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**VADIVELU DIALOGUES AN ANYONE'S COLLOQUIALISM AND IDIOLECT****Broskhan. P<sup>1</sup> Dr. Nelsonmandela. S<sup>2</sup>**

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**Article History:** Received: 10 January 2021; Revised: 12 February 2021; Accepted: 27 March 2021;  
Published online: 10 May 2021

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**Abstract**

The importance of humor can be understood by looking at the meaning of the Tamil proverb, "*If you smile, you will get rid of the disease*". The most interesting in cinema can also be the most desirable and always-seen scene comedy. Everyone from the youngest to the oldest loves comedy. Any idea is easily reached when told through humor. As far as Tamil cinema is concerned, a lot of comedians make people laugh and think. Vadivelu in particular has a very important place in the personality. Vadivelu may be a reaction of the common people. This study explores the linguistics that Vadivelu used in the verse he used in his comedy scenes. Tamil languages use a wide variety of Colloquialism and Idiolect. We use many language strategies in our daily lives. For example, proverbs and stories are popular among the Tamil people. Vadivelu used this linguistic technique extensively in films. Five films released in different eras were *Manathai Thirudi Vittai*(2001), *Arya*(2007), *Chandramuki*(2005), *Pokkiri*(2007) and *Talanagaram* (2006). The comedy of these films is still widely talked about among the people today as these films were released a while back. The reason for examining these films may be the character of Vadivelu in these films and the verses used in them. We seek to examine how Vadivelu's verses are inspired and used in the normal life of the people. The purpose of this study is to determine how characterization in language takes place in the individual and the basic biology of a group. And how this linguistic characteristic takes place in films. In particular we explore the connection between the success of Vadivelu's comedy scenes and social use.

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**Keyword:** Comedy, Colloquialism, Idiolect, Proverb, Film

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**Introduction**

*"If I had no sense of humour, I would long ago have committed suicide."* – Mahatma Gandhi.

**Comedy in Cinema**

Humour is an inherent virtue of human beings. No matter how big the problematic situation, it can be easily overcome by humour. In particular, comedy has been used extensively in modern art media, such as stage drama and cinema, to react to modern products such as government, nation, politics, and society. The comedy scene will feature between scenes from the full-length film. That is the importance given to comedy in the early days. After that, full-length comedy films came on screen to increase the demand for comedy. A comedy film is a category of film in which the main emphasis is on Humour. These films are desi to make the audience laugh through amusement and most often work by exaggerating Humorous effect characteristics. Films in this style traditionally have a happy ending (black comedy being an exception). One of the oldest genres in film and derived from the classic comedy in theatre.

**The personality of Comedy Characters in Cinema**

A prime example of this is Charlie Chaplin, the unparalleled artist of the last century. Tamil cinema plays a significant role in the comedy. Tamil cinema comedy has developed in many dimensions over different periods. If there is one parallel to Chaplin in Tamil cinema, it is *MR Radha*. He was the one who presented criticisms against institutions like God, caste, religion, the state through his verses and dramas. There is still no one to fill the place of the actress in Tamil cinema. During that time, many comedians such as artists "*NSK*", *Chandrababu*, *Surulirajan*, and *Thengai Srinivasan* came to

prominence. However, it has not become a spontaneous, proper political art form, except to stand on the level of 'imitation.' Truth be told, *Goundamani* is closer to *MR Radha* than *Vivek*. A few decades ago, *Vivek* presented his style by copying *MR Radha's* verse accents and body language.

*Goundamani* was the one who teased in his comedy everything from off-screen cultural pride, meaningless rituals, power institutions to the on-screen hero image. However, it is ironic that Countess Mani's joke, which presented the opposition to power, also had a tone of authority in itself. His Humour is that he approaches ordinary people with a formal tone, just as he approaches power with a formal tone. *Goundamani* developed a variety of rhetoric to tease his colleague *Senthil's* black and bald head. The colour of the Countess is also black; another irony is that he is a bald head. Humour and violence have become inseparable from Countess's time.

