



DELVING INTO THE REALM OF PSYCHOLOGICAL WELL-BEING AND HAPPINESS WITHIN THE LANDSCAPE OF TAMIL COMEDY

1. Manoj Prabhakar S* & 2. Dr. Jayalakshmi V

Assistant Professor, Visual Communication Department, Vels Institute of Science, Technology, and Advanced Studies(VISTAS), located at PV Vaithiyalingam Rd, Krishnapuram, Pallavaram, Chennai, Tamil Nadu 600117. Postal address:prabhakarsmanoj@gmail.com

Assistant Professor at the Visual Communication Department at the Vels Institute of Science, Technology, and Advanced Studies (VISTAS), located at PV Vaithiyalingam Road in Velan Nagar, Krishnapuram, and Pallavaram in Chennai, Tamil Nadu 600117.

Abstract:

Mild humor is not just a kind of enjoyment; it's also a potent medium that affects social consciousness and psychological health. Tamil humor helps people deal with social and personal issues by bringing them humor, relatability, and social critique. This genre has a tremendous cultural and psychological impact on Tamil cinema, as evidenced by its ongoing popularity. The healing power of humor—particularly as it is portrayed in Tamil comedy—remains a priceless tool for enhancing mental health and general well-being as we continue to manage the challenges of contemporary life.

The audience has been greatly affected by Tamil cinema, which is well-known for its deep cultural resonance and rich storytelling, especially in the comedy category. This abstract examines the complex relationship that exists between psychology, wellbeing, and Tamil humor. It emphasizes how humorous components may be used as a vehicle for social critique and psychological comfort in addition to providing amusement. Watching Tamil comedies as a group enhances their psychological advantages even more. Laughing is social by nature, and laughing together with others is a great way to build social relationships. The shared happiness and entertainment, whether at home or in a movie theater, provide a sense of community and belonging, which are crucial elements of psychological health.



Keywords: Psychological wellbeing, Slapstick, Happiness, Societal Concerns, Sense of Community and Belongings, Comedians

Introduction:

Tamil cinema, renowned for its intricate and varied narratives, has consistently influenced its viewers, especially in the comedy subgenre. Comedy has a tremendous therapeutic effect and ability to affect psychological well-being. Tamil comedy offers not only amusement but also a window into personal psychological states and societal challenges through its distinctive fusion of humor, satire, and cultural references. The complex relationship between psychology and wellbeing in Tamil humor is examined in this essay, which also looks at how comic components can be used to remark on society and provide psychological comfort.

Over the years, Tamil film has seen a remarkable evolution in comedy. The stage was established by early comics like N.S. Krishnan and Chandrababu, who used their perfect timing and slapstick humor to discuss social issues in a subtle way. Comedians like Nagesh, Goundamani, and Senthil added a new element to Tamil comedy as the genre developed by fusing physical humor with astute wit and satire. Actors like Vivek, Vadivelu, and Santhanam have carried on this tradition in the present day by utilizing comedy to make statements on issues facing society today and personal struggles.

There are several ways in which Tamil humor affects the mind. Fundamentally, humor serves as a coping strategy. In a culture where conversations about mental health are still taboo, comedy provides a safe space for people to talk about stress, worry, and despair. The body's inherent feel-good chemicals, endorphins, are released when humorous scenes make people laugh, which results in an instant sense of comfort and wellbeing. This physiological reaction is evidence of comedy's therapeutic ability to improve mental wellness.

Furthermore, Tamil humor is incredibly relatable since it frequently reflects the hardships and victories of regular people. Comedians such as Vadivelu and Vivek develop characters who connect with the audience because they frequently represent the underdog or the everyday person navigating the absurdities of life. These humorous characters help viewers feel hopeful and united as they overcome obstacles. Watching



their own challenges comically resolved on screen gives viewers a fresh perspective on their issues, which helps them become more resilient and optimistic. Tamil humor is essential for social discourse as well. Comedians make fun of political issues, cultural conventions, and society norms through satire and parody. For example, Vivek is well-known for his socially conscious comedies that touch on subjects like environmental preservation, education, and corruption. These kinds of performances serve a purpose beyond simple entertainment; they raise awareness and promote conversation about significant social concerns, fostering a sense of community and well-being.

