

AN EXAMINATION OF THE SEMIOTIC APPROACH USED IN TAMIL FILM 'Imsai Arasan 23 am Pulikesi'

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ABSTRACT

Films have been a rich tool for communicating ideologies to people since they evolved. Each filmmaker has strategy and style in knotting up their Story to the audience, and it is up to the audience to perceive the essence of the portrayal. Using body language and Comic words creates magic while the reception of this content by the audience is in an intended way.

The recent international release of Chimbu Deven is the film titled "Imsai Arasan 23 am Pulikesi." Imsai Arasan 23 am Pulikesi is a Tamil film featuring Vadivelu in a noticeable job. It is a fantastic parody show coordinated by Chimbu Deven. This aspect of a Comic movie, the different color tones used, and the characterization of Vadivel and their performance have led to this study on the semiotic approach to film.

This study aims to decode the denotations and connotations in the film and verify the practical usage of signs and codes used by the Director.

KEYWORDS: Movies, Signs, Imsai Arasan 23 am Pulikesi, Chimbu Deven, Vadivelu comedy, Emotional.

INTRODUCTION

"Imsai Arasan 23 am Pulikesi" is an international Comic movie released in April 2018. The International release was planned and succeeded as the film. The film stars Vadivelu in his presentation as a performance lead entertainer. Tamil comic movie made, and it is a very bold choice of the Director and team to prefer such a genre in this digitized world. Even though the film has positive reviews, it did score well at the Box Office.

INTERTEXTUALITY

This movie takes its initial knot based on an incident of Imsai Arasan 23 am Pulikesi poisoning in a Historical Comedy film. The story of twin siblings who are raised alone is presented in the movie. Pulikesi 23rd, the senior sibling who lacks intelligence, turns into a manikin of his uncle, the Chief Minister. The younger, smarter sibling, Ukraputhan, however, decides to become a loyalist in an attempt to defend both his family's assets and his sibling. Chinnavadayaan reminds Sangilimayan that his activities would not be beneficial for the realm because he requests Kailasakaruppan, the castle architect, to kill the younger ones. If all else fails, Sangilimayan begs the castle specialists to cast the toddler into a local river.

STYLE AND FORM

SYNOPSIS

This movie revolves around the South Indian kingdom of Cholapuram Paalayam in 1771; Raja Mokkaiyappar and his wife, Rani Bhavani Ammaiyar, were in severe require of a baby as all 22 of the past kids have already died. Sangilimayan, Bhavani's sibling, serves as the Rajaguru. Whenever Sangilimayan learns that his sister is developing twins, she is startled. The baby twin

will be cleverer, meanwhile, the larger twin will lack the capacity to make decisions on its own. Kailasakaruppan's Maragathavalli saves the restless child from the canal, and the family chooses to keep him as their own, naming him Ukraputhan. The older boy, Pulikesi, is 23 years old. Pulikesi is already in charge of Cholapuram Paalayam after 25 years. He is a manikin in possession of Sangilimayan, who works together with the British for his very own benefit. Cholapuram Paalayam has only recently come under Pulikesi's authority. He is a manikin from Sangilimayan who joins the British in order to earn money. He and Ukraputhan are seized by Sangilimayan. When Pulikesi arrives after leaving, Sangilimayan recognizes him as Ukraputhan, but his pastor Mangunipandiyam recognizes him as Ukraputhan when he is wearing his expression. During this time, when the nation was emancipated from British rule, Pulikesi and Ukraputhan also married their personal sweethearts. The story's main protagonist when it's clear what else will follow.

THE CAST

This 142-minute movie has a minimal cast as the Director has a list of confined roles to play in the film. Vadivelu's beard in the picture is modeled after those artists Piero Della and Subramania Bharati. Before focusing on the primary actors, the film's creator used forms of expression to set the tone. The performance lead entertainer in the movie "is Vadivelu. Monica and Tejashree play feminine roles, and Manorama, Nassar, Ilavarasu, Sreeman, and Nagesh play supporting parts. The director specifically hired Vadivelu because he needed an actor who hadn't played comparable roles before, and he did it brilliantly. Once Vadivelu was chosen for the positions, Deven observed how closely one of the regal figures in his comic book strip Ananda Vikatan resembled Vadivelu in terms of both appearance and ancestry.

