1. Introduction

1.1 Study Purpose
Humor is a method of communication as expression naturally created as humankind lead common lives. People that are effective in humorous communication are popular and gain mass appeal. This popular appeal goes beyond language barrier to spread laughter to all people regardless of nationality and age even with a simple gesture or basic sound alone. Humor revealed in various forms from slapstick comedy starts from simple laughter to play the role of alleviating the conflict or situation that appears in a certain incident or situation. Such role makes a human relationship more intimate and softens the awkward situation. As stated by Victor Borge that “laughter is the shortest distance between two people”; the film with many elements of humor is highly likely to become close to its audience. This is because the function of humor expression delivery is superior to any other means of expression, which significantly affects the intimacy with audience and contributes to the increase in being immersed in the film and according memory. Accordingly, it can be said that humor is one of the elements that significantly affect the commercial success...
and popularity of film that is essential in targeting broader audiences across border\(^1\). This study aims to analyze the type of element of humor revealed in the film, as well as how to appeal to the audience.

### 1.2 Study Method
This study will be based on domestic and international literature researchers to analyze the type of humor content from the three perspectives of humor asserted by Bergson. The subject of analysis is *Une vie de chat A Cat in Paris*, a 2010 French cinema full-length animation. The film was nominated at 2012 Academy Award in the area of animation over *The Adventures of Tintin: The Secret of the Unicorn*, a blockbuster with $250 million production cost. The film was also shown as opening film at Bucheon International Student Animation Festival. Despite its dark theme, this film was chosen as the subject of this study because of its various elements of humor. As for the data collection method for the empirical analysis of this study, this study used a method of first showing the film and researching scenes with humorous elements. As for the survey participants, 15 female and 15 male university students that are taking Animation Understanding and Appreciation course at university. Based on this, the purpose is to examine the scenes containing element of humor and analyze the according characteristics.

### 2. Theoretical Background

#### 2.1 Type of Humor Content

##### 2.1.1 Humor
Humor has positive, stable and tender sensibility without any anxiety or a negative element. Humor looks at reality as it is and resolves even displeasure from contradiction through the tender sensibility of embrace and harmony. This is showing positive affection for any object by creating humorous association without hatred\(^1\). Accordingly, incident and action play a positive role for main characters with a conviction that no disaster will happen in humorous scenes.

##### 2.1.2 Wit
It is planned and intended wit. Accordingly, wit required acute insight and intellectual level, as well as a certain level of intellectual foundation in analyzing the meaning. Wit allows the fulfillment of forbidden and suppressed desire and stands on the basis of quick judgement and brilliance\(^1\).

##### 2.1.3 Satire
Satire moral good and is based on the humanism on human value. Ziva Ben-Porat stated that satire is ‘critical reproduction by recipient of recomposing realistic object into indicator of message as critical reproduction of non-typified essence’, adding ’Original realism satirized includes custom, attitude, mode, social structure, prejudice, etc.’\(^5\).

##### 2.1.4 Irony
The irony is related to what is said and what it means in comparison to what it reveals in sarcasm. Brooks stated that “irony is linguistic environment clearly distorting statement”. This is to reinterpret linguistic meaning once again based on the situation that they refer and includes the tension or layer between what was said that what is implied with not trivial but serious and important contrast and comic characteristic\(^1\).

#### 2.2 Three Types of Characteristics of Humor

##### 2.2.1 Situation and Language
Bergson explained situational humor into the following three types of characteristics ‘jack-in-the-box’, ‘dancing-jack’ and ‘snow-ball’. Regarding ‘jack-in-the-box’, repetition is a conflict in the midst of a continuously occurring situation. While a character shows continuous insistence, the opposite character taunts this, and many animations use this repetition type. Regarding ‘dancing-jack’, reversal or inversion is to reexamine ordinary things in everyday life from a different perspective and make them into humorous elements. It includes malicious act upon opposite party returning to the doer adversely. Regarding ‘snow-ball’, it causes laughter to the audience in a situation of interference as the returning result becomes more enlarged like snow-ball compared to the cause of the incident.