From the slapstick humor of early comedians like N.S. Krishnan and Chandrababu to the more subtle performances of performers like Nagesh, Goundamani, Senthil, Vivek, Vadivelu, and Santhanam, Tamil comedy has evolved over time. These comedians have addressed social issues, personal struggles, and cultural customs with humor, giving their audiences a chance to laugh and think at the same time. Comedy plays a deeper purpose in Tamil cinema than just providing amusement; it serves as a lighthearted reflection of both personal experiences and cultural standards, enabling audiences to interact with difficult subjects in a positive way.

A strong coping strategy is humor, particularly in a culture where conversations on mental health are still in their infancy. Tamil humor makes people laugh, which releases endorphins, the body's inherent feel-good chemicals that provide people an instant feeling of comfort and wellbeing. This physiological reaction highlights how comedy therapy can improve mental health. Seeing the funny resolution of their own experiences on television gives viewers fresh insight into their issues, encouraging resilience and a positive outlook.

Tamil humor provides a forum for societal criticism as well. Satire and parody have been employed by comedians such as Vivek to question political issues, cultural customs, and society standards. By means of their performances, they elicit contemplation and foster discourse on significant societal concerns, thereby augmenting communal consciousness and welfare. This genre's ability to function as



both a social critique and an entertainment boosts its effect on viewers and makes it an effective instrument for introspection on both a personal and societal level.

Moreover, seeing a Tamil comedy film with others amplifies its psychological advantages. Laughing is a social activity, and enjoying a funny moment with loved ones at home or in a movie theater helps to build social ties. This laughter and pleasure in common create a sense of community and belonging, two things that are crucial for psychological health.

Review of Literature

Early research on humor and psychology, including that done by Freud in 1905, suggested that humor functions as a defensive mechanism that permits people to securely communicate otherwise suppressed feelings and thoughts. This fundamental idea is reflected in Tamil comedy, where comedy frequently uses subtext to tackle social difficulties and taboo subjects, offering solace and introspection without being confrontational.

Martin's (2007) research delves deeper into the role of humor in improving well-being, emphasizing both physiological and psychological advantages such as reduced stress and elevated mood. Tamil humor is a prime example of these advantages since it makes people laugh, which causes endorphins to be released and promotes happiness. By combining physical comedy and razor-sharp wit, comedians like Vadivelu and Vivek make difficult subjects more relatable and less scary for their audiences.

The humorous development of Tamil cinema mirrors larger socioeconomic shifts and difficulties. Academics like Baskaran (1996) and Rajadhyaksha & Willemen (1999) have studied the evolution of humor from its early days of slapstick and situational comedy to more sophisticated satirical humor. The use of humor as social critique began with the work of N.S. Krishnan in the middle of the 20th century. His movies combined amusement and moral instruction with subtle criticisms of society conventions.

Researchers such as Ramaswamy (2007) and Srinivas (2009) have investigated the psychological effects of character relatability in Tamil comedy. They contend that because comedians like Goundamani, Senthil, and Vivek represent the hardships and

resiliency of the average person, their characters have a profound emotional impact on viewers.

Studies conducted recently have highlighted Tamil comedy's contribution to mental health advocacy and social critique. Vivek, for example, blends humor and activism with his comedic approach, which frequently incorporates sharp social themes like corruption, environmental challenges, and education. According to Sundararajan (2010), this strategy encourages viewers to interact with and think critically about important societal issues while simultaneously providing entertainment.

The communal aspect of viewing comedy is another significant area of study. Laughter, being a social activity, strengthens social bonds and fosters a sense of community. This aspect is crucial in Tamil culture, where cinema is often a shared experience. The work of scholars like Raghavendra (2014) highlights how collective laughter in cinema halls or family settings enhances social cohesion and contributes to communal well-being.