CINEMATOGRAPHY

Arthur A. Wilson, the movie's cinematographer, has given his best in this film as it demands more self-explanatory visual content for the audience to understand the movie.

1. SETTING

The location selected was Prasad Studios, AVM Studio, and a hill station related to the incident. Sivasanka oversaw the creation of Aah Adivaa at Prasad Studios. Due to the bad weather, the songs outside sections were not recorded. A total of eleven sets were produced for all of the shooting schedules. The shooting occurred at Chengalpattu, Tiruvannamalai, and Pondicherry. Sivaji Ganesan, M. G. Ramachandran, and Avvaiyar are all the sasses of jokes throughout the film. The primary craftsman with Public Honor, P Krishnamoorthy, is well-known for his work in Tamil movies like *Imsai Arasan 23aam Pulikesi*. The art director, P Krishnamoorthy, has effectively coordinated with the other visual components

In the movie's second half, the variety of tones will be changed. The set was very much actual with leaked history and other greasy substances, weapons, horses, etc.

The movie has a dialogue matched by the visual elements.

LIGHTING AND COLOUR TONES

Lighting is another critical feature of this eye-catching display. The lights were turned on as the Director tested the simple pattern. Bright colors were used in the early part of the movie, which represented fun, happiness, and enjoyment. The color, lighting, and production techniques are in keeping with the environment, and much of the plot is employed. The voice is friendly. To represent the emotions, the lighting color tone is neutral with a warm tone during the climax.

CAMERA MOVEMENTS, PERSPECTIVE, AND FRAMING

Together with the previously stated cinematographic function. Some images have truly incredible camera angles. Parallel to the top angle in the monument, where the Pulikesi characters are looking at it and Sangilimayan is astonished to learn that his sister has given birth to twins, showing the upside-down frame effectively says a lot. When the Sangilimayan, Pulikesi, and Ukaramaputhuam disagree over going on the hunt, the framing that is used is masterful. In various frames, each character establishes a different viewpoint. Utilizing long views, close-ups, and extreme close-ups, lighting was expertly handled. Mid

images are utilized to conceal all of the Pulikesi scenes' activity when they are in the frame. Particularly throughout the movie's resolution, point-of-view images are utilized to depict the characters' points of view. In the climax, tilted frames and long text frames are used to create excitement for what will come next.

EDITING

A. G. Sasikumar edited the film. His performance in the movie is superb. The final sequence, which reveals the precise location from two different views, proved his expertise. The character's enthusiasm is increased by the rhyme removed during the climax. The editor's irregular activity wonderfully suits the situation. In a montage, the thoughts of both characters are masterfully captured.

SOUND AND MUSIC

The soundtrack collection and the film's incidental music were both created by Sabesh-Murali. The absence of speech in the film is effectively filled in by the music, which aids in the viewer's perception. The twins disclose that the characters are spectacular background music as the movie opens with random loud music. To accentuate the pleasure of the past, the title contains a piano-based background score. The movie's score captures the scene's mood and plays well with the visuals.

The movie's noises are entirely accurate and contain no embellishments. In the majority of sequences, comic strip artists play the major roles. Sound is removed because the story is told from their viewpoint point. In the concluding portion, Pulikesi presents 10 petitions asking the government to assist persons residing in Cholapuram Paalayam; noises are now used. Ukrainian character Pulikesi simply evaluates the comedy king sound.

COSTUMES AND MAKE UP

The clothes, which are both natural and regal, are appropriate for the scene and the plot. Characters of the South Indian kingdom wear the same muted colors and tones. Vadivelu's mustache in the film is based on that of Salvador Dali and Among Bharati. Only during the flashback does he wear light hues. Because the plot is based on events that took place over two days, only a few costumes are worn throughout the rest of the movie.

ANALYSIS SYNTAGMATIC

This movie text is a narrative that only shows the knots at the close. Nevertheless, things work out in the end. In the course of events, the report encounters a lot of misunderstandings and revisions. Vadivelu's career was changed forever by the 23rd Pulikesi at Imsai Arasan.

Karuththukkalai Katchithamaaga Kavvikondir Pongal is how Vadivelu's line in the movie "Ka Ka Ka Po" turns out.

