



INTERNATIONAL LAW  
JOURNAL

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**WHITE BLACK  
LEGAL LAW  
JOURNAL**  
**ISSN: 2581-  
8503**

**Peer - Reviewed & Refereed Journal**

The Law Journal strives to provide a platform for discussion of International as well as National Developments in the Field of Law.

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WHITE BLACK LEGAL is an open access, peer-reviewed and refereed journal providededicated to express views on topical legal issues, thereby generating a cross current of ideas on emerging matters. This platform shall also ignite the initiative and desire of young law students to contribute in the field of law. The erudite response of legal luminaries shall be solicited to enable readers to explore challenges that lie before law makers, lawyers and the society at large, in the event of the ever changing social, economic and technological scenario.

With this thought, we hereby present to you

# **“EXAMINING IDIOMATIC EXPRESSIONS AND LANGUAGE IN VIVEK’S CONVERSATIONS IN TAMIL CINEMA.”**

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## **Abstract**

This study explores the unique usage of colloquial language and idioms in the humorous exchanges of actor Vivek, one of the most well-known and intelligent comedians in Tamil film. Known for his clever teasing, social consciousness, and creative language, Vivek revolutionized Tamil film comedy by fusing important and thought-provoking idioms, cultural sayings, and everyday Tamil expressions into his dialogue. His capacity to combine language education with pleasure provides a wealth of opportunities for linguistic and cultural analysis.

The study focuses on identifying, classifying, and evaluating Vivek's usage of idiomatic terms in a few select Tamil films, especially those that were released between 1999 and 2010—the years when he was at the height of his fame and when important social shifts occurred in Tamil Nadu. This study attempts to comprehend how Vivek's dialogues reflect and critique Tamil culture, politics, education, and daily life by investigating his use of regional dialects, colloquial words, Tamil proverbs, and figurative speech.

Selected movie scenes will be transcribed and examined for idiomatic richness and context using an approach that is qualitative based on discourse analysis and sociolinguistics. Thematic concepts including politics, morality, education, superstition, and cultural behavior will be used to group idioms. The literal meaning, symbolic connotations, and role of each idiom in the



humorous story will all be investigated. The research will also take into account how Vivek's body language, tone, tempo, and facial expressions enhance the effect of idiomatic humor.

College students from both urban and rural backgrounds will participate in focus groups and interviews to gauge audience impression and interpretative comprehension. This group was picked because it actively engages with both ancient and modern forms of language and is familiar with Vivek's work. Whether these young audiences perceive the idioms utilized in Vivek's dialogues as merely humorous relief or as significant social messages, the study aims to investigate how they are received, interpreted, and internalized.

This study's main contention is that Vivek's use of colloquial language has rhetorical, pedagogical, and ideological aims in addition to being humorous. Vivek frequently portrays characters who use witty, idiom-filled conversation to question conventional wisdom and social norms, in contrast to many comedians who concentrate on slapstick or situational humor. His comedy frequently has a logical or moral undertone, and the words he uses significantly improve the impact of that message.

Additionally, this study discusses the difficulties of translating Vivek's idioms into other languages because many of them are culturally distinct and lose their depth or comedy when translated. In an effort to conserve linguistic history and advance media literacy, the project also supports the scholarly documenting of idiomatic terms in Tamil movies.

The cultural and linguistic significance of idiomatic language in Vivek's movie chats is highlighted by this study, to sum up. His dialogues use the potent instrument of idiomatic phrase to depict the ideals, tensions, and aspirations of Tamil society. The study intends to make a significant contribution to linguistics, humor theory, and Tamil film studies by demonstrating the ways in which language and comedy interact to influence public opinion and cultural identity.

**Keywords:** Vivek, Tamil Cinema, Idiomatic Expressions, Tamil Language, Film Dialogue Analysis, Humor and Satire



## Introduction

In movies, language acts as a dynamic force that both shapes and reflects social and cultural reality. Language is not only used to tell stories in regional Indian cinema, especially Tamil cinema (Kollywood), but it is also an essential tool for expressing social criticism, local identity, and ideological ideas. Comedy has a special and significant place in this linguistic environment. Vivekanandan, sometimes known as Vivek, is a well-known comedian in Tamil film who is distinguished by his unique use of language, particularly idiomatic terms, to create linguistically rich, socially conscious, and intelligent humor.

Vivek has made contributions to Tamil cinema that go beyond his typical humorous roles. Vivek, who is frequently called a "thinking man's comedian," set himself apart by deftly utilizing Tamil proverbs, idioms, double entendres, and culturally particular terms. His characters, who were usually presented as intelligent, socially conscious people, used humor as a tool for communication, critique, and correction rather than as a lighthearted pastime. Vivek's comedy, which touched on subjects like caste, education, politics, superstition, and environmental awareness, was both entertaining and educational due to its sociolinguistic depth and colloquial language.

