revenue as of 2019.[35] Other prominent film industries include Bengali, Marathi and Punjabi cinemas. By 2020, the combined box office revenue of regional film industries has surpassed the box office revenue of Hindi film industry with over 47% of Indian box office revenue, while Hindi cinema had represented 40% of Indian box office revenue.[34] Bengali cinema was largely associated with the parallel cinema movement, in contrast to the masala films more prominent in Bollywood and Southern films at the time. Indian cinema is a global enterprise.[36] Its films have a following throughout Southern Asia and across Europe, North America, Asia, the Greater Middle East, Eastern Africa, China and elsewhere, reaching in over 90 countries.[37] Films like Bahubali: The beginning made on a budget of Rupees 180 crores was dubbed in more than three languages. It broke the box office records with a domestic collection of Rupees 650 crores. Millions of Indians overseas watch Indian films, accounting for some 12% of revenues.[38] Music rights alone account for 4–5% of net revenues.[39] Global enterprises such as Universal Pictures, 20th Century Fox, Sony Pictures, Walt Disney Pictures[40][41] and Warner Bros. invested in the industry along with Indian enterprises such as AVM Productions, Prasad's Group, Sun Pictures, AGS Entertainment, Mercury 2, Geetha Arts, Zee, UTV, Suresh Productions, Eros International, Ayngaran International, Pyramid Saimira, Aascar Films and Adlabs. By 2003 as many as 30 film production companies had been listed in the National Stock Exchange of India (NSE).[42] History The history of cinema in India extends back to the beginning of the film era. Following the screening of the Lumière and Robert Paul moving pictures in London (1896), commercial cinematography became a worldwide sensation and by mid-1896 both Lumière and Robert Paul films had been shown in Bombay.[43] Silent films (1890s–1920s) 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, namely The Flower of Persia (1898).[44] The Wrestlers (1899) by H. S. Bhatavdekar, showing a wrestling match at the Hanging Gardens in Bombay, was the first film to be shot by an Indian and the first Indian documentary film. The first Indian film released in India was Shree Pundalik, a silent film in Marathi by Dadasaheb Torne on 18 May 1912 at Coronation Cinematograph, Bombay.[45][46] Some have argued that Pundalik was not the first Indian film, because it was a photographic recording of a play, and because the cameraman was a British man named Johnson and the film was processed in London.[47][48] History of Indian cinema Advertisement in The Times of India of 25 May 1912 announcing the screening of the first feature film of India, Shree Pundalik by Dadasaheb Torne A scene from Raja Harishchandra (1913), the first full-length Indian motion picture. Producer-director-screenwriter Dadasaheb Phalke, the "father of Indian cinema".[49][50][51][52] AVM Studios in Chennai, India's oldest surviving film studio. The second full-length motion picture in India was produced by Dadasaheb Phalke, Phalke is seen as the pioneer of the Indian film industry and a scholar of India's languages and culture. He employed elements from Sanskrit epics to produce his Raja Harishchandra (1913), a silent film in Marathi. The female characters in the film were played by male actors.[53] Only one print of the film was made, for showing at the Coronation Cinematograph on 3 May 1913. It was a commercial success. The first silent film in Tamil, Keechaka Vadham was made by R. Nataraja Mudaliar in 1916.[54] The first chain of Indian cinemas, Madan Theatre was owned by Parsi entrepreneur Jamshedji Framji Madan, who oversaw production of 10 films annually and distributed them throughout India beginning in 1902.[53] He founded Elphinstone Bioscope Company in Calcutta. Elphinstone merged into Madan Theatres Limited in 1919, which had brought many of Bengal's most popular literary works to the stage. He also produced Satyawadi Raja Harishchandra in 1917, a remake of Phalke's Raja Harishchandra (1913). Raghupathi Venkaiah Naidu from Machilipatnam was an Indian artist and a film pioneer.[55] From 1909, he was involved in many aspects of Indian cinema, travelling across Asia. He was the first to build and own cinemas in Madras. He was credited as the father of Telugu cinema. In South India, the first Telugu and Tamil bilingual talkie Kalidas was released on 31 October 1931.[56] Nataraja Mudaliar established South India's first film studio in Madras.[57] Film steadily gained popularity across India. Tickets were affordable to the masses (as low as an anna (one-sixteenth of a rupee) in Bombay) with additional comforts available at a higher price.[43] Young producers began to incorporate elements of Indian social life and culture into cinema, others brought new ideas from across the world. Global audiences and markets soon became aware of India's film industry.[58] In 1927, the British Government, to promote the market in India for British films over American ones, formed the Indian Cinematograph Enquiry Committee. The ICC consisted of three Brits and three Indians, led by T. Rangachari, a Madras lawyer.[59] This committee failed to support the desired recommendations of supporting British Film, instead recommending support for the fledgling Indian film industry, their suggestions were shelved. Talkies (1930s–mid-1940s) Ardeshir Irani released Alam Ara, the first Indian talkie, on 14 March 1931.[53] Irani later produced the first south Indian talkie film Kalidas directed by H. M. Reddy released on 31 October 1931.[60][61] Jumai Shasthi was the first Bengali talkie. Chittor V. Nagaiah, was one of the first multilingual film actor/singer/composer/producer/directors in India. He was known as India's Paul Muni.[62][63] In 1933, East India Film Company produced its first Telugu film, Savitri. Based on a stage play by Mylavaram Bala Bharathi Samajam, the film was directed by C. Pullaiah with stage actors Vemuri Gaggaiah and Dasari Ramathilakam.[64] The film received an honorary diploma at the 2nd Venice International Film Festival.[65] On 10 March 1935, another pioneer film maker Jyoti Prasad Agarwala made his first film Joymoti in Assamese. Jyoti Prasad went to Berlin to learn more about films. Indramalati is another film he himself produced and directed after Joymoti. The first film studio in South India, Durga Cinetone was built in 1936 by Nidamarthi Surayya in Rajahmundry, Andhra Pradesh.[66] The 1930s saw the rise of music in Indian cinema with musicals such as Indra Sabha and Devi Devyani marking the beginning of song-and-dance in Indian films.