

“I’M SO TICKED OFF THAT I’M MOULTING!”
– ANALYSING HUMOUR IN DISNEY
ANIMATIONS

Master’s thesis
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“I only hope that we never lose sight of one thing — that it all started with a mouse.”

Walt Disney in the Disneyland Story, 1954

JYVÄSKYLÄN YLIOPISTO

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Tiivistelmä – Abstract <p>Disney on yksi maailman suurimpia yhtiöitä, ja Disneyn animaatiot ovat useille ihmisille kallisarvoinen pala lapsuutta, johon palataan uudestaan ja uudestaan. Osa Disneyn vetovoimasta tulee sen monipuolisesta huumorista, joka vetoaa eri ikäluokkiin. Huumori taas on monivivahteinen ja tärkeä yhteiskunnallinen, kulttuurinen ja kielellinen ilmiö, jota esiintyy kaikkialla, niin taukokuoneissa kuin elokuvissa.</p> <p>Tämä tutkielma käsittelee huumoria Disneyn animaatioissa multimodaalisesti sekä Bergerin (1997) huumorin keinojen kautta. Dataan kuuluu kolme Disney-renesanssin (1989–1999) animaatioelokuvaa: Aladdin (1992), Lion King (1994) sekä Mulan (1998). Tutkielman tarkoitus on selvittää, mitä Bergerin (1997) huumorin keinoja on käytetty elokuvissa, miten huumoria on rakennettu näiden keinojen avulla, sekä minkä tyyppistä huumoria Disneyn elokuvat sisältävät.</p> <p>Tutkimuksessa elokuvista tunnistettiin Bergerin (1997) 45:stä huumorin keinosta 33 keinoja. Tutkimuksen mukaan elokuvat sisälsivät huumorin kaikkia kolmea pääalajia: niin verbaalista, visuaalista kuin fyysistä huumoria. Tutkimuksessa selvisi, että elokuvat sisälsivät huumoria paljon ja monipuolisesti. Tutkituissa elokuvissa huumoria rakennettiin monien keinojen avulla sekä yhdistelemällä eri huumorin keinoja että huumorilajeja. Visuaalinen huumori usein tehosti verbaalista huumoria tai selvensi sitä. Lisäksi tutkimuksessa todettiin, että elokuvat sisälsivät kohdennettua huumoria ja että huumoria oli myös kohdennettu aikuisille. Disney-renesanssin elokuvien huumoria pystyttiin myös alustavasti havainnoimaan tutkimuksen avulla, mutta tarkempia johtopäätöksiä varten tulisi tutkia useampaa, ellei kaikkia aikakauden tuotoksia.</p>	

Tämä tutkimus lisää ymmärrystä huumorista, sen keinoista sekä Disney elokuvissa esiintyvistä huumorin lajeista. Kielitieteen tutkimukset animaatioiden huumorin parissa usein keskittyvät huumorin kääntämiseen ja sen vertailuun. Tämä saattaa jättää itse huumorin rakentumisen huomioimatta. Tämä tutkimus halusi keskittyä itse huumoriin ja sen rakentumiseen multimodaalisessa alustassa sekä tarjota uudenlaisen näkökulman. Huumori on subjektiivista, mikä on hyvä ottaa huomioon tässä tutkimuksessa. Tämä tarkoittaa sitä, että toiset tutkijat saattavat löytää elokuvista huumoria eri tavoilla. Tämä taas todistaa kuinka monipuolinen ja mielenkiintoinen ilmiö huumori on. Huumorin tutkiminen tarjoaa tietoa sen rakentumisesta ja tätä tietoa voidaan käyttää huumorin luomiseen erilaisilla alustoilla. Huumorin keinojen tutkiminen animaatioissa antaa myös välineitä opettajille ja oppilaille huumorin ja kirjallisuuden tehokeinojen oppimiseen ja opettamiseen.

Asiasanat – Keywords

multimodal discourse analysis, Disney, humour, comedic devices, linguistic humour study

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1. INTRODUCTION

The Disney Brothers Cartoon Studio, now known as The Walt Disney Company, was founded by brothers Walt and Roy O. Disney in 1923 after finding a distributor in New York (d23 n.d.). What started with a mouse, has grown into a worldwide phenomenon and a multi-industry mass media entertainment company known best for telling stories to all ages and entertaining generations of people since its simple beginning as a cartoon studio. Today, The Walt Disney Company is a globally renowned corporation and has produced some of the best and highest-grossing animation films and is often cited as the company that defined animation (Davis 2019:3; Wells 2016:7). However, Disney is not only a big corporation but as Davis says (2019:2), it is much more: it is often associated with warm and fuzzy connotations and remains a representative of wholesome family-friendly entertainment, one with high-quality. The films Disney produces are magical: they are visually stunning, the characters memorable, and the tales they tell captivating. Disney brings classical fairy tales and stories to life and from time to time creates original stories that become instantly loved by the audience. Its assets include iconic creations such as Mickey Mouse (Davis 2019:19), and many more famous characters and films. Disney holds a special place in the hearts of the many, and as Davis points out,

“There are precious few people left in the world for whom Disney was not a feature of at least some part of their childhood, and for many, Disney is a life-long source of enjoyment.” (2019:2).

What Davis means is that Disney has been around for such a long time that it has been a part of most people’s childhood and for many, it does not stay only in childhood. Knowing Disney’s success, the statement is not hard to believe. The films and TV series people watch when they are young can in some ways define their childhood and create precious nostalgia that is carried out throughout their own circle of life and perhaps even passed on to the next generation. Films are one form of escapism, as they allow people to forget their daily woes and to enter other realms and worlds. As noted by Beck (2005:11-12), the best-animated features are an important part of the film industry and pop culture history and deserve to be studied.

Having grown up with Disney animations, I have noticed that there are a variety of possible phenomena to analyse in them and this study examines one of them extensively: humour. For me, humour has always been one of the most prominent features of Disney films and was thus chosen as the subject of a closer examination. I believe that one of the secrets behind Disney’s generationally transgressive success is the versatile humour that caters to different generations.

Disney has managed to create timeless humour: as the audience grows older, they might look back and find humour that they had not understood when they were younger. Disney films are meant for the whole family to enjoy, which leads to rich humorous content that works for both children and adults. Humour is an important part of the animations and it is one of the reasons why they entice the audience to watch them over and over again.

This present study aims to fill the research gaps by examining Disney's humour by analysing transcriptions of humoristic instances while acknowledging the multimodal properties that may affect the humour. I wanted to examine the humour as it is, through a multimodal lens and the techniques that they utilize. This study examines the humour and its creation in Disney animations to add to the research of the phenomena, and to offer knowledge about Disney's humour. It will add to the knowledge of humour in Disney animations and give material for learning purposes as I believe that films are a great way to teach children about linguistics and humour. According to Higuchi and Rice (1997:56; 2007, as cited in Alvarez-Pereyre 2011:48), the use of film corpora in linguistics is important as language teaching methods often rely on extracts from films and television series, which is proclaimed as "authentic" material by the teachers and the publishers.