### **Vadivelu's personality in Tamil Cinema**

*Goundamani* and *Senthil*, two great heroes, entered Tamil cinema as minor characters during the reign of Tamil cinema. With great difficulty, he identified himself to the people. Though not much noticed in the early days, his new strategist spoke to the people throughout the day. He especially set his style in comedy. *Vadivelu's* Humour is an important aspect that differs from Countess Mani's Humour. If Countess Mani's jokes teased power and others, *Vadivelu's* jokes teased himself. *Vadivelu* turned *Kamal Haasan's* famous verse "*Courage is acting without fear*" into art. *Vadivelu's* Humour is essential in that he must oppose the power on the outside and the power within himself. Tamil audiences celebrate *Vadivelu's* comedy, which mocks '*Udhar*' heroism as a form of self-criticism.

### **Vadivelu Contribution of Tamil Cinema**

*Vadivelu's* jokes are, in a sense, a play on language that dissolves meanings, while in another; they are part of the language. It ends when someone says, "*I'm not angry.*" However, when one pulls "*I do not get angry ...*" it takes on a different meaning. "*I do not normally get angry.*" However, if anyone gets angry, anyone will say yes or no. However, *Vadivelu's* Humour combines the two and dissolves the differences in meanings. '*Vadaa naaye*' is a comedy about how words can be created by changing words, inverting meanings, creating new meanings, and pronouncing and silencing words in any tone. *Vadivelu* would use the opportunity to beg the borrower and intimidate his colleagues.

He has been coming round many rounds with his body language while simply making jokes and talking dialogues. Likewise, not all comedians can shine as character actors. Massive comedians like *Goundamani* failed at it. *Nagesh*, *Manorama*, *Vadivelu*, who is e-comedians in character acting only a few, can be referred to as *MS Bhaskar*.

*Vadivelu* is a comedian who suddenly becomes a character in a single scene. The scene where he speaks after losing his hand in the film '*My Son*,' '*Son of God*', everywhere you look for a groom for your gold; did I ask if I was black? There are many examples of *Murali* has been asked in the film "*Porkalam*." If an actor's strength is that the audience is ready to laugh as soon as they see a comedian on-screen, so is the character's weakness. However, it was *Vadivelu* who successfully overcame this. *Vadivelu* can play a full-fledged character in a film without any comedy scenes. '*ImsaiArasan*' is an excellent example of that. He would have acted as the king of the 23rd king and the warrior of the revolutionary group. If we, the audience, who fell and laughed at *Pulicaci*, took the role of the militant *Vadivelu* seriously, that was *Vadivelu's* victory.

### **Vadivelu Dialogue with Movie Scene**

In this study, *vadivelu's* five most famous verses are select for the analysis. The purpose of selecting these verses for the study is to find the most used verses in the community. The visual settings in the background of the scene also reflect the everyday lifestyle. *Vadivelu's* character structure is also a significant factor in the scenes.

**Movie 1: ManathaiThirudiVittai:** In the film, *Vadivelu* plays a wealthy college student who speaks English incorrectly and becomes an "*Uthar*". However, the director would have described *Vadivelu's*

actual family situation in Deva's Mind Voice. Many hide their actual family situation and present themselves in the community as a big day. That is why this character and the scenes associated with it will remain in people's memory forever.

**Movie 2:Aarya:** *Vadivelu*, a beggar in the film, suddenly becomes a councillor. Councillor *Vadivelu* is coming full circle to the screen as a prominent politician. *Vadivelu's* character has been created by some politicians who are all accused of new corruption and bribery. That is why there are so many scenes where people seem to be dissolving contemporary politics.

**Movie 3:Chandramukhi:** *Vadivelu* proved it to be a lie when many wondered how much space there would be for comedy in the superstar *Rajinikanth* starrer "*Chandramukhi*." *Murugesan* would have played a family member who did not go to work in the big rich house. He would have shown before our eyes a dummy husband who would suspect his wife all the time. Many people who pretend not to be afraid when talking in public about ghosts like ghosts will be scared when they go out in solitude. The character of *Vadivelu* from this film is adopted in real-life incidents too.

**Movie 4:Pokkiri:** In the film, he plays a kung fu master with a different name, "*Badisoda*". In big cities like Chennai, rowdy gangs put the title before their names. Even those who do not recognize them will find out their name. Similarly, *Vadivelu's* nicknames "*Badisoda*" and "*Chunky Monkey*" is easily impressed. We have many characters in front of our eyes who pretend that he knows everything.