[53] Studios emerged by 1935 in major cities such as Madras, Calcutta and Bombay as filmmaking became an established craft, exemplified by the success of Devdas.[67] directed by an Assamese film maker Pramathesh Baruah. In 1937, Kisan Kanhiya directed by Moti B was released, the first colour film made in India.[68] The 1940 film, Vishwa Mohini, is the first Indian film to depict the Indian movie world. The film was directed by Y. V. Rao and scripted by Balijepalli Lakshmikanta Kavi.[69] Swamikannu Vincent, who had built the first cinema of South India in Coimbatore, introduced the concept of "Tent Cinema" in which a tent was erected on a stretch of open land to screen films. The first of its kind was in Madras, called Edison's Grand Cinemamegaphone. This was due to the fact that electric carbons were used for motion picture projectors.[70] Bombay Talkies opened in 1934 and Prabhat Studios in Pune began production of Marathi films meant.[67] R. S. D. Choudhury produced Wrath (1930), which was banned by the British Raj for its depiction of Indian actors as leaders during the Indian independence movement.[53] Sant Tukaram, a 1936 film based on the life of Tukaram (1608–50), a Varkari Sant and spiritual poet became the first Indian film to be screened at an international film festival, at the 1937 edition of the Venice Film Festival. The film was judged one of the three best films of the year.[71] In 1938, Gudavalli Ramabrahmam, co-produced and directed the social problem film, Raithu Bidda, which was also banned by the British administration, for depicting the peasant uprising among the Zamindars during the British raj.[72][73] The Indian Masala film—a term used for mixed-genre films that combined song, dance, romance etc.—arose following World War II.[67] During the 1940s cinema in South India accounted for nearly half of India's cinema halls and cinema came to be viewed as an instrument of cultural revival.[67] The partition of India following independence divided the nation's assets and a number of studios moved to Pakistan.[67] Partition became an enduring film subject thereafter.[67] After Indian independence the film industry was investigated by the S. K. Patil Commission.[74] Patil recommended setting up a Film Finance Corporation (FFC) under the Ministry of Finance.[75] This advice was adopted in 1960 and FFC provide financial support to filmmakers.[75] The Indian government had established a Films Division by 1948, which eventually became one of the world's largest documentary film producers with an annual production of over 200 short documentaries, each released in 18 languages with 9,000 prints for permanent film theatres across the country.[76] The Indian People's Theatre Association (IPTA), an art movement with a communist inclination, began to take shape through the 1940s and the 1950s.[74] Realist IPTA plays, such as Nabanna (1944, Bijon Bhattacharya) prepared the ground for realism in Indian cinema, exemplified by Khwaja Ahmad Abbas's Dharti Ke Lal (Children of the Earth) in 1946.[74] The IPTA movement continued to emphasise realism and went on to produce Mother India and Pyaasa, among India's most recognisable cinematic productions.[77] Golden Age (late 1940s–1960s) The period from the late 1940s to the early 1960s is regarded by film historians as the Golden Age of Indian cinema.[78][79][80] Satyajit Ray is recognised as one of the greatest filmmakers of the 20th century.[81][82][83][84][85][86] This period saw the emergence of the Parallel Cinema movement, mainly led by Bengalis,[87] which then accounted for a quarter of India's film output.[88] The movement emphasised social realism. Early examples include Dharti Ke Lal (1946, Khwaja Ahmad Abbas),[89] Neecha Nagar (1946, Chetan Anand),[90] Nagarik (1952, Ritwik Ghatak)[91][92] and Do Bigha Zamin (1953, Bimal Roy), laying the foundations for Indian neorealism[93] and the Indian New Wave.[94] The Apu Trilogy (1955–1959, Satyajit Ray) won major prizes at all the major international film festivals and firmly established the Parallel Cinema movement. Pather Panchali (1955), the first part of the trilogy, marked Ray's entry in Indian cinema.[95] The trilogy's influence on world cinema can be felt in the "youthful coming-of-age dramas that flooded art houses since the mid-fifties", which "owe a tremendous debt to the Apu trilogy".[96] Cinematographer Subrata Mitra, who debuted in the trilogy, had his own important influence on cinematography globally. One of his most important techniques was bounce lighting, to recreate the effect of daylight on sets. He pioneered the technique while filming Aparajito (1956), the second part of the trilogy.[97] Ray pioneered other effects such as the photo-negative flashbacks and X-ray digressions in Pratidwandi (1972).[98] During the 1960s, Indira Gandhi's intervention during her reign as the Information and Broadcasting Minister of India supported production of off-beat cinematic by FFC.[75] Commercial Hindi cinema began thriving, including acclaimed films Pyaasa (1957) and Kaagaz Ke Phool (1959, Guru Dutt) Awaara (1951) and Shree 420 (1955, Raj Kapoor). These films expressed social themes mainly dealing with working-class urban life in India; Awaara presented the city as both a nightmare and a dream, while Pyaasa critiqued the unreality of city life.[87] Epic film Mother India (1957, Mehboob Khan), a remake of his earlier Aurat (1940), was the first Indian film to be nominated for the Academy Award for Best Foreign Language Film.[99] Mother India defined the conventions of Hindi cinema for decades.[100][101][102] It spawned a new genre of dacoit films.[103] Gunga Jumna (1961, Dilip Kumar) was a dacoit crime drama about two brothers on opposite sides of the law, a theme that became common in Indian films in the 1970s.[104] Madhumati (1958, Bimal Roy) popularised the theme of reincarnation in Western popular culture.[105] Dilip Kumar (Muhammad Yusuf Khan) debuted in the 1940s and rose to fame in the 1950s and was one of the biggest Indian movie stars. He was a pioneer of method acting, predating Hollywood method actors such as Marlon Brando. Much like Brando's influence on New Hollywood actors, Kumar inspired Indian actors, including Amitabh Bachchan, Naseeruddin Shah, Shah Rukh Khan and Nawazuddin Siddiqui.[106] Neecha Nagar won the Palme d'Or at Cannes,[90] putting Indian films in competition for the Palme d'Or for nearly every year in the 1950s and early 1960s, with many winning major prizes. Ray won the Golden Lion at the Venice Film Festival for Aparajito (1956) and the Golden Bear and two Silver Bears for Best Director at the Berlin International Film Festival.