As Berger (1995:3) suggests, humour is an important subject and not one to be ignored. It is a complex universal phenomenon and a fascinating subject, but when it comes to humour in films, I have noticed that linguistic studies are often linked to the translation of humour, and not necessarily to the humour itself. The studies also often revolve around the audience's engagement or perception of humorous content (Kuczok, Stwora and Świerkot 2020:7-8). The multimodal properties of humour are also often neglected, and only a few studies have examined humour in audiovisual media according to Buijzen and Valkenburg (2004). The use of films as academic resources is also often stigmatized (Breckles 2019:17). Some previous studies include Buijzen and Valkenburg (2004), who similarly to this study, used Berger's (1997) typology of techniques of humour to examine humour in humorous commercials and Breckles (2019), who wrote about humour in *Mulan* (1998) and discussed the use of humour within Disney animated films from a sociolinguistic perspective.

This research belongs to the field of discourse studies, and it examines the film dialogue multimodally while also utilizing Jaeckle's (2013) four dialogue centred practices and Berger's (1997) typology of techniques of humour. This study takes multiple semiotic features (linguistic, visual, and aural factors) into consideration as it analyses the humour. This present

study examines how humour is used in the selected Disney films and identifies how Berger's (1997) techniques of humour have been used to construct humour. The data consists of three Disney films: Aladdin (1992), Lion King (1994) and Mulan (1998). This research strives to examine the bigger picture and thus three films were selected from the Renaissance era of Disney films instead of examining only one animated film. However, as the era consists of ten animated films and this study examines only three of them, the findings and the conclusions are not generalizable to the whole era as more conclusive results would require analysing all ten films.

The next chapters will delve into the world of Disney animation and its humour. The background section in Chapter 2 contains key theories and concepts relevant to this thesis as well as illustrative examples from Disney films, meant to clarify the concepts as well as offer further insight into Disney's humour. First, the section will discuss Disney and its eras. Second, I will introduce animation and its multimodal and humoristic properties as well as the multimodal approach to studying films. Third, the section will concentrate on humour. I will define the different types of humour and explain how humour can be targeted at a specific audience. After the general discussion of humour, I will present and define Berger's (1997) techniques of humour that are involved in the data analysis. Finally, the previous research will be explored.

Chapter 3 will explain the present study: aims and research questions, data, and method of analysis will be discussed. The data section will describe the data collection process and justify the chosen data before presenting the chosen animated films. The method of analysis section will look at Jaeckle's (2013) dialogue centred practices and multimodal discourse analysis as well as one of its specific forms, multimodal interaction analysis.

The chosen Disney animations will be analysed in Chapter 4. The analysis will first discuss the humour in general and illustrate the frequency of the humour techniques in the chosen films before analysing how humour and Berger's (1997) humour techniques are used in the selected data. The findings of the analysis will be discussed in Chapter 5. The chapter will provide answers to the research questions and critically examine the present study and its methodology. Finally, Chapter 6 will conclude this present study by providing conclusions and the implications and applications of this study, as well as provide suggestions for future research.

2. THEORETICAL BACKGROUND

This section contains the main concepts needed in this present study. The key concepts are Disney, animation, multimodality, and humour. The chapter will first delve deeper into the world of Disney and discuss what “Disney” is, present its history and value in society, and justify its selection for this study. The Disney eras will also be introduced, and the era selected for this study will be presented in detail.

Animation and multimodality and humour within animation will also be explored, after which the multimodal approach in films will be briefly explained. Then, I will discuss humour, its main types and how it can be targeted at different audiences. I will also examine Berger’s (1997) typology of techniques of humour and introduce the techniques that are presented in the analysis section. To keep this section concise and clear, only the devices that are present in the chosen examples will be defined with more detail in the background section and short definitions for all the devices can be found in the Appendices (Appendix 1). Finally, the previous research will be explored.

2.1. The World of Disney

The Walt Disney Company, or more commonly known as Disney, is a multi-industry mass media entertainment company focused on storytelling and magical experiences. It was founded in 1923, on the 16th of October by brothers Walt and Roy O. Disney. Originally, the company was named Disney Brothers Cartoon Studio and it operated with other names as well before settling to The Walt Disney Company in 1986 (D23 n.d.; The Walt Disney Company n.d.). The brothers started the company together, but Walt Disney became the face of the company and later a cultural icon in the United States and all around the world. The Walt Disney Company established itself as the leading company in the American animation industry and revolutionized the entertainment industry itself (Sur 2020; Kurtti n.d.). Walt Disney together with Ub Iwerks developed one of the world’s most known and beloved character, Mickey Mouse, who still to this day continues to be the company’s mascot and one of the world’s most recognizable characters as pointed out by Davis (2019:3). Disney was not the first American studio to produce animated films, but it still managed to define animation within its first two

decades (Davis 2019:3). Disney was not the first animation producer to integrate sound into its films either, but it was, however, the first to use fully synchronised sound in *Steamboat Willie* (1928) and the first to use colour, as the Silly Symphony short film *Flowers and Trees* was the first theatrically released film that used the new full-colour Process 4 or Three-Strip Technicolour process (Davis 2019:3). According to the company (The Walt Disney Company n.d.), their mission is to entertain, inform and inspire people through their unparalleled storytelling. Their creative workers and innovative technologies also make them the world's premier entertainment company (The Walt Disney Company n.d.).

The company has several divisions; however, it is probably best known for its film studio division, The Walt Disney Studios, which produces the films and has released some of the most beloved and classic animations like *Fantasia* (1940) and *Beauty and the Beast* (1991). The division includes Walt Disney Pictures and Walt Disney Animation Studios, in addition to several studios that Disney has acquired over the years such as Lucasfilm, Pixar Animation Studio, 20th Century Studios, and Marvel Studios (The Walt Disney Company n.d.). Another well-known division is Disney Parks, Experiences and Products which entails the Disneyland resorts and Disney Cruise line among others (The Walt Disney Company n.d.). The power of Disney is well summarised by Davis (2019:2), who stated that Disney has been for one, the largest entertainment corporation in the world for a long time, and secondly, a hugely significant institution for much of the twentieth and all of the twenty-first centuries – meaning, that Disney has been a powerful force for decades now. Besides being the leading animation studio, Disney is also one of the world's largest companies. Also, the fact that out of AFI's (American Film Institute) animation's top ten list (AFI n.d.), seven are by Walt Disney Pictures and two are Walt Disney Pictures / Pixar Animation Studios co-productions gives a good indication of Disney's power and popularity in animation. Having produced some of the highest-grossing animations films of all time like *Lion King* (1994 and 2019) and *Aladdin* (1992), critical successes like *Snow White and Seven Dwarfs* (1937) and films like *Frozen* (2013) that had the world listening to "Let it go", the studio has indeed had a great impact both on the animation and the general world.

Animations and films are memorable and offer precious nostalgia, memories, and experiences to their audience. Selby (2013:7) notes that animated features contain some of the greatest sequences in the world of cinema and that these animations and sequences are forever etched into the collective memories of their audiences. He also attributes many of these collective memories and experiences to Walt Disney, who he calls the greatest pioneer in the history of

animation. Selby (2013:7) also notes that the Walt Disney Studios has had a great, far-reaching impact on both cinema audiences and popular culture, albeit it has been supported by other companies like Warner Bros. and United Productions of America. Thus, the brand is often associated with dreams, laughter, and other positive values – during its early years, Willis (2017:2) says it was synonymous with the concepts of family fun, childhood, and the famous American Dream. Furthermore, Disney and its brand are so vast, that Rojek (1993, as quoted in Willis, 2017:3) suggests that Disney is essentially its own culture.