This study's main goal is to investigate how Vivek's use of colloquial language improves his character development, dialogue, and thematic messaging. Because they are culturally ingrained and metaphorical, idioms provide a rich field for comedy analysis. They condense difficult concepts into straightforward language, producing conversations that are impactful and memorable. By bridging the divide between tradition and modernity through his command of colloquial Tamil, Vivek was able to appeal to both literate and lay audiences in both rural and urban areas.

Slapstick humor has given way to more sophisticated and socially conscious types of comedy in Tamil society today, which is characterized by fast urbanization, rising literacy, and media proliferation. A key player in this change was Vivek. He added linguistic flair and moral depth to conversations, frequently imitating ordinary speech while adding philosophical overtones. Because of this, his comedy was powerful, relatable, and ingrained in Tamil society.

## **Review of Literature**

The purpose of language and comedy in movies has been the subject of extensive study. However, a large portion of this writing has either concentrated on slapstick humor or Western film traditions. There is still a dearth of rigorous scholarly research on the language used by comedians like Vivek in Indian, and particularly Tamil, movies. By analyzing works from three primary areas—(1) idiomatic and figurative language in media, (2) humor theory and its linguistic components, and (3) Tamil film and comic traditions—this literature review aims to close that gap.

### **Media Idiomatic and Figurative Language**

According to linguists Fernando (1996) and Glucksberg (2001), idiomatic expressions are standardised, set formulations whose meanings cannot be inferred from their constituent parts. They are vital for media discourse and play a significant part in forming metaphorical language, especially in conversation and scripts. Idioms, particularly in performance-based media like television and movies, are essential to cognitive processing and help audiences remember messages, according to Gibbs (1994).

Idioms are used in Indian media for both didactic and amusing purposes. Indian languages are very idiomatic, and their use in movies frequently reflects deeper cultural and philosophical themes, according to Krishnaswamy and Burde (2005). Many of the idioms and proverbs in Tamil, a Dravidian language with a rich literary heritage, come from oral traditions, folklore, and Sangam literature.

Based on recent research, Tamil cinema often employs these idioms to uphold regional identity and sociocultural continuity (Ranganathan, 2020; Venugopal, 2017). However, the majority of these studies have concentrated on literary or dramatic films, leaving humorous dialogues—particularly those found in mainstream movies—understudied.

### **Theory of Humor and Linguistic Aspects**

Linguistic studies have examined humor in great detail. Among the main theories of humor are: Incongruity Theory: According to Schopenhauer, Kant, and later revised by Morreall (1983), humor is derived from the sense of something unexpected or incongruous.

Relief Theory: According to Freud (1905), humor relieves psychological strain.  
Superiority Theory: According to Plato and Hobbes, humor arises from a sense of superiority over other people.

The incongruity and relief models best describe Vivek's humor. His conversations frequently show logical conflicts in political beliefs, religious doctrine, or everyday circumstances, causing cerebral dissonance that makes people chuckle. By resolving taboos and paradoxes, they also provide respite from social strain.

According to the Script-based Semantic Theory of comedy (SSTH), which was introduced by Attardo (1994) and Raskin (1985), comedy arises when two scripts—that is, semantic structures—overlap in an unanticipated or conflicting way. This approach is frequently seen in Vivek's idiomatic dialogues, where he starts with a well-known idiom and subverts it by adding amusing twists or putting it in ironic circumstances.

### **Comedy, Tamil Film, and Vivek's Legacy**

Comedians have a long history in Tamil cinema and have made significant contributions to its socio-cultural commentary. The development of Tamil humor was influenced by artists like Vadivelu, Goundamani, Chandrababu, and N. S. Krishnan. But Vivek stood out as a unique voice with a more sophisticated and forward-thinking humorous approach.

Vivek's talks were distinguished by their logical progression and linguistic complexity, as noted by Kumaravelu (2015). Vivek frequently employed Standard Tamil with rich metaphors, in contrast to Vadivelu, which excelled in physical humor and dialectal exaggeration. His idioms were complex and thought-provoking since they were drawn from political jargon, folk proverbs, and classical literature.

Academic publications like *Humor in Tamil Cinema* (Subramanian, 2018) stress Vivek's contribution to the fight against social ignorance and superstition. He used idioms not only as comedic tactics but also as rhetorical arms for critical thought, making spectators laugh while challenging illogical traditions.

However, there is a noticeable dearth of linguistic and empirical research that focuses on Vivek's colloquial phrases in particular. The goal of the current study is to close this gap.