**Movie 5:Thalainagaram:** *Sundar. C* directed this movie. In this film, where there is much dialogue that Pillai will say that "*I am also a rowdy*" in the *Vadivelu* tea shop where he is supposed to be the rowdy of the area by putting on a coat suit. It can be true or even ridiculous to say "*camel beauty*" when someone dressed beautifully.

### Methodology

This study applies the theory of Linguistic aspect of verbal Humor, General theory of Verbal Humor and Semantic Script Theory of Humour.

### Linguistic aspects of verbal Humour

Linguistics that articulates words and meanings occurs in modern literary works. The claim that a modern poem or modern painting is '*not understood*' is viewed as absurd and ignorant in modern literature. One who believes in a fixed meaning expects to '*understand*' a poem or painting after reading and seeing it. Those who understand the movement of language ignore this. A poem sentence can have different meanings in different contexts, different political contexts, and moods. One can also see the lyric of the computer bloom, "*yaathum oorea yavarum kealeer*"; another can see a line for nation-building empire formation.

### The General Theory of Verbal Humour

The General Theory of Verbal Humour, a model of Humour competence based on jokes, like the SSTH, which it incorporates, but it is broader as it includes six Knowledge Resources: The Script Opposition, the Logical Mechanism, which describes the resolution of the incongruity in the script opposition, the situation, or setting of the joke, the Target, i.e., the entity being made fun of, the Narrative Strategy, i.e., how the text is worded (*phonemically, morphemically, syntact*)

### Semantic Script Theory of Humour

The Semantic Script Theory of Humour is the first complete linguistic theory on Humour. This theory, which was, in fact, a radical departure from the traditionally taxonomic approach of puns and Humour, was first introduced by Victor Raskin. He was the first linguist that analyzed the structures of Humour from the semantic viewpoint and could identify the structure of jokes.

### 1) Why Blood Same Blood: Movie Scene and Dialogue Analysis

In one scene from the film "*ManathaiThirudivittai*," *Deva* (*Prabhudeva*), a final year student of a music college, threatens the first-year student heroine *Sruthi* and threatens the entire college that all other students should see *Sruthi* as a sister. Thus the angry heroine will go in search of *Deva*. In the scene, an enraged heroine (*GayatriJayaraman*) abuses *Vadivelu* so much that he almost gets blood in his ears. *Vadivelu*, who could not bear the scolded, admits that "I am not *Deva* and goes to pick up *Deva*" *Deva* introduces himself to *Sruthi* as *Deva*. When the hero, *Deva* (*Prabhudeva*), expresses his love towards her right after abuses him in the same way.

When *Deva* comes out of the room, *Vadivelu* goes, "*Why blood? Same blood!*" meaning that he'd got blood in his ears for the same reason,

#### Analysis:

#### The Semantic Script-based Theory of Humour

It means the script provides information about an object, an action, or an event and describes an organization's structure by dealing with its components, how a function is performed, or how a relationship is organized.

There will be many different types of comedy events when it comes to love in colleges. The event that tells love is almost everyone has passed, and that is why it is set up for everyone to enjoy. The comedy that takes place between college friends is admirable. It makes it easier to reach people when visualizing the process that takes place within a framework.

#### Incongruity Theories

Theories of incompatibility "focus on the cognitive elements of Humour. The essence of this theory is the Humour that occurs in sudden conversations between people who are not involved.

#### The genre of Humour

Character comedy is a method or genre in which a comedian performs as though they were a character created by the comedian. A good deal of comedians has enjoyed fame from character comedy. *Vadivelu's* character is the most crucial element in this scene.

Wordplay (or wordplay, and also called play-on-words) is the clever and witty use of words and meaning. *Vadivelu* used this method.

#### i) Social setting of this scene

How love can adapt to changing cultural mix may be the romantic surplus of time-lapse. There are many examples of different ways of expressing love in Tamil literature. In the above scene, the hero *Deva* (*Prabhudeva*) expresses his love in a different way.

He says in a slightly authoritative tone that he likes *Sruthi* in the printed handkerchief and those other students should treat *Sruthi* as his sister. The character of the hero in this film is the college chairman. So it can also be referred to as a violation of authority.

In this scene, when the heroine's shot starts, it looks like *Sruthi* is sitting between two women and the other two women are sitting in a *Jalwar*, and only *Sruthi* is in modern dress. Thus the heroine is set as the modern and rich girl.