However, it is important to remember that despite Disney's powerful status and reputation as family-friendly entertainment and happiest place on earth, the company has had its issues and has also received a wide variety of criticism. The criticism has included ethnically and racially stereotypical portrayals of non-white characters as well as racism, sexism, and damaging gender roles (Smith Galer 2017; Gerson 2019). There is no denial of the fact that during Disney's nearly 100-year long history, there has been issues, mistakes, and some questionable content. While such factors should not be taken lightly, the importance of Disney is, however, indisputable as Davis points out (2019:1). The name Disney holds great meaning, and it has been a crucial part of shaping and spreading western culture, an imperative part of animation's development, and a significant part of many people's childhood.

2.1.1 Disney eras

Disney eras refer to the periods of time during The Walt Disney Company's film production. The eras are more of fan-created timelines than official nominations, but nevertheless, they are widely used by the fans and the audience, and sometimes even by Disney Corporation itself. This study follows the timeline created by Astell (2017) which names the eras as The Silent Era (1923-1928), The Golden Age (1937-1942), The Package or The Wartime Era (1943-1949), The Silver Age or Restoration Age (1950-1959), The Bronze Age (1970-1988), The Disney Renaissance (1989-1999), Post Renaissance Era (2000-2009) and The Revival Era (2010-present day). The films within their eras often share similar characteristics, like resembling colour palettes, drawing styles or origins of stories. For example, both Silver Era and Renaissance Era films were mostly based on known fairy tales or stories, while the Silver era featured soft pastel colours and painting-like backgrounds and the Bronze Age animations had heavy black lines in the drawing print due to a shift to xerography (Bell 2015). The Disney eras

help to better understand the company's history and timeline, and as such, they also define and characterize each era.

2.1.2 Disney Renaissance (1989-1999)

Disney Renaissance era refers to the period of 1989-1999 when Disney produced several critically and commercially successful animation films after the commercially and generally less successful era of 1970-1988, which is also referred to as Disney's Dark Age or Bronze Age. According to Lexico (n.d), the word "renaissance", comes from French renaissance, from re- 'back, again' and naissance 'birth' from Latin nascentia, nasci 'be born'. A fitting term for the era, as it was in a way a new beginning for Disney, a rebirth of the company. It also reinvented the animated feature by creating animations that pleased both children and adults and by bridging a generation gap with the first renaissance animation *The Little Mermaid* (1989), which delivered sophistication for the older audience without losing the important delight (Maslin 1991). Disney Renaissance in a way defined the decade especially for the 90's children and their parents while creating a new generation of fans that still today watch Disney films and pass them down to their children.

This era returned to well-known stories for source material like it did on The Golden Age, The Wartime Era, and The Silver age. The Renaissance era includes the following films: *The Little Mermaid* (1989), *The Rescuers Down Under* (1990), *Beauty and the Beast* (1991), *Aladdin* (1992), *The Lion King* (1994), *Pocahontas* (1995), *The Hunchback of Notre Dame* (1996), *Hercules* (1997), *Mulan* (1998), and *Tarzan* (1999). Out of these ten films, eight are based on well-known stories.

Examining the Disney Renaissance films it can be noted that they are rated as G (General audiences, all ages admitted) or PG (Parental guidance suggested, some material may not be suitable for children), so they are mostly suitable for all ages, with some films having heavier themes like death (for instance *Lion King* 1994 and *Tarzan* 1999) that require parental consideration.

The Renaissance era turned out to be one of the turning points for the company and one of Disney's most remarkable eras. The era is also arguably the most famous of all the eras, for several reasons. First, it produced some of the company's most popular films that profited more than most of the earlier films of the past eras. Second, the Renaissance era restored the musical

elements to the animations and produced some of the most beloved Disney songs, six of which were awarded Oscar for the best original song. According to Donald Hahn (as quoted by Christman 2020), the inclusion of Alan Menken and Howard Ashman shaped the narration with music, which in turn shaped the storytelling in Disney's future animations. Third, the majority of Disney princesses were created during this era (Breckles 2019:19).

Since 2010, Disney has made several live-action remakes of some of their old animations and several of them are from the Renaissance era. *Beauty and the Beast* (2017), *Lion King* (2019) and *Aladdin* (2019) were all successful, and the newest addition *Mulan* (2020) was also a success in the Disney+ streaming service even though it did receive mixed reviews. In addition, there are other Renaissance-era remakes on their way, like *The Little Mermaid*, *The Hunchback of Notre Dame*, and *Hercules*, so it appears that the Renaissance era stories still captivate the audience. The animations from the Renaissance era have seemingly remained popular and loved by the audience and thus offer a set of data worthy of a closer examination.

2.2. Animated world

As stated by Selby (2013:6), animation is a compelling and adaptable form of audio-visual expression that effectively fuses moving images and sounds together to tell stories. Simply defined by Merriam-Webster (n.d), animations or animated cartoons are films made with series of drawings that simulate motion with small progressive changes. However, the simple definition is limited as it does not take into consideration the new technological developments such as CGI, "Computer-generated imagery", that is used to make special effects for cinema and television. Defining animation is thus tricky as the field develops and the old definitions no longer serve the new advancements. There are various ways of defining animation: for instance, McLaren (Solomon 1987:11, cited in Dobson 2010:29-30) defines it as "not the art of drawings-that-move, but rather the art of movements-that-are-drawn", but this definition, in turn, is perhaps too indefinite. Denslow (cited in Pilling 1997:25) sums up AFIFA's (The Association of International Film Animation) definition of animations as not live-action, which is an otherwise fitting definition, but as Dobson (2010:29) remarks, the lines between animation and live-action cinema are getting more blurred, and thus making even this definition problematic. For example, motion capture which records the actor's movements and facial expressions that are used to animate computer animations is a technique that blends animation and human performance in a most captivating way, blurring the lines even further. Besides, there are also

a plethora of different types of animation that complicate the efforts to define this art form, like 3D computer animation, traditional animation, 2D vector-based animation, stop motion, motion graphics and more. The ways of creating animation are as vast as the creative possibilities within the genre.

Selby (2013:43) notes that because animations are often associated with children's cartoons, some film critics mistakenly categorise animation as a genre – however, he asserts that animation has its own framework of genres and should be considered as its own film form. Goldmark and Keil (2011:7) suggest that perhaps the reason why animation is often described as a genre is that it has assumed features – what they call various formulae and conventions – that have defined it as one. They also note that at the same time, animation differed from other films, serials, and newsreels and that regardless of its genre, it still had this distinctive appearance that compartmentalized it as the “cinematic other” (2011:7). Goldmark and Keils (2011:7) also point out that whether or not animation is seen as a genre, its Hollywood incarnation still adheres to many of the traditional comedy traits. In my experience, animations often have similar themes and modes of storytelling, for example, colourful visuals and moral lessons, especially when they are aimed at children. However, animations can belong to any genre and thus are not always suitable for children.