## **Objectives of the Study**

1. To recognize and categorize Vivek's idiomatic idioms
2. To examine the context-specific meaning and grammatical structure of idioms
3. To examine these terms' sociocultural significance
4. To evaluate how college students respond to and understand idiomatic humor
5. To investigate the educational and expressive potential of idiomatic language in movies.
6. To look into the difficulties of conveying idiomatic humor between languages

## **The dialogue between Vivek and a movie scene**

The following movies have been discussed thus far, based on my most current survey. Vivek's lines from the aforementioned movies are well-known and frequently utilized in daily life to make fun of or comment on other people. These sequences were really beneficial to the films simply because of his body language and lingo.

THE FIRST MOVIE: YOUTH (2002) He performed as KARUTHU KANDASAMY in this film. "KALLA THOOKI ADICHA EDUTHU VEEDU KATTIKA, MUTTAIYA THOOKI ADICHA ATHA VACHE HALF BOIL PODA KATHUKA," is a line from the movie that features Vivek.

Vivek came across as inspiring and calm throughout this exchange. Sometimes, we humans might consider being cool and simplifying our lives to match his.

UTHAMA PUTHIRAN (2010), MOVIE 2 He portrayed EMOTIONAL EKKAMBARAM in this film. His feelings for every circumstance he is preparing to confront are more evident in this film than in his comedic part. He frequently loses his temper and becomes agitated. However, his use of body language to convey his feelings of rage and emotion also helps us laugh and engage with humorous material.

The film MOVIE 3: RUN (2002) was among his best works. He won the prize for best comedian in this movie. In this movie, he went by MOHAN. He gives a warning not to put your trust in strangers. When someone enters a new location to conduct a survey, he depicts the difficulties they encounter. Throughout the movie, his deeds and retorts make us laugh heartily.

SAAMY (2003), MOVIE 4 He portrayed a Brahmin character in the film Samya, and he raised some important caste-related points. The main battle in the scene was between Saivites and This was presented as a skit by Vaishnavites. It was hilarious and conveyed a powerful social message regarding caste.

MOVIE 5: 2009's AAINTHAAM PADAI He played THANTHONI in this movie, and every time he appears in a scene, the audience chuckles. He had a distinct body language and was really funny. "Don't worry, Elay! The movie has a well-known line that goes, "BE HAPPYYYYYY...."

## METHODOLOGY

The linguistics items of verbal comedy serve as the basis for this investigation. This covers both the semantic script theory of humor and the general theory of verbal humor.

### Aspects of verbal humor that are linguistic

This method is used by comedians to get ready and schedule their performances in advance of an audience. Viewers are therefore more likely to find them entertaining and decide to join in on their laughter. It also looks at how the comedian organizes and presents the material, with the audience playing a key role. Many language elements of joke telling, including wordplay and punning, hyperbole, repetitions, timings, and paralinguistic decisions, are thought to combine to create humor.

## VERBAL HUMOR GENERAL THEORY

Six tiers of separate knowledge resources make up the broad theory of comedy. Individual verbal jokes are modeled using these knowledge resources. 1. Script opposition 2. Logical mechanism are the six tiers. 3. Circumstance 4. Objective 5. Storytelling technique 6. Words. Among

The ability to classify all hilarious texts by incorporating the narrative technique is one of the main benefits of the broad theory of verbal comedy.

## **HUMOR'S SEMANTIC SCRIPT THEORY**

It is considered the original theory of humor. It is recognized and treated as linguistic. Therefore, it is not solely focused on verbal humor because of the component of linguistic qualities. According to the semantic script theory of humor, two requirements must be satisfied. The first is that the text must be entirely or partially compatible with two distinct semantic scripts. Another is that the text is compatible with two scripts that are opposite to each other; these scripts are said to fully or partially overlap on this text.