*Sruthi* is very angry when she finds out that everyone loves her. The shot ends as he goes in search of *Deva*. Even if she is a modern woman, if she suddenly says that she is in love with a stranger in a powerboat, it will be a scene-setting where it is natural to get angry.

*Vadivelu's* appearance is the most critical factor in this scene. He wears a dress, hairstyle, and that speak rich English. Many people would have compared themselves when speaking in plain English as "*I Stewak from Canada I Don't Tamil*".

When one person scolds another, they often use words that depend on their relationship. For example, father and mother were used as a factor in planning. More even one can chagrin women in particular with their organs. In this scene, a woman is depicted as swearing ugly. Anger comes when the individual scolds, and when it comes to family and community, they are pressured to get used to it. Accept reprimands at school and college. We are forced to get used to scolding in the companies we work for.

### ii) Sociolect of this Scene

In this scene, when the heroine scolds *Vadivelu*, he scolds only in Tamil because its vigour is high when scolding in the regional language. The impact of its word is less when swearing in English. Deva, who comes out after the heroine's scolding, is asked in an anxious jokingly in her, "*Why blood Same Blood?*" It's the language skills that make this verse famous.

There is a perception in society that language skills are generally a bit less for ordinary people, in the face of the misconception that the caste system's language and the economically advanced is unmixed. It is the reluctance and lack of effort that an average student has when speaking English that makes them unable to speak English fluently.

Humans use a set of sounds and line patterns to express their thoughts, ideas, feelings. *Vadivelu's* character proves that language does not need form or literature.

### iii) Ethnolect of this Scene

An Ethnolect is generally defined as a language variety that marks speakers as ethnic groups who initially used another language or distinctive variety. As stage speakers and radio announcers, everyone adapts to their language or distinctive language to position them. This is what drives them to the masses. *Vadivelu* using dialogue as a variety of language components.

As a "*Why blood same blood*" dialogue is without grammar in English, dialogue delivery is easily understood to Tamil people.

### The real-life incident related to this scene: A view of Colloquialism and Idiolect

Dialect is spoken in a simple amorphous language rather than in a restrained or elegant form. The neat use of language in real life is minimal. Much like using a speech case. Only then will there be harmony between the speakers. If any language, like the above verse, is spoken in a way that others easily understand, it will attract people.

Similarly, although there is a common form of language, each individual can modify and use the language to suit their convenience. Similarly, when there is a standard language format for English, *Vadivelu* will use it at his convenience. At the same time, he makes others understand. Similarly, we use real-life in many places.

Language excellence is its simplicity; although the above verse is in English form, it is straightforward and attractive, so the young and old alike will spy on it in real life. When a parent advises his or her children, the essential thing to think about is "*Why blood same blood?*"

Usually, someone hears a speech and says the ear is torn. It has two meanings. Excessive noise in one ear can cause the ear to tear and bleed. Feeling we have emotionally while listening to something else. Many people have experienced this.

It is natural for students who do not understand the teacher's lessons in college classes to look at each other and say, "*Why blood same blood*".

The man who went out without taking any run in cricket looks at his friend who is coming out like himself and asks, "*why Blood Same Blood.*"

The social organization is the family, the companies that work for it, and the organizations that depend on it. The above verse is used in this daily practice. Because the essence of the verse jokingly points to the semblance of harm to all category people.

## 2) Sigappairukuravan Poi SollaMattanda: Movie Scene and Dialogue Analysis

At the beginning of the scene, people wait outside the councillor's office to meet Councillor "*Snake Babu*" (*Vadivelu*). *Arya* (*Madhavan*) then comes to meet the councillor and tries to go directly into the office. *Vadivelu*, who comes out suddenly, will look for the councillor. *Madhavan* will answer whom the councillor is looking for to ask who they are looking for. *Madhavan* will make fun of *Vadivelu* for saying that "*I am the councillor.*" Coimbatore later came from Coimbatore and could not give other district persons the certificate to ask for a migration certificate. *Madhavan* says he pays a bribe. *Vadivelu* says he will give the certificate if he gives 5000. However, *Madhavan* says, "*I will give only 5 rupees*".

So *vadivelu* says, "*Not to give a certificate to you.*" *Madhavan* was lying to the languishing people. Angry people attack *Vadivelu*.