Wells (2016:6) calls animation “one of the most prominent aspects of popular culture worldwide” and continues to point out how it is involved in people's everyday life by surrounding the visual terrain one encounters – films, television, websites, games – it can be found everywhere. Consequently, animation is not solely something to be seen in films, but it is also visible in other forms. Wells (2016:6) calls animation the most dynamic form of expression, a cross-disciplinary and interdisciplinary art form available to creative people that can be created by many means, so its popularity in creative and technical fields makes sense. Animation's reputation as a children's genre is largely due to Disney's impact and popularity, as according to Denslow (cited in Pilling 1997:17), the Disney model defined animation as children and family entertainment. Furthermore, Dubson (2009:26) suggests that Disney has even impacted the way we see and understand animation. This has been achieved by Disney's popularity and status in the animation world. However, there are various styles and techniques to animation and the genres within animation can vary from anywhere from children's cartoons to horror, so the Disney model of animation is not the only one, albeit it is probably one of the most well-known ones with the likes of Studio Ghibli, DreamWorks Animation SKG, and Pixar Animation Studios. The Disney style animation entails certain exaggeration, as Thomas and

Johnston (1991) explain it: when Walt Disney asked for realism, what he wanted was a caricature of it. This embellished realism is the epitome of the magic in the animations and reflects the heart and essence of Disney animations.

The beauty and charm of animation lies also in its versatility, and as Selby (2013:7) said, in its potential to communicate with different generations, ethnicities, genders, religions and nationalities. It resonates with and appeals to a myriad of people, all from different places and backgrounds. With animation, not even the sky is the limit, and the makers can create whole new worlds or mimic our world in the most imaginative magical ways possible. As Wells (2016:8) points out, it can offer a different representation of our reality or create a new world governed by completely different codes and conventions.

2.2.1 Multimodal magic and humour in animation

This present study will examine the humour in Disney animations and since films are both an aural and visual experience and because factors in both phenomena can affect and enhance the humour, both will be considered in this study to ensure comprehensive results. Furthermore, humour is not always one-dimensional and thus it should not be examined one-dimensionally. When humour appears in media forms like films, TV series or animations, everything that one sees or hears can affect the humour – the wink of an eye, a well-timed sound effect, or the rightly timed gesture can make or break the joke. Just like in real life, sometimes humour needs multimodal cues for it to work properly or for it to achieve maximum hilarity, so limiting the study to only verbal properties would leave the visual and aural properties unexplored.

Humour in animation

There has been some research on comedy and animation, as for example, Goldmark and Keil (2011) have explored the connection between comedy and animation in studio-era cartoons, and Wells (2016) has also discussed humour in animation. Wells (2016:90) suggests that animated films often aspire to be funny, and Goldmark and Keil (2011:15) point out that comedy has found an ideal ground for expression in animation. These both seem like fair assumptions, as in my experience, many of the Disney animations contain humour and comedic properties in varying degrees. Wells (2016:90) also discusses how theories on comedy argue that there are four to seven types of gags, and he suggests gag structures that are well suited to visual humour: misdirection and juxtaposition, illogical logic, dramatic irony, puns and parody,

exaggeration and understatement, and repetition. Some of these structures also appear in Berger's (1997) typology, as can be seen in Table 1 in section 2.3.3. Goldmark and Keil (2011:12) on the other hand mention gag, the pratfall, and the punchline as common tropes in Hollywood cartoons. Goldmark and Keil (2011:15) also explain that animations differ from live-action comedies, as animation is premeditated, calibrated and nothing is left to chance, unlike live-action comedies where humour emerges from interactions between the actors or spontaneous occurrences on the screen.

Disney animations often belong to or contain elements from various genres, such as musical, adventure, drama, family and often, comedy. According to Lindvall (2014:522), the comedy film genre is made of films that contain elements of humour, and it often borrows comedic conventions and gags to make the audience laugh. *Aladdin* (1992), *Lion King* (1994), and *Mulan* (1998) all can be considered comedies as they contain a lot of comedic elements and are therefore well suited for humour studies.

Humour is a prominent feature in animation in general and in Disney's animation films as many of them have even been categorised as comedies, like *Aristocats* (1970), *Aladdin* (1992), and *Hercules* (1997) among others. Ohmer (2011:127-128) points out that Walt Disney wanted to understand what audiences liked and made a point to study the audience's reactions to understand what they thought was funny, what worked for them, and was even willing to change the films based on the response. Consequently, it seems that humour is an important aspect of films and their creation. Additionally, many Disney films have also cast renowned comedians as their voice-cast like Robin Williams and Gilbert Gottfried in *Aladdin* (1992), Whoopi Goldberg in *Lion King* (1994), and Eddie Murphy in *Mulan* (1998). According to Ron Clements (the co-director of *Aladdin*), Robin Williams was even encouraged to improvise during his recording sessions and his effective comedy appealed to the adult audience and changed the way animation was perceived (Flores 2021).

Multimodality and animation

Much like humour, animations and films, in general, are also multidimensional. According to Bateman, Wildfeuer, and Hiippala (2017:15) multimodality is a way of characterising communicative situations that rely upon combinations of different forms of communication for them to be effective. In animations, that combination consists of spoken language, the general soundscape (including music), the written text, and the visual imagery or the animation itself. Bateman et al. (2017:325) have argued that everything seen or heard on the screen may be

carefully designed and that every little thing may have a specific purpose. This would mean that the audience cannot know whether the hoot of an owl on the background or the butterfly flying across the screen has been the product of the filmmaker's design, or a coincidence that was left on the screen either on purpose or by accident. The design aspect is even more true in animations, as everything can be planned more so than in films since everything – every line and every dot is hand-drawn or computer-generated and every sound is added afterwards, whereas in films there are variables that you cannot influence in the same way.

Real acting can leave more room for humane errors, like visible crew members on *Pirates of the Caribbean* (2003), or other visible equipment in places they should not have been. However, I have noticed that animations also can contain similar errors, like continuity errors, where animators have forgotten to draw an object, or the drawing is inconsistent. For example, in the *Little Mermaid* (1989), Prince Eric's dog licks Ariel's cheek, and in the next shot, Ariel rubs the wrong cheek to dry away the drool. Still, animation offers a lot of possibilities, as animations do not have the same limits that real actors do, even though nowadays those limits can easily be surpassed by CGI, motion capture, and other advanced techniques. As Wells (2016:8) puts it, animation gives better control over the construction and outcome of the work, gives greater creative freedom, and allows the creation of anything that can be imagined. Selby (2013:6) describes animation as something that enables as well as encourages the creation of visual trickery in cinema by transforming the unimaginable, unbelievable events into reality and by transporting audiences to places that they have never been before, which well captures the magic of animation and the visual trickery that often captivates the audiences. However, visual trickery is only part of the magic. As can be seen from the many Oscar-winning Disney songs, sounds are also a big part of animation's charm. Consequently, each dimension is an important part of what makes animation so magical and therefore, each dimension should be taken into consideration when examining the medium.