[107] The films of screenwriter Khwaja Ahmad Abbas were nominated for the Palme d'Or three times. (Neecha Nagar won, with nominations for Awaara and Pardesi (1957)). Ray's contemporaries Ghatak and Dutt were overlooked in their own lifetimes, but generated international recognition in the 1980s and 1990s.[107][108] Ray is regarded as one of the greatest auteurs of 20th century cinema,[109] with Dutt[110] and Ghatak.[111] In 1992, the Sight & Sound Critics' Poll ranked Ray at No. 7 in its list of "Top 10 Directors" of all time,[112] while Dutt ranked No. 73 in the 2002 Sight & Sound poll.[110] Multiple films from this era are included among the greatest films of all time in various critics' and directors' polls. Multiple Ray films appeared in the Sight & Sound Critics' Poll, including The Apu Trilogy (ranked No. 4 in 1992 if votes are combined),[113] Jalsaghar (ranked No. 27 in 1992), Charulata (ranked No. 41 in 1992)[114] and Aranyer Din Ratri (ranked No. 81 in 1982).[115] The 2002 Sight & Sound critics' and directors' poll also included the Dutt films Pyaasa and Kaagaz Ke Phool (both tied at #160), Ghatak's films Meghe Dhaka Tara (ranked #231) and Komal Gandhar (ranked #346), and Raj Kapoor's Awaara, Vijay Bhatt's Baiju Bawra, Mehboob Khan's Mother India and K. Asif's Mughal-e-Azam all tied at #346.[116] In 1998, the critics' poll conducted by the Asian film magazine Cinemaya included The Apu Trilogy (ranked No. 1 if votes are combined), Ray's Charulata and Jalsaghar (both tied at #11), and Ghatak's Subarnarekha (also tied at #11).[111] South Indian cinema saw the production works based on the epic Mahabharata, such as Mayabazar (listed by IBN Live's 2013 Poll as the greatest Indian film of all time).[117] Sivaji Ganesan became India's first actor to receive an international award when he won the "Best Actor" award at the Afro-Asian film festival in 1960 and was awarded the title of Chevalier in the Legion of Honour by the French Government in 1995.[118] Tamil cinema is influenced by Dravidian politics,[119] with prominent film personalities C N Annadurai, M G Ramachandran, M Karunanidhi and Jayalalithaa becoming Chief Ministers of Tamil Nadu.[120] Hindi Cinema (1970s–present) Realistic Parallel Cinema continued throughout the 1970s,[121] practised in many Indian film cultures. The FFC's art film orientation came under criticism during a Committee on Public Undertakings investigation in 1976, which accused the body of not doing enough to encourage commercial cinema.[122] Hindi commercial cinema continued with films such as Aradhana (1969), Sachaa Jhutha (1970), Haathi Mere Saathi (1971), Anand (1971), Kati Patang (1971) Amar Prem (1972), Dushman (1972) and Daag (1973). The screenwriting duo Salim–Javed, consisting of Salim Khan (l) and Javed Akhtar (r), revitalised Indian cinema in the 1970s,[123] and are considered Bollywood's greatest screenwriters.[124] By the early 1970s, Hindi cinema was experiencing thematic stagnation,[125] dominated by musical romance films.[126] The arrival of screenwriter duo Salim–Javed, consisting of Salim Khan and Javed Akhtar, revitalised the industry.[125] They established the genre of gritty, violent, Bombay underworld crime films, with films such as Zanjeer (1973) and Deewaar (1975).[127][128] They reinterpreted the rural themes of Mother India and Gunga Jumna in an urban context reflecting 1970s India,[125][129] channelling the growing discontent and disillusionment among the masses,[125] unprecedented growth of slums[130] and urban poverty, corruption and crime,[131] as well as anti-establishment themes.[132] This resulted in their creation of the "angry young man", personified by Amitabh Bachchan,[132] who reinterpreted Kumar's performance in Gunga Jumna,[125][129] and gave a voice to the urban poor.[130] By the mid-1970s, crime-action films like Zanjeer and Sholay (1975) solidified Bachchan's position as a lead actor.[122] The devotional classic Jai Santoshi Ma (1975) was made on a shoe-string budget and became a box office success and a cult classic.[122] Another important film was Deewaar (1975, Yash Chopra).[104] This crime film pitted "a policeman against his brother, a gang leader based on the real-life smuggler Haji Mastan", portrayed by Bachchan. Danny Boyle described it as "absolutely key to Indian cinema".[133] "Bollywood" was coined in the 70s,[134][135] when the conventions of commercial Bollywood films were established.[136] Key to this was Nasir Hussain and Salim-Javed's creation of the masala film genre, which combines elements of action, comedy, romance, drama, melodrama and musical.[136][137] Another Hussain/Salim-Javed concoction, Yaadon Ki Baarat (1973), was identified as the first masala film and the "first" quintessentially "Bollywood" film.[136][138] Salim-Javed wrote more successful masala films in the 1970s and 1980s.[136] Masala films made Bachchan the biggest Bollywood movie star of the period. Another landmark was Amar Akbar Anthony (1977, Manmohan Desai).[138][139] Desai further expanded the genre in the 1970s and 1980s. Commercial Hindi cinema grew in the 1980s, with films such as Ek Duuje Ke Liye (1981), Disco Dancer (1982), Himmatwala (1983), Tohfa (1984), Naam (1986), Mr India (1987), and Tezaab (1988). By 1986, India's annual film output had increased from 741 films produced annually to 833 films annually, making India the world's largest film producer.[140] In the late 1980s, Hindi cinema experienced another period of stagnation, with a decline in box office turnout, due to increasing violence, decline in musical melodic quality, and rise in video piracy, leading to middle-class family audiences abandoning theatres. The turning point came with Disco Dancer (1982) which was not only a blockbuster in India but was the biggest hit of the year in Russia upon its release in the country. Disco Dancer (1982) started the era of Disco in Indian cinema and saw the rise of the due of Mithun Chakraborty as the lead actor and Bappi Lahiri as the music director. This duo gave the highest number of hits together for the 80's decade of Indian mainstream movies. Thereafter, Yash Chopra's musical romance Chandni (1989), starring Sridevi was instrumental in rejuvenating the romantic musical genre.[141] It also set a new template for Bollywood musical romance films that defined Hindi cinema in the coming years.