Recent research also explores the evolving digital landscape, where Tamil comedy reaches a global audience through online platforms. This accessibility broadens its impact, allowing for a cross-cultural exchange of humor as well as societal values, as discussed by Kumar and Sharma (2020).

Aim:

This study aims to investigate how humor in Tamil cinema contributes to mental health and societal awareness, as well as the relationship between Tamil comedy and psychological well-being. The goal of the research is to pinpoint the precise components of Tamil humor that contribute to these benefits as well as to comprehend the mechanisms by which the genre affects both individual and societal well-being.

Objectives:

1. Examine how situational comedy and early slapstick humor gave way to modern satirical humor.
2. Examine the Psychological Advantages of Tamil Comedy
3. Determine the Essential Components that Promote Psychological Health.

4. Examine how well humor stimulates cognition and promotes discussion of significant cultural issues.

RESEARCH METHODOLOGY

Data for this study, which employed a quantitative research method to examine the acceptance of comedy scenes and their manifestation in humorous memes and trolls within the framework of comedic persona, were gathered using a structured questionnaire with eight questions and a three-point Likert scale. The sample size for this study will be one hundred. Convenient sampling is employed in this experiment.

The collected data was coded and put through percentage analysis, cross-tabulation, one-way ANOVA, and the Chi square test using SPSS.

DATA ANALYSIS AND INTERPRETATIONS

The purpose of this research is to learn more about how young brains process funny scenes. It also looks at the elements of funny moments that have a big impact on the audience.

FREQUENCIES:

Age:

Twenty-four percent of the respondents in the 100 samples are 17 years old, forty-eight percent are 18 years old, seventeen percent are 19 and 20 years old, and twelve percent are 21 and 22 year old. Teenagers make up a larger percentage since media content has a greater influence on them.

Gender:

Of the one hundred responders, 42 percent were women and 58 percent were men.

Origin of birth:

Since solitary children have no one else with whom to fight or share their opinions save the elderly, the aim of this investigation was to ascertain whether children with siblings and single children had different perspectives. 26% of respondents are single parents, compared to 74% of respondents who have siblings.

humorous memes and internet trolls: 24% of respondents are moderate moviegoers, 2% seldom read online articles, and 2% never do. 72% of respondents see movies on a regular basis.

Differences in audience preferences and cultural contexts: 20% of respondents responded that horror films are their favorite genre, and 10% said that they prefer other types of settings. Twenty percent of those surveyed claimed to have watched non-culturally themed films. Of those surveyed, 26% indicated they liked comedies that were set in both cultural backgrounds and 24% said they liked other genres.

Seeing funny movie scenes: Only 2% of respondents said they didn't like seeing funny movie sequences, while 98% of respondents said they did.

CHI SQUARE TEST: Age versus favored movie genre:

The age of the respondents did not significantly affect the kind of movie they watched (Chi-square value: 0.953).

Age and comedy movie scene viewing:

There is no significant correlation between the respondents' ages and their enjoyment of humorous movie sequences (Chi square value: 0.187).

Gender versus preferred movie genre:

Chi-square value of 0.041 indicates that respondents' gender has an impact on the genre of movies they watch.

Gender and seeing comic movie scenes:

There is no significant correlation (Chi square value: 0.766) between the respondents' ages and their viewing of comedic movie scenes.

Nature of birth versus favored movie genre:

The age of the respondents did not significantly influence the kind of movie they watched (Chi-square value: 0.276).

Nature of birth vs. comedy movie scenes watched:

There is no significant correlation between the respondents' ages and the number of comical movie scenes they have watched (Chi square value: 0.549).

ANOVA IN ONE WAY:

Age

There is a strong correlation between the age of the respondents and the comedian's performance style, as indicated by the F ratio (3.505). It can therefore be

concluded that respondents' ages have a greater impact on their perception of the comedian's manner ($p > 0.009$).