2.2.2 Multimodal approach in film

Films and animation are complex subjects to analyse, especially because of their multimodal nature. When analysing a film or animation, there are a lot of elements that supplement each other and affect other elements. Bateman et al. (2017:328) believe that films present first and foremost a multimodal challenge, and that the way that films manipulate and integrate a rich variety of visual cues and nearly identically rich audial cues make them powerful. They also

state that the basic mechanisms must be addressed in films studies, and as these mechanisms are essentially multimodal, a multimodal analysis is necessary no matter what kind of filmic artefact is examined. Kuczok et al. (2020:7) also argue that media studies require a multimodal approach, meaning that analysing the data should involve verbal, visual and occasionally auditory aspects so that the message and the meaning can be fully comprehended.

According to Kozloff (2000:6), the dialogue, as in what characters say and how they say it, and how it works into the other cinematic techniques, is crucial for the audience's experience and understanding of films. Consequently, verbal utterances and how they work with cinematic techniques can be important in the analysis process. Film and animation studies often contain a lot of technical information specific to the film medium, however, it can be argued that not all of them are necessary for a study like this. Nevertheless, as this is a multimodal discourse analysis research on humour, some aspects need to be considered. Technical information that somehow affects the viewpoint should be taken into consideration but giving or analysing technical information that does not affect the subject matter is redundant. For example, if the scale or the camera view somehow enhances the humour, then it can and should be taken into consideration, but it should not be included just for the sake of including it – there needs to be a purpose and a need for including such information.

Thus, while all aspects of multimodality affect films and animation and how they should be examined, not everything we see or hear affect the examined phenomenon: for example, a sad trumpet sound or crickets chirping in the background can enhance the humour and are thus worth mentioning, but sounds that do not affect the examined phenomenon do not need to be analysed exhaustively. Similarly, a fly flying across the frame and straight to the character's mouth can create or enhance the humour and is thus worth analysing – but, if the existence of the fly offers no humoristic value, then its existence from the study's point of view becomes non-existent. It is the view of this study that a multimodal analysis of a film should serve the study, not hinder it.

2.3. What is humour?

Humour is a complex phenomenon. Most people are familiar with the concept, yet many people struggle to understand all its varieties and subtle nuances. Humour has been defined by many scholars and the definitions often vary from one researcher to another. Koestler (1974, as quoted

by Chiaro 1996:4) defined humour simply as stimulation that elicits a laughter reflex. Berger (1995:10) conversely defines it more broadly, remarking that it is difficult to define, but generally connecting it with laughter and its accompanying physical responses and other positive feelings like mirth, gaiety and feeling good. According to Attardo (2014:30-31), the number of terms, synonyms and overlapping definitions of humour and its subjects are so vast that “humour” can be considered an umbrella term that covers all its synonyms, like the terms mirth and gaiety that Berger (1995) connects to humour.

When it comes to defining humour, I am more inclined to take the broader view – laughter is not and cannot be the only requisite for something to be humorous. Although humour and laughter often follow one another, they are not bound to each other as we can produce laughter without humour and humour can exist without laughter. As per Attardo (2017:11), the two are not coextensive and the use of laughter as the sole criterion of humour can lead to false positives (laughter without humour) and false negatives (missed humour). For example, nervous laughter can occur when one is scared even though there is nothing to laugh about and addedly, as mentioned by Foot and Chapman (1996:189), anxiety laughter can occur after a stressful experience. Likewise, instead of laughing, one can simply smile and have a good feeling when encountering funny things. There are also times when something funny does not elicit the laughter reaction that it normally would as mood can affect or even numb one’s reactions. One might also be forced to laugh internally in situations where laughter is considered improper or one might fake laugh out of common courtesy – after all, laughter is also a social phenomenon that often takes place in social situations as explained in Foot and Chapman (1996:187), and as thus, it is affected by the social situations. Foot and Chapman (1996:188) also suggest that laughter in response to humour stimulus is rare and less frequent when one is alone and unable to share the humour with others. Therefore, defining laughter as the requisite of humour, can as Attardo suggests (2017:11), lead to false positives or false negatives, as seeing that laughter can be generated without humour stimuli and humour stimuli do not always elicit laughter. Furthermore, other social factors like the perceived intentionality of humour can also modify one’s response according to Foot and Chapman (1996:188). For example, if one knows something was not meant as humorous although it was perceived as such, it might make them hold back their reaction out of courtesy.

Defining or understanding humour can prove to be challenging, as Chiaro (1996:5) points out that the concept of what people consider to be funny is surrounded by different boundaries, like linguistic, geographical, diachronic, sociocultural, and personal – meaning various factors

affect one's understanding as well as one's personal preference of humour. Such boundaries can restrict humour and hinder its understandability when it ventures outside the society it originated from. Consequently, when we struggle to understand a phenomenon, it becomes harder to define. Humour is then a highly subjective phenomenon which makes its research challenging, intriguing and diverse. For this reason, research on humour can vary and offer different kinds of results – the researcher's own view of humour may affect what they find humorous in their subject and simultaneously, they might miss things that other scholars would consider as humorous. According to Eco, a text is often interpreted against the background of codes that are different from what the author originally intended (1984:8, as quoted by Berger 1995:6). Meaning that what someone interprets as humorous in some medium might not correlate with what its author had intended as humorous. Henceforth, even detecting humour from sources made by others in and in general can be difficult.

Humour is an important part of human lives and society and as such, it can be found everywhere. It is a way of communication and a form of interaction. It is a phenomenon presented in many ways and various environments. As maintained by Berger (1995:25), humour is a message that involves those who generate the message (humour) and those who receive it, and it can be communicated in various forms in various mediums. It can be a joke performed by a comedian in front of an audience, a cartoon in a Sunday paper made by a cartoonist, or a joke made and podcasted in a radio show. Humour can connect people, entertain, alleviate emotional distress, and help one go through tough periods of time. However, it can also offend, be hurtful or mean – humour can be funny to the audience and the humourist, but hurtful for its subject. As said earlier, humour is a subjective phenomenon, and it also has different forms, categories, and types.

2.3.1 Ways of humour

As explained by Taylor (2014:351) humour can be classified into forms through their mediums. Different scholars use different terms to depict the categorization, such as form or genre. Shade (1996) has identified four forms of humour: figural, verbal, visual (physical) and auditory. Figural humour refers to cartoons and caricatures whereas auditory humour refers to sound-related humour, like sound effects. More recently, Sover (2018) has categorised the three main humour genres as verbal, visual, and physical. Taylor (2014:351) has classified humour into the same three classes. The main distinction between these two categorizations is that in Shade's

(1996) categorization there are the added genres of figural and auditory humour, and the genres of visual and physical humour are combined as they are considered synonymous. Whereas Shade (1996) considers visual and physical humour as the same, Sover (2018) differentiates between the two, connecting visual humour with graphic drawings and physical humour with expressions of body language. As Taylor (2014:352) suggests, the three forms (verbal, visual, and physical) can be combined, which creates more complex forms of humour. The three are often combined in stand-up as Taylor (2014:352) suggests, but also in animation and other mediums. In addition to these three or four broad types of humour, there also exist smaller categories, some of which will be shortly introduced after reviewing the three main forms of humour.