##### 2.2.2 Shape and Movement
Bergson stated that humor of language is blended with the personality of a character in a situation. There is a strong comical element of a character saying unintended
words unconsciously or being at the receiving end while being off guard. It is to express emotion through the combination of repetition, reversal, overlap, etc. that composed the comical nature of situation along with verbal contradiction, mistake or irrationality. In the case of contrasting expression or repetition that suppresses the emotion, reversal of still containing one meaning despite the change in order and overlapping of indiscriminately expressing completely unrelated two systems of thinking, they can be comical⁴.

2.2.3 Personality

The humor of personality is related to the personality of a character based on social element and situation. The stubbornness of a person with the personality of focusing only on one's own situation while not being concerned about others becomes a humorous element as humorous expression of a person detached from society. Trivial flaws revealed in such personality or flaws of people with hypersensitivity cause laughter. Namely, we laugh at flaw or merit not because of its immorality but because of antisociality⁴.

3. Analysis

3.1 Entire Humor Scenes and Humor Content Type Analysis

For the purpose of examining the humor elements revealed in <Une vie de chat, A Cat in Paris>, film analysis was conducted in this study and the according result is shown in Figure 1.

In the frequency analysis of entire humor scenes, No.⑫ with the highest frequency is a scene that shows the mechanic of dog and a cat that is enjoying this, as well as the dog owner's reaction to dog's barking. The next frequent scene No.⑭ shows a relationship between the boss and subordinate and the twist of the situation. No.⑮ is a scene that shows the subordinate that cannot swim taking off his shoes in the midst of a situation where he needs to jump into water during pursuit process, as well as sense of urgency of the boss and relaxed behavior of the subordinate. The next frequent no.⑲ is a scene where Nico faces a situation of possibly being found and caught by the house owner during which it escapes upon finding out that the house owner walks in sleep. No.⑰ is a scene where Nico plays around with a security guard that cannot happen in reality, and No.⑳ is a scene of a gorilla passing by attacking the subordinate of villain. No.⑲ is a scene where the cat thrown by Costa falls on his face, and No.⑳ is a scene that shows a process of Jeanne catching Costa from falling while repeatedly hitting the head. No.⑳ is a scene of the villain boss Costa continuously making mistakes in front of his subordinates, and it shows a situation where things are not going according to his intention. No.⑳ is a scene where a villain's subordinate requesting for help while hanging between buildings through his mistake during a chase, and No.⑳ is a scene where villain subordinates are in agony from not being able to open the door. No.③ is a scene showing a situation where villain is in a dazed state as Jeanne hit Costa's ear, and No.③ is a scene of a situation of asking why the girl with aphasia cannot talk.

As for the type of humor content, there were 6 scenes
of irony, 5 scenes of humor, 3 scenes of wit and 2 scenes of satire, among which satire showed most violence followed by wit while no violence was shown in humor. As for the highest number of scenes and frequency related to irony, violence and repetition were revealed in the humor of the scene that showed high percentage of 100%, and there were much violence in other scenes as well. Sarcasm in which what is said is different from what it means and inconsistency of action and character were mostly shown in the scenes of comic characters on power. In humor with second highest frequency, high percentages were shown in the scene of playing the role of alleviating tension with a humorous element at the moment of crisis. Behaviors of characters in the scene are morally contradicting but audiences look at it not from negative perspective but from a positive perspective. In this scene, they want the thief to escape safely than being caught. The foregoing means that humorous humor is understood positively with laughter than the discernment of good and evil. In humorous humor, it can be said that incident action plays a positive role for main characters with a conviction that no disaster will occur based on the fact that violence was not shown, unlike irony. In the third highest frequency wit, it was revealed in the scene of wittingly escaping moment of crisis with quick judgment and interesting and brilliant idea of a gorilla in zoo punching. It showed the aspect of justifying violence. Since satire stands on the basis of humane humanism and morality, element of punitive justice was significantly revealed in violence in this scene.