*Vadivelu* Asks the people who beat him up what he said. One of the people will leave saying that the "*Sigappairukuravan Poi Sollamattan da*" that's red means it is considered a white colour here, meaning one will not lie. *Vadivelu* laments that this is not a new hoax.

### Analysis

#### Humour Theories

Research on the structure of Humorous discourse began in classical philosophy and still represents an important research area for contemporary linguists.

#### The genre of Humour

Although satire is usually meant to be humorous, its greater purpose is often constructive social criticism, using wit to draw attention to particular and broader societal issues.

Politicians are portrayed as bribe-takers. This scene indirectly refers to colour discrimination. People today are in a state of mindlessness and lack of awareness that is unthinkable. Simultaneously, the ruling class knows that we cannot govern if the people think so. People are dumping goods in the name of being free so that nothing like that can happen

#### i) Social setting of this scene

People are waiting outside the office to meet the councillor. Usually, people are always waiting to meet those in power. *Madhavan* looks for the councillor without respecting *Vadivelu* coming out of the room. Usually, a politician is identified with a white shirt and a white dhoti dress. This confusion may have been caused by the colour coming on the shirt.

*Vadivelu's* servants point out to *Vadivelu* that he is the councillor. Nevertheless, *Madhavan* looks at *Vadivelu* and jokes that he may desire to have a facial expression. The implication is that those in power will be beautiful. *Madhavan* thus teases that *Vadivelu* is black.

After learning that *Vadivelu* was the councillor, *Madhavan* apologized and demanded some certificates. It is understood that a man is respected if he is in power, even if he is black and the dress is not elegant. When *Vadivelu* says that he will give a certificate if he gives a bribe, politics is always about bribery and corruption. However, he despises *Vadivelu's* appearance and scoffs to only give 5 rupees instead of 5000 rupees.

*Vadivelu* focuses on the power of politicians when he says, "We all have the nerve to be political."

Thus the angry *Vadivelu* says that the certificate cannot be given. *Madhavan* manoeuvres to retaliate for refusing certification. As if to go to people and talk to someone on the phone, he falsely says, "Councillor told me to hoard all the money, money, and supplies that I owe people."

While talking like this, people attack the councillor without thinking. By this, people are always blind to believing whatever anyone says without thinking. *Madhavan* uses this tactic to attack *Vadivelu*. *Vadivelu* is shocked by this. He asks people who attack him, "What are you beating to believe what he said?" One of the people says, "Sigappairukuravan Poi Sollamattan da," which means "The redhead will not lie."

This community's plight is that if there is any theft in a place, the person who is black in that place will be suspected. This has been critiqued in this scene with Humour.

In general, the redhead is more likely to say, "Good, intelligent, not to lie." It reveals social inequalities and colour discrimination.

### ii) Sociolect of this Scene

Speech in politics is for a community that involves many declarations, promises, facts, and lies. The words and phrases used for it are essential. A set of semantic terms has been used by socioeconomic class, profession, age group, or other social groups.

### iii) Ethnolect of this Scene

The scandalous talk of politicians is beautifully revealed in this scene. Politicians' stage speeches are layered and eloquent. Sometimes it even manifests itself in the case of everyday speech. It is a tactic to speak down when saying I will bribe and speak in an intimidating manner when I say I will not bribe. *Madhavan* used the tricks to say that people would accept even a lie if it were typical slang.

The real-life incident related to this scene: A view of Colloquialism and Idiolect

The norm used in it has deep meanings even though it is featured in non-verbal speech. Only a handful of ethnic groups have been referred to in one word as the Redeemer. The words that the general public can normally speak when it is said with emotion to go and join everyone.

A good student in college will believe whatever the teacher says; So students who do not make mistakes are more likely to be punished. This event implicitly applies to the above verse. When friendly people and intelligent people in the workplace get other people in trouble, the superior person will believe what the handsome person says. This verse is often used extensively when criticizing one another. This applies to families, offices, colleges, and public places.

### 3) Maappu... Vachitaangada Aapu....: Movie Scene and Dialogue Analysis

The film featuring this verse is *Chandramukhi*. In this film, *Saravanan* (*Superstar Rajini*), who comes to the village, forcibly takes *Vadivelu* to "Vettaiyaraja Palace." Because it is said that a ghost named *Chandramuki* was roaming in the palace, so *Vadivelu* enters the palace in fear and tells *Saravanan* to stay with him. However, he is terrified of *Saravanan* suddenly disappearing. "MappuMappu (*Son in Law*) *Vachidanda Aabbu* (*wedge*)" calls to *Saravanan* in fear.