Verbal humour

Verbal humour is simply described by Sover (2018:16) as oral or written humour but despite its simple definition, verbal humour can be quite complex. According to Attardo (2014:790), verbally expressed humour excludes paralinguistic markers, such as eye movement or smiling. Even though they are excluded from verbal humour, paralinguistic markers can, however, enhance the humour.

As Chiaro (2008:569) suggests, verbal humour “travels badly” because there are two major barriers (different languages and different cultures) to verbally expressed humour (VEH) outside its originating culture. Such barriers can affect the understanding of humour, as explained by Shade (1996:3), verbal humour acquires comprehension of language-based incongruities from its audience. Regardless of the difficulties, Taylor (2014:351) suggests that it is the most widely used form of humour and depends on the use of language tools and referential non-language related situations where humour is triggered by the oral or written description. A list composed by Shade (1996:3) suggests that verbal humour has numerous forms many of which also belong to Berger’s (1995) typology of humour techniques, like pun, irony, sarcasm, and parody. The listing also contains forms that Berger (1997) connects to wordplay, like wit and the phonological structure of words. Taylor (2014:351) also mentions forms such as puns and riddles. As can be seen from the aforementioned examples, verbal humour is versatile and can be created with many means.

Visual humour

Visual humour is presented through visual representation according to Taylor (2014:351). More closely based on Shade’s (1996:6) definition, visual humour entails slapstick, impersonation,

mime/pantomime, facial gestures, body language, practical jokes and pratfall, the last meaning embarrassing failures or fall on to one's buttocks. Berger (1997:139) explains that because verbal humour is so prevalent, people tend to forget that humour can also be visual and that it is often connected to written or spoken humour. Visuals have an important role in humour and much of the humour that people encounter every day in mediums like cartoons, comics, television series, and films, also have visual properties (Berger 2017b: Chapter 10). Cartoons are a good example of the combination as cartoons often also contain written texts, like in the form of speech bubbles.

Some researchers believe that facial expressions can indicate emotion better than verbal or prosodic signals, especially with devices like irony (Adams 2014:360), so facial expressions can play a huge part in the expression of humour. Furthermore, they can work as tell-tale signs of ironic and sarcastic intent: these indicating facial expressions involve expressions like smirking, excessive nodding, winking, eye-rolling, and raising and lowering of one's eyebrows, or conversely, complete lack of expression can also indicate sarcasm or irony (Adams 2014:360). According to Adams (2014:360), this kind of "blank face" is sometimes even considered to be a better sign of sarcasm than phonological or gestural signals.

Visual humour has a long and varied history, and it can be found all around the world. Based on Mitchell (2014:271), visual humour is an ancient form of humour, as its roots can be traced to ancient Greece and Greek ceramics. However, it can also be found in ancient Roman culture (Clarke, 2014:651) as well as in other cultures. Mitchell (2014:271) believes that studying visual humour is a major component of humour studies as visual humour and its ancient Greek manifestation offer insight into its Western origins. He further specifies (2014:271) that the comic categories in the Greek pottery included visual puns, parody, caricature, and situation comedy. These all forms still flourish today and can be seen in various visual presentations among other forms like allusion or slapstick. Overall, visual humour is versatile and consists of visual elements that can easily be conveyed in animation form as well. There are a plethora of examples found in Disney animations, for example, *Hercules* (1997), which is set in Ancient Greece and contains a lot of visual humour, shown even in its ancient ceramic form.

Physical Humour

According to Sover (2018:16), physical humour is presented through such mediums as theatre performances, narrative performances in literature, film, and television. Taylor (2014:351) in turn defines physical humour as intentional or unintentional action involving body movements,

facial expressions as well as non-linguistic sounds. Good examples of physical forms of comedy are slapstick and pantomime that include exaggerated physical movements and activities. Examining Taylor's (2014:351) definition of physical humour and Shade's (1996:3) definition of visual humour it can be noticed that the two share some similarities as both definitions include facial expression and body language. Physical humour entails the same features that Shade (1996) attributes to visual humour because as mentioned earlier, he sees the two as synonymous. The definitions thus overlap. However, an interpretation can be made that separates the two. For the purpose of this study, I have interpreted that comedy films are a form of physical comedy, but what is seen on the screen, is visual humour. This interpretation was made to distinguish the two terms and to clarify the definitions for the purpose of this study.

Other types of humour

There are many different categories of humour, and yet there is not one type of humour that will work for everyone – what amuses one, angers others and does nothing for someone. Sherwood has stated (2013:45) that humour is a persuasive art form just like rhetoric, as it cannot force the audience to laugh, but must win the laughter through persuasion. It is also a difficult form of persuasion, as one can never know what kind of humour will work for the audience. Some types of humour especially, are controversial and divide the audience. Such types include black humour, scatological humour, bawdy, or ribald humour that often contain taboos like death, violence, and other serious topics (black humour), unbecoming topics like faecal matter (scatological humour or toilet humour), or otherwise indecent, vulgar, or inappropriate topics (bawdy and ribald humour). Humour can also be directed to one-self, as self-denigrating humour. All forms of humour (verbal, visual, physical) can be manifested in various genres according to Taylor (2014:352). She mentions caricatures that can be delivered in any of the forms, but I would also argue that the forms can be connected to different categories as well – for example, black humour can be done either verbally, visually, or physically. All in all, humour is a complex and diverse phenomenon that contains various categories and forms.

2.3.2 Targeting audience with humour in animation

Generally, films often have their own target groups that can consist of different age groups or people with specific interests. According to Independent Cinema Office or ICU for short, (n.d)

the cinema industry has many ways of categorising the audience but often relies on the age and follows the film certification categories or in other words, the age limits. The audience is categorised by ICU (n.d) as children (5-11 years old), family groups, teenagers/young couples/students, and adults. This categorization, however, can be roughly divided into two, children and adults. This chapter will discuss how humour can be targeted at children and adults, especially in the animation form.

Humour is versatile, and as such, it can be targeted at a specific audience and designed accordingly as different kinds of humour can cater to different kinds of audience and age groups. For example, young children often find simple humour the funniest, whereas adults might prefer more complex humour, based on the findings of Buijzen and Valkenburg (2004). It is not necessary to target humour to a specific audience, but it is often done in commercial mediums that utilize humour. As pointed out by Booker (2010:189) American family films are often concerned with commercial appeal and thus want to entertain both children and their parents. For instance, *Hunchback of Notre Dame* (1996) is described by Booker (2010:62) as a mix of dark, adult subject matter and “wacky motifs” designed for the younger audience’s enjoyment. Although the film’s themes are admittedly dark, they are not all without humour.

Adults as the target audience

It seems that for the last three decades, children’s animations have contained humour addressed to adults as well, as similar notions have been made by Booker (2010), Rohrer (2009) and Chapman (2021). Booker (2010:57) suggests that since *Aladdin* (1992), Disney has been producing more up-to-date and “hip” animations that contain more modern music as well as “hip” humour that might escape the younger audience to appeal to both young viewers and their parents. Booker (2010:108) also points out that the 2008 animation *WALL-e* seems to be aimed at a more mature audience but is still designed for children. Similarly, Rohrer (2009) made note of how children’s films had plenty of jokes aimed at adults. Addedly, Chapman (2021) discusses how the more recent animation *Soul* (2020) explores mature themes and contains humour that is targeted at both children and adults, although the majority of the humour might work better for adults.