[142] Commercial Hindi cinema grew in the late 80s and 1990s, with the release of Mr. India (1987), Qayamat Se Qayamat Tak (1988), Chaalbaaz (1989), Maine Pyar Kiya (1989), Lamhe (1991), Saajan (1991), Khuda Gawah (1992), Khalnayak (1993), Darr (1993),[122] Hum Aapke Hain Koun..! (1994), Dilwale Dulhaniya Le Jayenge (1995), Dil To Pagal Hai (1997), Pyar Kiya Toh Darna Kya (1998) and Kuch Kuch Hota Hai (1998). Cult classic Bandit Queen (1994) directed by Shekhar Kapur received international recognition and controversy.[143][144] In the late 1990s, Parallel Cinema began a resurgence in Hindi cinema, largely due to the critical and commercial success of crime films such as Satya (1998) and Vaastav (1999). These films launched a genre known as Mumbai noir,[145] urban films reflecting social problems there.[146] Since the 1990s, the three biggest Bollywood movie stars have been the "Three Khans": Aamir Khan, Shah Rukh Khan, and Salman Khan.[147][148] Combined, they starred in the top ten highest-grossing Bollywood films. The three Khans have had successful careers since the late 1980s,[147] and have dominated the Indian box office since the 1990s.[149][150] Shah Rukh Khan was the most successful for most of the 1990s and 2000s, while Aamir Khan has been the most successful since the late 2000s;[151] according to Forbes, Aamir Khan is "arguably the world's biggest movie star" as of 2017, due to his immense popularity in India and China.[152] Other Hindi stars include Akshay Kumar, Ajay Devgan, Hrithik Roshan, Anil Kapoor, Sanjay Dutt, Sridevi, Madhuri Dixit and Kajol. Haider (2014, Vishal Bhardwaj), the third instalment of the Indian Shakespearean Trilogy after Maqbool (2003) and Omkara (2006),[153] won the People's Choice Award at the 9th Rome Film Festival in the Mondo Genere making it the first Indian film to achieve this honour.[154] The 2010s also saw the rise of a new generation of popular actors like Ranbir Kapoor, Ranveer Singh, Varun Dhawan, Sidharth Malhotra, Sushant Singh Rajput, Arjun Kapoor, Aditya Roy Kapur and Tiger Shroff, as well as actresses like Vidya Balan, Priyanka Chopra, Katrina Kaif, Kangana Ranaut, Deepika Padukone, Sonam Kapoor, Anushka Sharma, Sonakshi Sinha, Jacqueline Fernandez, Shraddha Kapoor and Alia Bhatt, with Balan and Ranaut gaining wide recognition for successful female-centric films such as The Dirty Picture (2011), Kahaani (2012)., Queen and Tanu Weds Manu Returns (2015). Kareena Kapoor and Bipasha Basu are among the few working actresses from the 2000s who successfully completed 15 years in the industry. Telugu cinema (1970s–present) Similar to Hindi cinema, Telugu cinema also produced films of parallel cinema throughout the 1970s. By the 1970s, Telugu cinema was experiencing thematic stagnation, dominated by mythological and historical films. Bapu's Pan-Indian film Oka Oori Katha (1977) won special awards at Karlovy Vary International Film Festival and Carthage Film Festival.[155] Sankarabharanam won the Prize of the Public at the Besançon Film Festival of France in the year 1981.[156] B. Narsing Rao scripted and produced Maa Bhoomi which was showcased at Karlovy Vary Film Festival, and Cork Film Festivals. He directed, Daasi "(Bonded Woman)" and Matti Manushulu "(Mud People)" which won the Diploma of Merit awards at the 16th, and 17th Moscow International Film Festivals in 1989 and 1991 respectively.[157] M. V. Raghu's Neo-realistic film Kallu (1988), scripted by Gollapudi Maruti Rao has received thirty state awards and has garnered special mention from the CBFC Jury.[158] In this way, new genres such as romance, drama, social films have gained popularity. Over the time, there is a steady decline for fantasy, mythological and historical films. Ram Gopal Varma's Siva, which attained cult status in Telugu cinema, is one of the first Telugu films produced after the migration of Telugu film industry from Madras to Hyderabad to feature characters speaking the Telangana dialect.[159] Singeetam Srinivasa Rao introduced science fiction to the Telugu screen with Aditya 369, the film dealt with exploratory dystopian and apocalyptic themes.[160] 2000s saw the maximum growth of masala films in Tollywood. Growth of film studios and film productions facilities in Hyderabad, made it easy to produce films. The trend of featuring item numbers in the films became too common until 2020s. Devi Sri Prasad is one of those composers, who has influenced the Telugu film music by composing many item numbers.[161] In the years 2005, 2006, 2008, and 2014 the industry has produced the largest number of films in India, exceeding the number of films produced in Bollywood.[162] During the period, remaking of Telugu films into other languages such as Hindi, Bengali, Tamil and Kannada have been outnumbered than ever before.[163] During the period, the term "Tollywood" (portmanteau of the words Telugu and Hollywood) had gained popularity and is commonly used since then. Speaking about the centenary of Indian cinema at the CII Media and Entertainment Summit 2012, filmmaker Shekhar Kapur said regional cinema is surpassing Hindi cinema in content and story, and cited Eega (2012) as an example. Post the release of Baahubali: The Beginning (2015), the Telugu cinema saw a highest growth ever. Since then, Telugu films received wide reach and popularity, equivalent to Bollywood. A new trend have been started, i.e., releasing the films in other languages (dubbing versions) along with the original version and have also been a common practice. Tamil Cinema (1970s–present) It is estimated by the Manorama Yearbook 2000 (a popular almanac) that over 5,000 Tamil films were produced in the 20th century. Tamil films have also been dubbed into other languages, thus reaching a much wider audience. There has been a growing presence of English in dialogue and songs in Chennai films. It is not uncommon to see movies that feature dialogue studded with English words and phrases, or even whole sentences. Some movies are also simultaneously made in two or three languages (either using subtitles or several soundtracks). Chennai's film composers have popularised their highly unique, syncretic style of film music across the world. Tamil cinema later had a profound effect on other filmmaking industries of India, establishing Madras (now Chennai) as a secondary hub for Hindi cinema, other South Indian film industries, as well as Sri Lankan cinema. Over the last quarter of the 20th century, Tamil films from India established a global presence through distribution to an increasing number of overseas theatres in Singapore, Sri Lanka, Malaysia, Japan, the Middle East, parts of Africa, Oceania, Europe, North America and other countries. The industry also inspired independent filmmaking in Sri Lanka and Tamil diaspora populations in Malaysia, Singapore, and the Western Hemisphere. Tamil language films appeared at multiple film festivals. Kannathil Muthamittal (Ratnam), Veyyil (Vasanthabalan) and Paruthiveeran (Ameer Sultan), Kanchivaram (Priyadarshan) premiered at the Toronto International Film Festival. Tamil films were submitted by India for the Academy Award for Best Foreign Language on eight occasions.