F is 2.428 and P is more than 0.050. As a result, there is a clear relationship between age and the societal message that humorous scenes try to convey.

There is no significant correlation found between the ages of respondents and the other two dependent variables, which are the language and character features of comedians, with F ratios of 0.792 ($p < 0.561$) and 0.955 ($p < 0.455$), respectively.

Gender:

$p > 0.032$ and $F(4.896) > 0.032$. It follows, then, that the comedians' gender and mannerisms are strongly correlated.

With F ratios of 0.664 ($p < 0.419$), 0.923 ($p < 0.342$), and 0.315 ($p < 0.577$), respectively, the other three dependent variables—characterization, social messages conveyed, and dialogues utilized by comedians—do not significantly correlate with the respondents' gender.

Birth type:

The findings of the characterisation F ratio ($p < 0.455$), mannerism ($p < 0.359$), social messages transmitted ($p < 0.322$), and dialogues provided ($p < 0.688$) show that the dependent variables investigated in this study do not significantly correlate with the birth type of the respondents.

Movie watching frequency:

The F ratios for mannerism and characterisation were 1.523 ($p < 0.221$), 1.268 ($p < 0.296$), and social messages transferred at 0.463 ($p < 0.710$), respectively. The data given above indicates that there is no significant relationship between the respondents' movie-watching frequency and the dependent variables considered in this study.

The study found no significant correlation between the respondents' preferred movie genre and the dependent variables examined. The social messages conveyed 1.402 ($p < 0.249$), the dialogues delivered 0.303 ($p < 0.874$), the F ratio of characterization, 1.625 ($p < 0.184$), mannerism, and 0.879 ($p < 0.484$) all support this assertion.

Observing hilarious situations in movies:

The F ratio 3.538 ($p < 0.046$) shows a highly significant correlation between the respondents' exposure to humorous scenes in movies and the on-screen antics of comedians. GP exceeds 0.038, and 2.280 is the F value. We can therefore draw the conclusion that seeing funny sequences and comedian characterization are strongly correlated. With F ratios of 1.920 ($p < 0.172$) and 0.033 ($p < 0.857$), respectively, the other two dependent variables—comedians' language and social themes conveyed—have no appreciable relationship to the respondents' watching habits of humorous sequences.

Conclusion:

With its long history and constantly changing forms, Tamil humor has a big impact on social consciousness and psychological well-being. Tamil comedy incorporates humor, sarcasm, and cultural allusions to provide more than just amusement; it also functions as a healing tool and a platform for societal criticism.

Tamil comedy's adaptability and relevance are demonstrated by its historical development, which began with the slapstick acts of N.S. Krishnan and continued with the sarcastic humor of contemporary comedians like Vivek and Santhanam. These comedians have adeptly tackled both personal and societal challenges, rendering intricate subjects comprehensible and captivating. Tamil humor creates a sense of hope and camaraderie in viewers by presenting realistic characters and ordinary situations, which strengthens viewers' psychological fortitude.

There are some psychological advantages of Tamil comedy. Comedy's primary ingredient, laughter, causes the production of endorphins, which reduce stress and elevate mood. Comedy movie watching together strengthens social ties and a sense of community, which is one of the many advantages it offers. This group happiness and entertainment is essential for improving general health, especially when considering Tamil cultural and family environments.

Furthermore, Tamil comedy has a significant part in social criticism. Comedians utilize humor as a tool to subvert cultural customs, governmental corruption, and societal standards, provoking thought and discussion among their audiences. The

genre's influence on mental health and societal awareness is further highlighted by its twin purpose of education and entertainment.

Tamil humor may now reach a wider audience worldwide thanks to the development of digital media. Its accessibility not only increases its influence but also helps diasporic people feel more connected to one another and to their culture. Online platforms have enabled a global flow of humor and cultural values, highlighting the universal appeal and therapeutic potential of Tamil comedy.

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