Adult centred humour is targeted at adults and is often done in a way that keeps it inconspicuous for children. It is a clever way of acknowledging the adult audience who often “have to” watch children’s films with their offspring. Colloquially called “adult humour” is generally done by playing with the ambiguity of words, phrases, and meanings – that way, children remain

unaware of the more mature meaning behind them that the adult audience can understand. In its own way, adult humour can be considered as its own sort of allusion that alludes to “grown-up themes” that children cannot fully understand. Allusions to popular culture can be found in many Disney animations, but also in other children’s films. For example, Booker (2010:153) mentions the DreamWorks Pictures film *Shrek* (2001) and its allusions to iconic scenes that the younger audience cannot recognise. Booker (2010:158) also points out that *Shrek*’s (2001) intertextual dialogues seem designed for adults, rather than children. This is probably quite clear to anyone who has watched any of the *Shrek* franchise films, as some of the jokes are quite dirty and clearly meant for the adult audience.

Humour can be targeted at adults in many ways – for instance, it can be done in the form of sexual humour, which according to Raskin (1985:148), contains verbal jokes that explicitly or implicitly refer to sexual intercourse. It can also contain innuendos, visual jokes, references to drugs and alcohol, intertextuality, or allusions to popular culture that the younger audience is not familiar with. Much of adult humour is based on puns and the multiple meanings of words (McGhee, 1979 as cited in Buijzen and Valkenburg 2004:152) but adults also appreciate slapstick and sexual humour (Unger, 1996 as cited in Valkenburg, 2004:152). Adults also enjoy aggressive and hostile types of humour (Mundorf, Bhatia, Zillmann, Lester, & Robertson, 1988; Whipple & Courtney, 1980, as cited in Buijzen and Valkenburg 2004:152). Silly humour is generally more appreciated by adult women, (Brodzinsky et al, 1981; Johnson, 1992; Weinberger & Gulas, 1992, as cited in Buijzen and Valkenburg 2004:152), whereas men tend to prefer malicious, sick, and sexual humour (Unger 1996; Herzog & Karafa, 1998; Groch, 1974; Hassett & Houlihan, 1979, as cited in Buijzen and Valkenburg 2004:152). Adults and their humour preferences are more about demographic factors like gender, culture, and socioeconomic status than age (Weinberger & Gulas, 1992 as cited in Buijzen and Valkenburg 2004:152), meaning that the humour preference and appreciation become more of a personal matter and is related to the individual’s experiences and qualities.

The examples of adult humour can range from verbal to visual and there are many clever ways to produce adult humour. For example, in *Aladdin and the King of Thieves* (1996), there is a line from Genie “I thought the earth wasn’t supposed to move until the honeymoon” where Genie is referring to sex. Another good example of sexual innuendo can be found in *Frozen* (2018). There is a scene where Kristoff is asking Anna a series of questions about Hans, Anna’s fiancé. At one point, Kristoff asks Anna what Hans’ foot size is, and Anna answers “Foot size doesn’t matter”. This reference will be understood by the mature audience, but its meaning will

most likely escape the younger audience. Examples of visual adult humour can be found for example in *Cars* (2006). There is a scene where female cars flash their lights to Lightning McQueen, which is a reference to female fans who “flash” (slang word for revealing some part of one’s body) and reveal their breasts to male celebrities. All in all, there are various ways of targeting humour to adults.

Children as the target audience

To understand how humour can be targeted at children, one must examine how children understand humour. Humour studies have determined that to appreciate and produce humour, children will go through different stages: the stages begin with humorous interactions, are followed by the incongruity of actions and objects, then shift to linguistic ambiguity, and finally end with adolescence and increased sophistication levels and using humour for social purposes (Zimmerman 2014b:125). Based on Zimmerman (2014b), the stages are infancy, preschool years, school years and adolescence. According to Bergen (2014:120), children generally exhibit two types of humour: nonsense and incongruity humour. The former generates laughter throughout life and the latter shows developmental changes starting with incongruous actions like the game of peek-a-boo and progresses to humour set off by wrong behaviour like calling things by incorrect names (Bergen 2014:120).

Young children (two- to seven-year-olds) tend to appreciate the simple forms of humour (McGhee, 1979; Shultz, 1996 in Buijzen and Valkenburg 2004:150) and prefer visual and physical humour (Shulz 1996; Davis 2017) which could explain the often-visual nature of humour in children’s films. Small children find other simple forms of humour funny as well, like unusual voices and sounds (Buijzen and Valkenburg 2004:150). Unusual voices and funny sounds are often too seen in children’s films, like characters blowing raspberries. Children might also enjoy taboo words, clowning, incongruous actions, and toilet talk as they favour discrepant situations (Zimmerman 2014b:126).

Zimmerman (2014:122) suggests that school-aged children’s humour depends mainly on linguistic ambiguity in forms such as jokes, riddles, and puns. The linguistic ambiguity can be phonological, lexical, or morphological by nature. She (2014:126) specifies that children around the age of seven begin to understand the ambiguity of words and start to produce and enjoy ambiguous humour and their understanding of humour improves as well. Children’s verbal play also improves on its sophistication and comprehension levels and thus the production of language games becomes more frequent (Zimmerman 2014b:126). Most middle-

school-aged children can use sophisticated wordplay and double meanings as referring to Bergen (2014:120), so using them in animations can provide more complicated humour that some of the children can also understand. According to Zimmerman (2014b:126), nine- to ten-year-olds however begin to enjoy more conventionalized humour and humorous games that include puns, language games, idioms, teasing and ridicule.

According to Buijzen and Valkenburg (2004:151) children nearing adolescence enjoy more complex forms of humour like wordplay, sarcasm, and sexual allusion, as well as more gross forms of humour (Acuff & Reiher, 1997 cited in Buijzen and Valkenburg 2004:151). Zimmerman (2014b:126) similarly notes that adolescents not only enjoy sarcasm but irony as well. According to Zimmerman (2014), they involve higher cognitive and social challenges. Humour production and appreciation will also depend more on the individual, and their personality, education, gender, and emotional maturity – it becomes more of a personal preference (Zimmerman 2014b:126). Adolescents can also enjoy topics involving social conflicts and taboos, like sexuality and racism (Zimmerman 2014b:127).

I argue that comprehending how children understand humour can help to create humour targeted at them, as it helps to understand what makes them laugh. Based on the aforementioned sources, one can understand what works for children humour-wise and can target humour based on that. In my experience, children's films often contain visual, physical, and verbal humour, and especially verbal humour often seems to be multileveled, as if it has been catered to fit different ages.