[164] Nayakan (1987, Kamal Haasan) was included in Time magazine's "All-TIME" 100 best movies list.[165] In 1991, Marupakkam directed by K. S. Sethumadhavan, became the first Tamil film to win the National Film Award for Best Feature Film, the feat was repeated by Kanchivaram in 2007.[166] Other Industries (1970s–present) Kannada film Samskara (1970) , Pattabhirama Reddy and Singeetam Srinivasa Rao), pioneered the parallel cinema movement in south Indian cinema. The film won Bronze Leopard at the Locarno International Film Festival.[167] Malayalam cinema experienced its own Golden Age in the 1980s and early 1990s. Acclaimed Malayalam filmmakers industry, included Adoor Gopalakrishnan, G. Aravindan, T. V. Chandran and Shaji N. Karun.[168] Gopalakrishnan, is often considered to be Ray's spiritual heir.[169] He directed some of his most acclaimed films during this period, including Elippathayam (1981) which won the Sutherland Trophy at the London Film Festival.[170] Karun's debut film Piravi (1989) won the Caméra d'Or at the 1989 Cannes Film Festival, while his second film Swaham (1994) was in competition for the Palme d'Or at the 1994 event. Vanaprastham was screened at the Un Certain Regard section of the Cannes Film Festival.[171] Commercial Malayalam cinema began gaining popularity with the action films of Jayan, a popular stunt actor the first ever action adventure superstar of South Indian Cinema who died while filming a helicopter stunt. Salim–Javed were highly influential in South Indian cinema. In addition to writing two Kannada films, many of their Bollywood films had remakes produced in other regions, including Tamil, Telugu and Malayalam cinema. While the Bollywood directors and producers held the rights to their films in Northern India, Salim-Javed retained the rights in South India, where they sold remake rights, usually for around ₹1 lakh (equivalent to ₹31 lakh or US$43,000 in 2019) each, for films such as Zanjeer, Yaadon Ki Baarat and Don.[172] Several of these remakes became breakthroughs for Rajinikanth, who portrayed Bachchan's role for several Tamil remakes.[126][173] Sridevi in 2012. The most successful Indian actress during the 1980s–1990s, she is regarded as one of India's greatest and most influential movie stars and is cited as the "First Female Superstar of Indian cinema". Sridevi is widely regarded as the first female superstar of Bollywood cinema due to her pan-Indian appeal and a rare actor who had an equally successful career in the major Indian film industries: Hindi, Telugu and Tamil. She is also the only movie star in history of Bollywood to star in the top 10 highest grossers of the year throughout her active period (1983-1997). By 1996, the Indian film industry had an estimated domestic cinema viewership of 600 million viewers, establishing India as one of the largest film markets, with the largest regional industries being Hindi and Telugu films.[174] In 2001, in terms of ticket sales, Indian cinema sold an estimated 3.6 billion tickets annually across the globe, compared to Hollywood's 2.6 billion tickets sold.[175][176] Influence for cinema of India Victoria Public Hall, is a historical building in Chennai, named after Victoria, Empress of India. It served as a theatre in the late 19th century and the early 20th century. Prasads IMAX Theatre located at Hyderabad, was the world's largest 3D-IMAX screen, and also the most attended screen in the world.[177][178][179] Ramoji Film City located in Hyderabad, holds Guinness World Record as the World's largest film studio.[180] PVR Cinemas is one of the largest cinema chains in IndiaK.Moti Gokulsing and Wimal Dissanayake identify six major influences that have shaped Indian popular cinema:[181] The ancient epics of Mahabharata and Ramayana influenced the narratives of Indian cinema. Examples of this influence include the techniques of a side story, back-story and story within a story. Indian popular films often have plots that branch into sub-plots; such narrative dispersals can clearly be seen in the 1993 films Khalnayak and Gardish. Ancient Sanskrit drama, with its emphasis on spectacle, combined music, dance and gesture combined "to create a vibrant artistic unit with dance and mime being central to the dramatic experience". Sanskrit dramas were known as natya, derived from the root word nrit (dance), featuring spectacular dance-dramas.[182] The Rasa method of performance, dating to ancient times, is one of the fundamental features that differentiate Indian from Western cinema. In the Rasa method, empathetic "emotions are conveyed by the performer and thus felt by the audience", in contrast to the Western Stanislavski method where the actor must become "a living, breathing embodiment of a character" rather than "simply conveying emotion". The rasa method is apparent in the performances of Hindi actors such as Bachchan and Shah Rukh Khan and in Hindi films such as Rang De Basanti (2006),[183] and Ray's works.[184] Traditional folk theatre became popular around the 10th century with the decline of Sanskrit theatre. These regional traditions include the Yatra of West Bengal, the Ramlila of Uttar Pradesh, Yakshagana of Karnataka, 'Chindu Natakam' of Andhra Pradesh and the Terukkuttu of Tamil Nadu. Parsi theatre "blended realism and fantasy, music and dance, narrative and spectacle, earthy dialogue and ingenuity of stage presentation, integrating them into a dramatic melodrama. The Parsi plays contained crude humour, melodious songs and music, sensationalism and dazzling stagecraft."[182] These influences are clearly evident in masala films such as Coolie (1983), and to an extent in more recent critically acclaimed films such as Rang De Basanti.