Analysis

### Genre of Humor

Wordplay (or wordplay, and also called play-on-words) is the clever and witty use of words and meaning. *Vadivelu* used this method.

### **i) The social setting of this scene**

In our town, they are usually frightened that ghosts roam at night. Similarly, if there is a video or a bungalow outside the city, it is believed that there are ghosts in it. So the public will be afraid to go into that house.

This verse is most often used when someone we trust is suddenly deceived. That is how *Vadivelu* cheats in this scene. Indeed, we all meet with both experiences of hope and disappointment in the community. This verse comes to mind unknowingly when one is deceived into believing even in many difficult situations.

Demons are a superstitious doctrine, but the news that matters is what people are interested in. Those who openly talk about demons will be very timid on the inside. It would be a spectacular sight to see what would happen if terrified people like *Vadivelu* went into a palace where there were ghosts. Many people are this adapting to their character.

Election promises, job losses, lockdown, many such disappointments occur daily in our dependent community. These are also important reasons for memorizing this verse.

### **ii) Sociolect of this Scene**

Nephew is the most commonly used relationship word in the villages. Close friends call each other Nephew and "*Machan*." So that word is so particular.

A tool that splits stone, wood, etc., is called a wedge in English. The wedge is used in many ways to divide an object into two parts, to lift an object and to hold an object in place. Thus it is remarkable to say the words in the vernacular in a slightly layered language. "*MappuVachidanda Aappu*" that mourns spontaneously on the stairs of the storm *Vadivelu*.

### **iii) Ethnolect of this Scene**

This rhyming word is the best language in Tamil. Sayings and narrations belong to the Tamil language. "*Mappu*" and "*Aappu*" quickly reach people when traveling in the local language's specialty.

### **The actual life incident related to this scene: a view of Colloquialism and Idiolect**

The rural dialect is very different, and there will be different rhetoric such as rhetoric and rhetoric. As it is, a variety of words have been used in the comedy scenes. Rural children, young and old alike, will design and speak a wide variety of languages. Boys, for example, use acronyms.

The social organization is the family, the companies that work for it, and the organizations that depend on it. Because the essence of the verse jokingly points to the semblance of harm to all category people.

This dialogue I used from My childhood whenever my parents scold us(siblings)

Whenever you get into trouble because of a friend, HOD ordered you to inform your friends that "*Our field trip gets cancelled*" Work Field.

Whenever our MD or HR scold us (colleagues)

### **4) Vada Pochey.... Movie Scene and Dialogue Analysis**

*Vadivelu*(*Body Soda*) a karate master. He is coming to eat "*vadai*". The hero, conversing there, gets upset with his friends and comes straight to the shop table and sits down. While sitting, he orders "*Thampi rendu Vadai oru Tea*" and sits down. He was looking for a paper to refer to as someone



talking on a cell phone. In the scene background, he snatches the letter from the hero friend's girlfriend, trying to read it, and writes down her relative's phone number.

Furthermore, the Torn up the letter and wipes his ear. The hero's friends (*Rowdy*) stand behind *Vadivelu* and look at him angrily. After that, the supplier will put the "*vadai*" on the table. While talking to someone, he puts the cloth on the paper, crushes it, and throws it away. Only after throwing up in anger will he think "*VadaPoche*". Extremely angry rowdies touch *Vadivelu's* back. They hit and kick *Vadivelu*, who says, "*Brother Tea is not coming*". After the beat, he says, "*I'm don't see again.*" He manages to intimidate the rowdies with "*hey*" and "*what did I say*".

### **Analysis**

#### **Genres of Humour**

The non-lexical component of speech includes intonation, pitch and speed of speaking, hesitation noises, gesture, and facial expression.

Intonation: The rise and fall of your voice while you are speaking.

#### **i) Social setting of this scene**

Many quality people come and go in the tea shops; everything from local politics to world politics is discussed. So many exciting events happen. In the scenes mentioned above, we have experienced many incidents that happen to *Vadivelu*, who happens to be style in the tea shop.