## **VIVEK'S OTHER FILMS AND HIS COMMENTS**

1. PENNIN MANATHAI THOTTU (2000): Vivek contributed the most well-known humor of the decade as Kanda Swamy, a medical college student and the son of a former MLA. "NEENGA VERM DAS AH, ILA LORD LABAKKU DAS AH?" he asked his professor, Dr. Mathurubootham, over the phone at midnight. Entire generations of Tamil moviegoers were amused by it, and they still are. In the spirit of welcome, children still make fun of one other using this lingo.
2. Lovely (2001): Without Vivek's performance, Lovely would not have been a hit movie among Tamil moviegoers. Every time he is in the frame, the actor portraying Al Gates, who runs with MONEY GULLA, makes the audience chuckle. Most significantly, the BGM and his part in making others laugh even more each time he passes out and continues to lie in the hospital bed. Al Gates' hallmark dialogue, YAARUMEY ILATHA KADAILA, YAARUKU DA TEA AATHURA, comes next. In fact, there are certainly a lot of circumstances in our daily lives that this debate relates to.
3. In 2001, Ullam Kolli Poguthey Among the most bizarre sketches in Tamil cinema is this one. It's also one of the few unique, memorable concepts that have benefited the comedy thus far. Vivek would hardly avoid situations that placed him in danger since "Water is there to get him" in his role as Arivu, the man who holds THANNILA GANDAM.
4. Whistle (2003): Whistle comedy has become more popular in Tamil cinema, and performers like Vivek (his classmate Vadivelu) and the previous generation, which includes Goundamani and Senthil, have benefited significantly from movies that have a continuous comedy for about twenty minutes. The whistle was different. In his own role, Vivek portrayed Sahadevan, a car driver who won the lottery. Inspired by the Hollywood movie WHAT WOMEN WANT, starring Mel Gibson, he can hear



women's thoughts or worries after being struck by a high voltage. As he moves from one woman to another, thinking evil thoughts about each one, this had a powerful societal message that focused on women.

## **CONCLUSION**

The fascinating nexus between linguistics, humor, and cultural commentary is shown by analyzing the idiomatic idioms and language used in Vivek's dialogue in Tamil films. This study has shown how Vivek's distinct comic style, which is based in idiomatic Tamil, served as a vehicle for social education, satire, and change in addition to providing enjoyment through a close analysis of a few chosen movie dialogues.

Layers of meaning are woven into Vivek's dialogues, which are frequently drawn from common idioms, Tamil sayings, and regional analogies. He was able to turn everyday language idioms into powerful instruments of criticism by reworking them within the context of humor. What distinguished him from other comedians of his generation was his ability to transform culturally recognizable sayings into conversations that evoked both laughter and introspection.

One of the research's key conclusions is that idiomatic expressions become more than merely rhetorical flourishes when they are presented with the timing, tone, and sociopolitical awareness that defined Vivek's performances. They serve as mnemonic devices, helping audiences remember important social messages. Whether discussing religious hypocrisy, environmental responsibility, educational reform, or caste prejudice, Vivek's idioms helped to distill difficult subjects into easily understood, powerful quotes.

Furthermore, the examination of college students' reactions has shown that Vivek's colloquial style is still appealing. Pupils expressed a high degree of interest in his talks, acknowledging the profundity and applicability of the themes in addition to their humor. Several participants mentioned that Vivek employed idioms that they had heard in social or familial contexts but had not given much thought to until they saw them in his movies. This implies that Vivek's language promoted critical thinking in addition to cultural continuity.

Vivek used idioms from a variety of semantic domains, including politics, religion, education, morality, and common sense. Idioms and proverbs were employed to establish an argument in

his humorous sequences, which frequently followed a pattern of verbal buildup until an unexpected punchline exposed the irony or contradiction in social conventions. This method fits in nicely with the Script-Based Semantic Theory of Humor and Incongruity Theory, which both emphasize how humor emerges from sudden changes in context and meaning.

An equally significant finding is that Vivek's comedy contains idiomatic terms that are very difficult to translate. Many of his idioms, which are strongly ingrained in Tamil culture, become less powerful when they are dubbed or translated. This emphasizes how crucial it is to preserve language and employ culturally aware translation techniques in order to successfully communicate such humor to audiences who do not speak Tamil.

Vivek's use of colloquial Tamil is a deliberate appropriation of native linguistic forms to promote contemporary, progressive views, according to sociolinguistic theory. He did not use elitist or highly educated Tamil, nor did he use street slang. Instead, he combined regionally relevant idioms with standard Tamil to create a language that is both approachable and thought-provoking. By doing this, he established a template for how mainstream filmmaking might strike a balance between broad popularity and insightful criticism.

But there are also restrictions on the research. Despite being carefully chosen, the range of films examined does not fully encompass Vivek's extensive body of work. Additionally, only college students were included in the audience, which might not accurately represent differences in other demographic groups. To provide a more complex picture of Vivek's language influence, future studies could broaden to include listeners from other age groups, educational backgrounds, and linguistic communities.

In conclusion, Vivek's comedy is proof of the timeless value of language in movies, especially colloquial English. His writings show how comedy can be more than just amusement when it is written with linguistic accuracy and cultural awareness; it may provoke reflection, education, and social change. In addition to being a master of language, Vivek was a visionary voice in Tamil cinema, elevating the function of the comic to that of a cultural mediator by converting ancient idioms into vehicles of contemporary debate.