[183] Hollywood made popular musicals from the 1920s through the 1960s. Indian musical makers departed from their Hollywood counterparts in several ways. "For example, the Hollywood musicals had as their plot the world of entertainment itself. Indian filmmakers, while enhancing the elements of fantasy so pervasive in Indian popular films, used song and music as a natural mode of articulation in a given situation in their films. There is a strong Indian tradition of narrating mythology, history, fairy stories and so on through song and dance." In addition, "whereas Hollywood filmmakers strove to conceal the constructed nature of their work so that the realistic narrative was wholly dominant, Indian filmmakers made no attempt to conceal the fact that what was shown on the screen was a creation, an illusion, a fiction. However, they demonstrated how this creation intersected with people's day-to-day lives in complex and interesting ways."[185] Western musical television, particularly MTV, had an increasing influence in the 1990s, as can be seen in the pace, camera angles, dance sequences and music of recent Indian films. An early example of this approach was Tamil language film Bombay (1995, Mani Ratnam).[186] Sharmistha Gooptu and Bhaumik identify Indo-Persian/Islamicate culture as another major influence. In the early 20th century, Urdu was the lingua franca of popular performances across northern India, established in performance art traditions such as nautch dancing, Urdu poetry and Parsi theatre. Urdu and related Hindi dialects were the most widely understood across northern India, thus Hindustani became the standardized language of early Indian talkies. One Thousand and One Nights (Arabian Nights) had a strong influence on Parsi theatre, which adapted "Persianate adventure-romances" into films, and on early Bombay cinema where "Arabian Nights cinema" became a popular genre.[187] Like mainstream Indian popular cinema, Indian Parallel Cinema was influenced by a combination of Indian theatre and Indian literature (such as Bengali literature and Urdu poetry), but differs when it comes to foreign influences, where it is influenced more by European cinema (particularly Italian neorealism and French poetic realism) than by Hollywood. Ray cited Vittorio De Sica's Bicycle Thieves (1948) and Jean Renoir's The River (1951), on which he assisted, as influences on his debut film Pather Panchali (1955). Influence of cinema of India During colonial rule Indians bought film equipment from Europe.[58] The British funded wartime propaganda films during World War II, some of which showed the Indian army pitted against the Axis powers, specifically the Empire of Japan, which had managed to infiltrate India.[188] One such story was Burma Rani, which depicted civilian resistance to Japanese occupation by British and Indian forces in Myanmar.[188] Pre-independence businessmen such as J. F. Madan and Abdulally Esoofally traded in global cinema.[53] Early Indian films made early inroads into the Soviet Union, Middle East, Southeast Asia[189] and China. Mainstream Indian movie stars gained international fame across Asia[190][191][192] and Eastern Europe.[193][194] For example, Indian films were more popular in the Soviet Union than Hollywood films[195][196] and occasionally domestic Soviet films.[197] From 1954 to 1991, 206 Indian films were sent to the Soviet Union, drawing higher average audience figures than domestic Soviet productions,[196][198] Films such as Awaara and Disco Dancer drew more than 60 million viewers.[199][200] Films such as Awaara, 3 Idiots and Dangal,[201][202] were one of the 20 highest-grossing films in China.[203] Indian films frequently appeared in international fora and film festivals.[189] This allowed Parallel Bengali filmmakers to achieve worldwide fame.[204] Many Asian and South Asian countries increasingly found Indian cinema as more suited to their sensibilities than Western cinema.[189] Jigna Desai holds that by the 21st century, Indian cinema had become 'deterritorialised', spreading to parts of the world where Indian expatriates were present in significant numbers, and had become an alternative to other international cinema.[205] Indian cinema more recently began influencing Western musical films, and played a particularly instrumental role in the revival of the genre in the Western world. Ray's work had a worldwide impact, with filmmakers such as Martin Scorsese,[206] James Ivory,[207] Abbas Kiarostami, François Truffaut,[208] Carlos Saura,[209] Isao Takahata and Gregory Nava[210] citing his influence, and others such as Akira Kurosawa praising his work.[211] The "youthful coming-of-age dramas that have flooded art houses since the mid-fifties owe a tremendous debt to the Apu trilogy".[96] Since the 1980s, overlooked Indian filmmakers such as Ghatak[212] and Dutt[213] posthumously gained international acclaim. Baz Luhrmann stated that his successful musical film Moulin Rouge! (2001) was directly inspired by Bollywood musicals.[214] That film's success renewed interest in the then-moribund Western musical genre, subsequently fuelling a renaissance.[215] Danny Boyle's Oscar-winning film Slumdog Millionaire (2008) was directly inspired by Indian films,[133][216] and is considered to be an "homage to Hindi commercial cinema".[217] Indian cinema has been recognised repeatedly at the Academy Awards. Indian films Mother India (1957), Salaam Bombay! (1988) and Lagaan (2001), were nominated for the Academy Award for Best Foreign Language Film. Indian Oscar winners include Bhanu Athaiya (costume designer), Ray (filmmaker), A. R. Rahman (music composer), Resul Pookutty (sound editor) and Gulzar (lyricist), Cottalango Leon and Rahul Thakkar Sci-Tech Award.[218] Genres and styles Further information: Mumbai underworld film and Dacoit film Masala film Main article: Masala (film genre) Masala is a style of Indian cinema that mix genres in one work, especially in Bollywood, West Bengal and South India. For example, one film can portray action, comedy, drama, romance and melodrama. These films tend