What we do in general should not affect anyone directly or indirectly so we can put ourselves at risk when we harm others. This is called curiosity. One should not cause trouble to those around him without guessing what situation they are in. This scene explains that the exalts himself should not collide without knowing others' heroism, thinking that he can do everything by himself.

While talking on the phone, he angrily crushes the "*Vadai*" on paper, throws it away, and regrets that "*Vadai Poche*". Similarly, we get angry many times in daily life and lose many things. Many of us would have gone through this situation.

#### **ii) Sociolect of this Scene**

In real life, in general, not everyone can let their opinion be spoken openly. As well as not everyone can let go of emotion just like that. Some people in the community use words indirectly when they are not directly cursing. Many people use illustrative speech to deal with situations like that. It is one of the most widely used languages in Tamil culture. In Tamil society, there is much metaphorical speech as rhetoric and narration. *Vadivelu* thinks for a few minutes what he lost in this scene. Sometimes, some lost things can be recovered, but sometimes it becomes something that cannot be recovered. There are many parables about anger in Tamil literature and Tamil speech cases. This scene has seemed a bit focused on recent people's activity.

#### **iii) Ethnolect of this Scene**

Interpreting parables without using direct words to convey an idea is usually a kind of linguistic skill that is more powerful. The superficial meaning of the word *Vadivelu* uses in this scene is that a food item is wasted. However, *Vadivelu's* character throws away the food he left to eat out of anger and then regrets it. However, the show was wasted on the food item called "*Vadai*" and the many things we lose due to the mistakes we make in anger.

#### **The real-life incident related to this scene: a view of Colloquialism and Idiolect**

The word "*VadaiPochee*" is often used in colloquialisms. The city is home to a diverse language population. The urban dialect will have the hue of multiple languages. Linguistic proficiency is the

practice of cursing a food item, for example. A few will change her speech case as she accepts the job she is doing. Similarly, they will speak a clever speech to show that he is a great person.

We plan and wait for something, but if it does not happen last time, our mood is "*VadaiPoche*". For example, we would have put off many plans thinking that the school would be on holiday in the colleges and left the weekends but when the news came that the weekend was not a holiday tomorrow "*VadaiPoche*".

### 5) Enna Vachi Comedy KeemadiPannalaye: Movie Scene and Dialogue Analysis

*Sunder. C* is taking *Vadivelu (NaiSekar)* home to show his sister's daughter. I stand back, and *Vadivelu* tells *Sundar. C* to go and fetch my sister's daughter. Divya is shocked to hear that *Sundar. C* goes inside the house and tells the heroine that your uncle is back. The heroine faints in shock at the sight of *Vadivelu*. *Vadivelu* looked at *Sundar* and said, "Hey, what did you say? You said she would hug me when you saw me. However, does she faint?" To which *Sundar.C* says, "*Fascinated by your beauty.*" *Sundar. C* looked at him and said, "*Oh, is this what beauty is all about?*" And "*Enna vachi Comedy KeemadyPannalaye*"? *Sundar* says, "*Nothing like that.*"

#### Analysis

#### Implication and Allusion theory

This needlessly complicates the theory of allusion as well as general linguistic theory. Alluding is a two-step process of implication. First, a speaker implicates that he is referring to some entity (*Allusive Reference*). Second, he implicates something further thereby (*Allusive Implication*).

#### The genre of Humour

Hyperbole is the opposite of understatement. Hyperboles are not comparisons, like similes and metaphors, but extravagant and even ridiculous overstatements, not meant to be taken literally.

#### i) Social setting of this scene

It is customary to tease by keeping a dress & Origin in the community and looking at *Vadivelu*, who comes with love and teasing him like a Ghost, discriminating as red and black shows society's racism in front of us again. *vadivelu* is overjoyed when he tells Rowdy *Vadivelu* that the red sister's daughter is waiting for you. There is indeed an attraction if the girl is usually red. Those who dress differently can sometimes forget it as a clown. This is a society that speaks politically with clothing. *Vadivelu's* appearance and dress.

It is common in our towns to speak out. There are so many types it's hard to say. Making fun of them as much as praising the next one in it is a necessary process. *Vadivelu*, who plays "*Nai Sehgar*" in the film, plays "*Periya Rowdy.*" They think that he is the most outstanding person in our society and will suffer by engaging in certain activities.