The name of the 2016 Tamil love comedy Kadhalum Kadandhu Pogum, created by P. S. Vijay and Nalan Kumarasamy, was abbreviated as "Ka Ka Ka Po" (2016). spotlighting Imsai Arasan 23rd Pulikesi and applauding Vadivelu's portrayal, the movie's score, cinematography, and visual direction, as well as how it depicts current political and social issues.

Elavarthi Sathya Prakash and Jananie Kalyanaraman claim that Coca-Cola and Pepsi combine soft drinks in a garish manner. Gup-C and Akka Mala are references to these, respectively. They additionally assert that Pulikesi and Uraputhan hold contrary views about women, the government, education, and the exhibition of brute ability.

Within the most recent discovery, He is taken away by Uraputhan with the assistance of Sangilimayan. After the escape, Pulikesi introduces himself before Sangilimayan as Uraputhan, but he is apprehended by his minister, Mangunipandiyan after he gets wrong his catchphrase. Sangilimayan and Uraputhan fight, with Sangilimayan being defeated by Uraputhan and on the point of being killed when Bhavani Ammaiyar tries to intervene. After having a change of heart and feeling terrible about leaving his kingdom, Sangilimayan says sorry to his sister, who accepts his remorse. Pulikesi and Uraputhan designers their respective lovers, Soolayini and Vasantha Sundari, as the kingdom is free from British rule. Pulikesi then recommends ten by-laws to help the population of Cholapuram Paalayam.

IDENTIFIER AND DENOTES BOTH SIGNS:

This drama must have attracted a big audience simply because of the word "Imsai." In real life, people would have changed from being "imsai" to the deeds of several other people. And it ought to be delightful to observe whether a monarch is capable of displaying his imesai. I went in expecting to see every imesai a monarch could dream up.

It required a lot of effort to find all of the Tamil names for the characters in the film. The humor is hilarious. But I noticed that a few funny scenes either enlarged the picture or were added pointlessly. For one thing, I felt that the humor about the bear in the forest slowed down the pace of the film.

Throughout this intriguing cinematic venture, several indicators are used, which deepens the meaning of the story. He is forced to play the King despite the fact that he is a Republican. Additionally, he engages in epic battles with the British under this new identity, something akin to Kattabomman.

The signifier and signified are the two parts of a sign that are specified under the Saussure Dyadic model of social sciences. Numerous characters are portrayed in the movie through auditory (music, sound, and sound), nonverbal cues including eye contact, gestures, and facial expressions, color tones, lighting, editing (montage, slow motion, shots), camera angles, and motions, and symbolism. For the sake of study and pragmatism, selective markers of importance are selected and interpreted.

In this movie, the deer serves as a conduit for communication. The deer plays a major role in three scenes:

1. The notice board for, Therefore, he is stupid and lewd. Sangilimayan uses him as a puppet to influence the British for his own gain.
2. Pulikesi is arrested and Ukraputhan claims the throne in lieu of the injured Pulikesi.
3. With the aid of Kollan, the royal blacksmith, he makes an effort at his run. Agandamuthu and Ukraputhan are both put under custody by Sangilimayan, who thinks Agandamuthu is to blame for Pulikesi's change of heart.

The enrolling current issues, such as the scene of soft drinks. I think this episode was inappropriate for the show, even though it was enjoyable to see. I can find no credible evidence that the producer decided to focus only on current problems. I got reminded of the blockbuster movie "The Gladiator" in a few parts.

CONCLUSION

Overall, the movie "Imsai Arasan 23rd Pulikecei" is a visual treat to the audience. The music of the film is loud enough to convey the intended ideas and meanings. The signs are given in its simple to reach out to every commoner all over the world. The performance of the artists is also not exaggerated and is maintained subtly. This film proves the statement in the movie, "comedy with health concerns."

To sum it up, Chimbu Deven has constructed the media text that can be categorized based on three categories:

Social codes: The social status of the characters featured in the film is revealed by their costumes, habits, gadgets, start making, gestures, and body language.

Technical codes: Color tone, camera angles, framing, sound and music, and lighting have all contributed to the development of mood and effectively explained the movie's topic.

Representational codes: The use of the narrative structure for this picture is the film's success and has justified the Director's needs.

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