Telugu cinema, and starred in some two hundred productions.[313] Regarded as one of the finest Indian method actors, he was Telugu's first matinee idol. His forte was intense characters, often immersing himself in the character's traits and mannerisms.[313] He was the first from South India to be honoured with the Padma Shri.[314] He became known as India's Paul Muni.[62][315] S. V. Ranga Rao was one of the first Indian actors to receive the international award at the Indonesian Film Festival, held in Jakarta, for Narthanasala in 1963.[316] N. T. Rama Rao was an Indian actor, producer, director, editor and politician who earned three National Film Awards. He served as Chief Minister of Andhra Pradesh for seven years over three terms. He was one of the most successful Telugu actors of his time.[317] B. Narsing Rao, K. N. T. Sastry and Pattabhirama Reddy garnered international recognition for their pioneering work in Parallel Cinema.[318][319] Adurthi Subba Rao won ten National Film Awards, Telugu cinema's highest individual awards, for his directorial work.[320] Bhanumathi Ramakrishna was a multilingual Indian film actress, director, music director, singer, producer, author and songwriter.[321][322] Widely known as the first female super star of Telugu cinema, she is also known for her work in Tamil cinema. Ghantasala Venkateswara Rao was an Indian film composer, playback singer known for his works predominantly in South Indian cinema. S. P. Balasubramanyam holds the Guinness World Record of having sung the most songs for any male playback singer; the majority were in Telugu.[323][324][325] S. V. Ranga Rao, N. T. Rama Rao, Kanta Rao, Bhanumathi Ramakrishna, Savitri, Gummadi and Sobhan Babu received the Rashtrapati Award for best performance in a leading role.[326][327] Sharada, Archana, Vijayashanti, Rohini, and P. L. Narayana received the National Film Award for the best performance in acting. Chiranjeevi was listed among "the men who changed the face of the Indian Cinema" by IBN-live India.,[328][329] The Telugu cinema history created the two part of Baahubali: The Beginning (2015) and Baahubali 2: The Conclusion (2017).[330][331] The Baahubali franchise has achieved the highest grossing Indian multilingual film franchise of all time globally, with a box office of approximately ₹1,900 crore (US$270 million).[332][333][334][335] The first edition, Baahubali: The Beginning was nominated for Saturn Award for Best Fantasy Film, while the second edition, Baahubali 2: The Conclusion received the Saturn Award for Best International Film by the American Academy of Science Fiction, Fantasy and Horror Films.[336][337] The sequel garnered the Australian Telstra People's Choice Award at the 2017 Indian Film Festival of Melbourne.[338] Tulu Main article: Tulu cinema Known by the sobriquet Coastalwood. Tulu cinema (or Coastalwood) is a part of Indian cinema. The Tulu film industry produces 5 to 7 films annually. Usually, earlier, these films were released in theatres across the Tulu Nadu region.[339] But currently the Tulu film industry has grown to such an extent that films are being released simultaneously in Mangalore, Mumbai, Bangalore and Gulf countries. Enna Thangadi, was the first, released in 1971. The critically acclaimed Suddha won the award for Best Indian Film at the Osian film festival held at New Delhi in 2006.[340][341][342] Oriyardori Asal, released in 2011, is the most successful.[343] Koti Chennaya (1973, Vishu Kumar) was the first history-based. The first colour film was Kariyani Kattandi Kandani (1978, Aroor Bhimarao). Awards Dadasaheb Phalke is known as the "Father of Indian cinema".[49][50][51][52] The Dadasaheb Phalke Award, for lifetime contribution to cinema, was instituted in his honour by the Government of India in 1969, and is the country's most prestigious and coveted film award.[344] Prominent government-sponsored film awards Award Year of Inception Awarded by Bengal Film Journalists' Association Awards 1937 Government of West Bengal National Film Awards 1954 Directorate of Film Festivals, Government of India Maharashtra State Film Awards 1963 Government of Maharashtra Nandi Awards 1964 Government of Andhra Pradesh Punjab Rattan Awards[345] 1940 Government of Punjab Tamil Nadu State Film Awards 1967 Government of Tamil Nadu Karnataka State Film Awards 1967 Government of Karnataka Orissa State Film Awards 1968 Government of Odisha Kerala State Film Awards 1969 Government of Kerala Arab Indo Bollywood Awards 2016 ICF Studios Prominent non-governmental awards Award Year of Inception Awarded by Filmfare Awards 1954 Bennett, Coleman and Co. Ltd. Filmfare Awards South 1954 Bennett, Coleman and Co. Ltd. South Indian International Movie Awards 2012 Vibri Media Group IIFA Awards 2000 Wizcraft International Entertainment Pvt Ltd IIFA Utsavam 2016 Wizcraft International Entertainment Pvt Ltd Zee Cine Awards Telugu 2017 Zee Entertainment Enterprises Zee Cine Awards 1998 Zee Entertainment Enterprises Sansui Viewer's Choice Movie Awards 1998 Pritish Nandy Communications Santosham Film Awards 2004 Santosham film magazine CineMAA Awards 2004 Tollywood Movie Artistes Association Asianet Film Awards 1998 Asianet Screen Awards 1994 Screen Weekly Stardust Awards 2003 Stardust Zee Gaurav Puraskar 2003 Zee Entertainment Enterprises TSR TV9 National Awards Telugu 2007- 2008 Associated Broadcasting Company Private Limited T. Subbarami Reddy Apsara Awards 2004 Apsara Producers Guild Awards Vijay Awards 2007 STAR Vijay Marathi International Film and Theatre Awards 2010 Marathi Film Industry Punjabi International Film Academy Awards 2012 Parvasi Media Inc. Prag Cine Awards 2013 Prag AM Television Filmfare Awards East 2014 Bennett, Coleman and Co. Ltd. Film education Government-run and private institutes provide formal education in various aspects of filmmaking. Some of the prominent ones include: State Institute of Film and Television AJK Mass Communication Research Centre, Jamia Millia Islamia, New Delhi Annapurna International School of Film and Media, Hyderabad Asian Academy of Film and Television Biju Pattnaik Film and Television Institute of Odisha BOFTA - Blue Ocean Film and Television Academy, Kodambakkam, Chennai, Tamil Nadu[346] Centre for advanced media studies, Patiala Mass Communication and New Media Central University of Jammu. Department of Culture and Media studies, Central University of Rajasthan Film and Television Institute of India (FTII), Pune Film-Theater Studies, SOH, Tamil Nadu Open University, Saidapet, Chennai Government Film and Television Institute, Bangalore[347] K. R. Narayanan National Institute of Visual Science and Arts (KRNNIVSA), Kottayam, Kerala[348] L. V. Prasad Film and TV Academy, Chennai[349] M.G.R. Government Film and Television Training Institute, Chennai Matrikas Film School[350] National Institute of Design, Ahmedabad[351] Palme Deor Media College, Tambaram west, Chennai and Arulananda Nagar, Thanjavur[352] Regional Government Film and Television Institute (RGFTI), Guwahati Satyajit Ray Film and Television Institute, Calcutta School of Media and Cultural Studies, Tata Institute of Social Sciences, Mumbai[353] Srishti School of Art, Design and Technology, Bangalore, Karnataka Whistling Woods International National School of Drama, Delhi Faculty Of Performing Arts, Drama Department See also Bollywood portal Film portal * Cinema of Bangladesh Cinema of Nepal Cinema of Pakistan Earliest color films in South India List of Indian animated movies International Film Festival of India International Film Festival of Kerala Kolkata International Film Festival List of cinema of the world List of Indian Academy Award winners and nominees List of Indian film actors List of Indian film actresses Notes ^ Mumbai is known as the film capital of India and the hub of Bollywood.