3.2 Henri Bergson’s Three Perspectives and Violence

As for Bergson’s three perspectives, number of situation and language scenes were highest with 7 scenes, with 6 scenes of shape and movement and 5 scenes of personality. As for shape and movement, there were no scenes revealed in shape while being revealed in movement. Little violence was shown. As for the scene that showed highest percentage related to movement, humor was shown in the movement of the owner’s walking in sleep and movement of thief in a crisis situation where thief might be caught as the owner wakes up. In the scene of next highest percentage, unexpected action of thief in a situation of CCTV surveillance alleviated tension with humor. Accordingly, movement was revealed mostly in tense situation of crisis and such movement was inconsistent from the expectation of audience. As for scene where violence tendency was shown, it was revealed only in a scene where gorilla appears by chance. In situation and verbal scenes, number of repetitious scene was the highest followed by scenes of reversal & inversion and interference with violence in many scenes. Repetition revealed in the scenes where the villain Costa repeatedly bumping to steel or a puppy barking at the cat are scenes that anyone can anticipate and they were mostly connected to violence. Reversal and inversion occurs in the power relationship between the villain boss and subordinates and played a role of alleviating stupidity shown in the irrationality of hierarchical relationship, scene on abuse of power or depressing scene from
Nico's consideration of asking "Did the cat swallow your tongue?" to a child with aphasia that could not explain the situation. As for interference, in the midst of a situation where both Nico and Costa were facing a crisis situation in fight, personality of each character was shown through verbal game, and humor occurred in the relation of Costa throwing a cat that fell on Costa once again. In a sticky situation that occurs in the same environment, unique characteristics of the characters were shown. As for personality, frequency was the highest in the scene that well displayed the antisocialism of not properly understanding the situation not corresponding with the personality of the villain's subordinate that warmed up before entering water in urgent chase, and humor was shown in the scene where Costa showed his personality flaw of easily becoming angry through continuous mistake while not being able to kill any spider in the scene of revealing his violence, and the scene of acting differently from his social position as thief gently picking up a flowerpot thrown out from someone's window with little violence.

3.3 Correlation Analysis
Comparison of the correlations of humor content type, Henri Bergson's three perspectives and violence is shown in Figure 4.

As for irony, situation and language and personality were similarly revealed while not showing in humor, and much humor was revealed mostly in shape and movement while showing little in personality and nothing
in situation and language. There were much wit in situation and language with little in shape and movement. Satire was revealed only in situation and language. There were much humorous element in shape and movement with little wit and no irony or satire. As for shape and movement, it was found that strong humorous element plays an important role in for characters in developing incident toward positive direction. In addition, there were much humor in situation of trying revenge to someone or unintended situation, and humor occurs through interesting idea in special situations. Situation and language was in the order of irony, wit and satire with no humor. In situation and language, there were many scenes that show the relationship between characters in a certain situation, thereby showing various types of humor content. In the midst of such relationship and situation, there were much verbal and physical violence being exchanged in the aspect of good and evil and power relation. In personality, there were much irony with little humor and violence. There were majority of scenes that showed the personality of individual character instead of the establishment of interrelationship, and humor occurs in situations that characters faced through lack of coping skill to situation according to individual personalities. Also in the scenes where violence occurred, it was revealed through the situation of keep making the mistake of not being the attacker to the object while exercising violence to something.

4. Conclusion

The analysis result of humor revealed in <Une vie de chat, A Cat in Paris> is as follows. Much humor was revealed in irony from situation and verbal perspective with much violence. There was a significant aspect of contradiction where humor occurs when the social position of characters and the facing situation were inconsistent. Namely, it was found that preference was high during the inconsistence between the character’s personality and action, and in the case of one-sided obedience and violence from the power relation exercised only from the attacker’s standpoint by reversing audiences’ expectation instead of punitive justice. In humorous humor, on the other hand, violence was not revealed and much humor was revealed in the movement of characters. It appropriately performed the role of alleviating tension or the scene that showed unique idea in urgent situation. Behaviors of characters in this scene are morally contradicting but audiences look at it not from negative perspective but from positive perspective. Violence was hardly revealed in personality, and humor occurred in situations that characters faced through lack of coping skill to situation according to individual personalities. On the contrary, there were much verbal and physical violence in the relation of good and evil and power in situation and language with many scenes that show the relationship between characters in certain situations, and moral perspective on good and evil was strongly affected in such violence. Also in satire, justification of punitive justice violence was revealed. According to such analysis result, first, contradictory tendency from one-sided power relation was predominant in the correlation of humor and violence, and the violence shown from the standard of good and evil was revealed in the satire type of punitive justice. Second, violence was hardly revealed in the situation faced by characters and their personality and humor is created based on the antisociality of the inconsistency of character’s role and action. Third, it was revealed that violence and humor occurred at the point of alleviating the tension of incident with off the wall idea.

5. Acknowledgment

This paper is supported by YEWON ARTS University, Korea.

6. References