#### ii) Sociolect of this Scene

In Tamil literature, a team called "*Vanjap Pugalchchi*" is the essence of insulting someone as if to praise. One can genuinely praise or plan for the good of his character. However, swearing as praise is an innovative approach. Praising someone in front of their face and then cursing them is another type. Its specialty is to Contempt without knowing how to swear. The implication is that it leaves one wondering whether one is praising or humiliating oneself. In this scene, the hero tells *Vadivelu*, "*she is fascinated by your beauty.*" All the characters there know that *Vadivelu* does not have much beauty, but it is contradictory.

### iii) Ethnolect of this Scene

Let us tease some people in the speech case. We speak particular words, and others misunderstand them and get angry. Similarly, in this scene, the hero says *Vadivelu* is good, but *Vadivelu* thinks it dissolves himself.

#### **The real-life incident related to this scene: a view of Colloquialism and Idiolect**

An essential tactic in speech is to use the word appropriate for praise to insult and indirectly mentioning his weakness without directly touching the two. The words of a person who does not know whether he is praising or mocking himself are funny when he hears its explanation.

On many occasions, we may have wondered whether they were making fun of us like *Vadivelu* or praising us. Those who belong to us will make fun of us through wordplay without directly teasing us with our image or color. Our friends and relatives can use this tactic. People younger than us can use this method.

#### **Conclusion:**

"*VaigaiPuyal*" *Vadivelu* impressed fans with his body language while simply making jokes and talking dialogues. Just body language, not just dialogue. There is no shortage of bad guys. More than that, now we know that there is a habit of putting memes on anything. It can be said that there is no Tamil meme without *Vadivelu*. Whatever the concept, giving life to meme creators is the downside of our *Vadivelu*.

*Vadivelu* and linguistics are intertwined. *Vadivelu's* comedy verses are not just about the verse, and it is about scenes. This study explored *Vadivelu's* verbal Humour's linguistic aspects, and comedian *Vadivelu* organized his character structure and focused mainly on the verses. Since *Vadivelu's* comedy is considered to be the most critical type of comedy, this study first portrayed the importance of comedy to our community.

The characters, looks, costumes, and body language displayed in the scenes all attract people. *Vadivelu's* People can see *Vadivelu's* character in his real-life because *Vadivelu's* characters are all reflections of the Common man. *Vadivelu* has occupied the lifestyle of all walks of life, from the youngest to the oldest. Let it be a playful verse for the little ones, let it be a parable for the youth, and let it be a verse for the elders to speak plainly.

Although this study has focused on *Vadivelu's* comedy in the Tamil film scene, this study has pointed out the uniqueness of other comedians in Tamil cinema to present a holistic view of this genre. This study categorized *Vadivelu's* personality and techniques by examining *Vadivelu's* different characters, scenes, and verses used in it. Observing them meticulously has shown that *Vadivelu* has the best ability to blend into people's daily lives by making and expressing laughter, even if he finds comedy to be a completely different self. Nevertheless, the analysis shows that they work with similar or similar strategies and Humour.

Techniques (*mockery, mockery, and self-immolation*), albeit with different frequencies. Therefore, his content analysis emphasizes that the visual environment is a more critical factor than the static audience of self-deprecating Humour. Each comedian offers a unique personality and has to deal with a unique audience. Each audience behaves differently to the comedian's performance, which presents improvisational and performance skills such as a direct address, use of changes, and humble strategies as essential attributes of a successful position.

However, this study emphasized that although this theory was developed based on Humour in the form of a script, the verses and ideas in the shooting spot were used because it deals with essential features such as body language and intuitive changes. To conclude this study, this study would like to provide an overview of future research in this field of comedy. As I mentioned above, self-deprecation tends to become a shared parody, a phenomenon that can only be seen in the comedian

*Vadivelu* in the current context. Furthermore, future research may examine the work of more standing comedians who have a similar style. It may also be interesting to see to what extent verbal Humour, like *Vadivelu*, has impacted people's average life.

Finally, this study discussed the nature and development of Humour in *Vadivelu's* comedy and addressed the question of the extent to which various theories of Humour appeal to *Vadivelu's* Humour. In conclusion, more research is needed within the relatively young and unexplored genre to provide a more comprehensive analysis of stand-up comedy. In this sense, this thesis should be considered an attempt to gain an insight into the works of the stand-up comedian and the structure of their meaning and performance.

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