[12][13] Chennai is the hub of Tamil film industry.[14][15] Kolkata is the home of Bengali cinema.[16][17][18] Hyderabad is the hub of Telugu Film Industry.[19][20] Kochi is known as the hub of Malayalam cinema.[21][22][23][24] Bangalore is the hub of Kannada cinema.[25][26] The twin cities of Bhubaneswar & Cuttack play host to the Odiya film industry.[27][28] Guwahati is the hub of Assamese cinema[29][30] References ^ "Will single-screen theatres in India become history?". 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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."[86] Overseas The film has received praise overseas. As of June 2020[update], the film holds a 100% approval rating on Rotten Tomatoes, based on 13 reviews with an average score of 7.44 out of 10.[16] 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."[16] 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."[7] 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."[9] In Japan, Yuri Wakabayashi of Eiga also gave the film a positive review.[87] 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).[88] Pre-release business 3 Idiots Pre-release business[89] Territories and ancillary revenues Price Satellite rights with a TV channel (Sony) ₹220 million (US$3.1 million) Worldwide distribution rights ₹650 million (US$9.1 million) Music rights (T-Series) ₹120 million (US$1.7 million) Total ₹990 million (US$14 million) The figures don't include the Print and Advertising (P&A) costs. 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 China, it was nominated for the Best Foreign Film prize at the first Beijing International Film Festival in 2011.[25] In Japan, it was nominated in the Best Outstanding Foreign Language Film category at the 37th Japan Academy Awards in 2014;[23][24][90][91] the award was eventually won by Les Miserables. In addition, 3 Idiots won the Grand Prize at the 4th Videoyasan Awards,[21][22] held by a Japanese organisation of home video retailers in 2014;[18] 3 Idiots was selected as 2013's best video release, beating thousands of films, anime and television shows,[22] including domestic Japanese and foreign Hollywood productions.[18] Controversies Prior to the release of the film director Rajkumar Hirani commented on the relationship between Five Point Someone by Chetan Bhagat and 3 Idiots stating: 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 I 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.[92] The day after the film opened, Chetan also noted: 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.'[93] 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.[94] 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."[95] 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 hasn't. Thus, he cannot comment on the issue in a meaningful manner."[96] 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".[97] IANS also reported that Chopra "lost his cool"[97] 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."[97] 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'."[98] Aamir Khan also responded to these claims.[94][99] 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."[100] 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."[101] 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).[102] Remakes A Tamil-language remake entitled Nanban was released in 2012,[26][27][103] and a Spanish-language Mexican remake named 3 idiotas was released in 2017.[28][104] Legacy Impact When 3 Idiots made its television debut in July 2010, it drew an audience of 39 million viewers in India.[5] 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 film 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, with Dhoom 3 (2013), PK (2014), Dangal (2016)[105] and Secret Superstar (2017). As of 2017, 3 Idiots has been ranked China's 12th favourite film of all time according to ratings on popular Chinese film review site Douban, with only one domestic Chinese film (Farewell My Concubine) ranked higher.[105][106] The film holds an average rating of 9.2 out of 10 on Douban,[106] with over 1.15 million votes.[107] As of 2021, the film is ranked at #14 on the list with mostly youth voting. On the Korean site Naver, audiences gave the film an average rating of 9.4 out of 10,[9] and it is one of the top 30 highest-rated films on the site.[108] 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.[8] 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."[9] The film had a social impact on attitudes to education in Asia, including education in India[20] as well as other Asian countries.[8] 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."[49] In 2020 after death of actor Irrfan Khan, Boman Irani said he recommended Irrfan Khan for the role of Virus, however he refused.[109] Big in Bollywood Big in Bollywood (2011) is a documentary film about American actor Omi Vaidya's journey from a struggling Hollywood actor to a successful Bollywood breakthrough with 3 Idiots.[110] Possible sequel When asked about plans of a 3 Idiots sequel in an interview with Hindustan Times, screenwriter Abhijat Joshi replied, saying, "Honestly, I don't know. We have an idea for the 3 Idiots sequel, a Munna Bhai part three, and also for a PK 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."[111] 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 "this is one film that I really want to do."[112] 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". The report also said that Hirani will begin shooting for the Munna Bhai sequel with Sanjay Dutt once Sanju releases. Work on 3 Idiots will begin only after Hirani is done with Munna Bhai 3.[113] See also 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)[5] Domestic: ₹ 273.82 crore[53] (US$57.05 million)[54] Overseas: US$30.5 million[55] (₹ 186.142 crore)[3] 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. Retrieved 22 February 2015. ^ a b c "Exchange Rates (61.03 INR per USD)". The World Factbook. Central Intelligence Agency. 2013. Archived from the original on 15 February 2015. Retrieved 16 November 2017. ^ a b c "Deepika Padukone's Padmaavat beats Aamir Khan's Dhoom 3 and Salman Khan's Tiger Zinda Hai at the box office". Times Now. 27 February 2018. ^ a b c d e "Q&A: Aamir Khan". 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