2.3.3 Techniques of Humour

There is an abundance of different ways to convey humour and plenty of different devices that can be used in the creative process as some devices are well suited to elicit laughter and can further enhance the humoristic components of text or speech. These devices convenient for humoristic purposes and comedic tendencies have many names, such as humour techniques, or comedic-, or humoristic devices. Graban (2014:643) describes comedic devices as tropes, figures and schemes that elicit laughter and that are like rhetorical devices – they evolve in number and classification as they are contemporized. Comedic devices were used even in Ancient Rome and can be found in Cicero's *De oratoria* and Quintilian's *Institutio oratoria* where they are linked to rhetoric. Despite the many names of this phenomenon, one thing is

clear: they all represent techniques that elicit and invite laughter. However, according to Kuczok et al. (2020:8), it does not matter what technique is used to elicit humour, as all techniques can fail, if the audience is not considered. For example, if the joke is based on specific information that is not shared by the audience, it does not matter how good the joke is if the audience does not understand it.

Comedic or humoristic devices are a less researched subject and finding academic studies on them proved to be difficult. There are, however, few researchers who have studied them, and the most notable one is Berger (1995,1997), who has developed an extensive typology of techniques of humour that lists 45 different techniques or devices that are used to create humour in narratives. Berger (1997) uses both terms, humour techniques and comedic devices, as he discusses the phenomenon. Berger (1997:53) analyses humour from a rhetorical perspective, but instead of examining how people can be persuaded to believe something, he studies how people can be persuaded to laugh or how something can be defined as humorous. His (1997) typology of *Techniques of Humor* argues that humour can be divided and categorized into different techniques, and these 45 techniques are further divided into four categories: language, logic, identity, and action. Berger (1997:2) argues that they are used in every humorous work “in various permutations and combinations.”. He (1995:55-56) also suggests that the typology illustrates how jokes and other types of humour work and helps the audience to understand the mechanisms and techniques that generate humour in texts. Berger (1995:55) further explains that the techniques can be used to deconstruct various examples of humour and enable the readers to see how humorous material is created by writers, filmmakers and other similar creative creators.

Although Berger’s study dates to the ’90s, its relevance continues to this day and it remains an important contribution to the field of humour studies. Berger has discussed his typology in his various works as well, like in *The Art of Comedy Writing* (1995), *Blind Men and Elephants* (1997) and *Blind Men and Elephants* (2017 updated version). As noted by Buijzen and Valkenburg (2004:149), Berger’s typology is the most extensive typology that can be found in the field’s literature. Even to this date, a typology of such extent could not be found – except the adapted typology for audio-visual media by Buijzen and Valkenburg (2004) – and thus, using Berger’s typology in this research is justified.

This present study uses Berger’s (1997) set of techniques as the basis of the analysis process of the humour techniques. Berger’s (1997) typology (seen below in Table 1) has some problems,

as some of Berger's techniques are broader than others and some are quite narrow, which he also recognises as a problem (1995:55). He mentions satire and parody as examples of broad definitions, and insult as narrow. I would add that the definition of infantilism for example is also quite narrow and could be broadened. Berger's (1997) typology offers a broad and comprehensive look at comic techniques in dramatic comedies, but, as this study examines humour from a multimodal medium, further information was needed to broaden and adapt the terminology. Berger's (1997) definitions of the techniques rely on the examples found in dramatic comedies and focus more on defining the terms through analysing examples within that genre and therefore offer a limited view for the purposes of this study. Consequently, the definitions of the techniques were broadened and reinforced when possible with other scholar's definitions of those terms and Berger's (1995, 1997 and 2017) versions of the typology to provide a more comprehensive look. Buijzen and Valkenburg's (2004) adapted typology was also used to reinforce and make additions to some of the definitions.

Table 1. Categories and Techniques of Humor by Berger, (1997:3)

LANGUAGE	LOGIC	IDENTITY	ACTION
Allusion	Absurdity, Confusion and Nonsense	Before and After: Transformation, Development	Chase
Bombast	Accident	Burlesque	Slapstick
Definition	Analogy, Metaphor	Caricature	Speed
Exaggeration	Catalogue	Eccentricity	
Facetiousness	Coincidence	Embarrassment and Escape from It	
Insults	Comparison	Exposure	
Infantilism	Disappointments and Defeated Expectations	Grotesque	
Irony	Ignorance, Gullibility, Naïveté	Imitation and Pretense	
Misunderstanding	Mistakes	Impersonation	
Over literalness	Repetition, Pattern	Mimicry	

Puns, Wordplay, and Other Amalgamations	Reversal	Parody	
Repartee	Rigidity	Scale	
Ridicule	Theme and Variation	Stereotype	
Sarcasm	Unmasking and Pretense		
Satire			

The categories stand for different kinds of humour involving *language, logic, identity, and action*. Humour in the category “language” deals with humour connected to linguistics and language and contains many techniques that also belong to literary devices, like allusion, irony, sarcasm, and satire. The category of “logic” deals with humour that uses logic: for example, absurdity involves logic as it plays with it and sometimes goes completely against it. The category “identity” contains techniques that are connected to identity. Techniques like stereotype, exposure, mimicry, and impersonation all trifle with identity in various ways. Finally, the category “action” involves humour that contains action: chase, slapstick, and speed all use action to create humour.

In the following sub-sections, I will present and define humoristic techniques from Berger’s (1997) typology that are present in the analysis section. The analysis was limited to verbal humour and multimodal humour – humour that was solely visual was excluded. Visual humour not connected to verbal humour was excluded from the analysis process to focus the data and this study on verbal and multimodal humour. Exclusively visual humour does not offer linguistic nor multimodal data and therefore did not meet the analysis criteria. The techniques are introduced within their own categories and the full typology with short definitions can be found in Appendix 1.

Language

Allusion

Berger (1997:7) defines allusion as directing attention to stupid actions, scandals, or sex and sexual liaisons. According to Berger, allusion is a technique that can be hard to understand if the humour is bound to a specific culture: so not knowing the culture can lead to a lot of missed humour. In Buijzen and Valkenburg's (2004) adaptation of the typology, allusion is replaced altogether with sexual allusion, which is explained as reference or insinuation to naughty matters.

In a broader sense, Mikics (2007:11) defines it as simply mentioning something, often in an oblique manner, and Dubriez and Halsall (1991:25) define it as a reference through an evocative utterance – something that is implied, but not stated. So essentially, allusion is an ambiguous reference that may or may not be understood by everyone. Allusions can also be references to the likes of other people, text, or events, according to Dafoe (2014:4), which is how easter eggs work in Disney. Easter eggs are hidden features like images or verbal comments in games or films that are references to other games or films and it is up to the audience to find them. Allusion, in general, is common in Disney animations and appears in many forms, like allusions to other films, real-life objects, sexual demeanour, or others. They can be subtle, like how the mannerisms and the appearance of Mr Big in *Zootopia* (2016) resemble Vito Corleone in *The Godfather* (1972), or bold, like the sign “Top Down Truckstop, all convertible waitresses” in *Cars* (2006) that alludes to a strip club.

Bombast

The bases of bombast are inflated language and rhetorical exuberance and the reason why bombast is found funny can be discovered in the difference between what is said and how it is said (Berger 1997:9-10). Essentially, bombast is eloquent pompous sounding extravagant speech or text that despite its fine words has little meaning. Additionally, it can also entail speaking rhetorically, as Buijzen and Valkenburg (2004:153) suggest. Bombast can also be defined as pretentious inflated speech or writing (Merriam-Webster n.d.).

The contrast between the eloquence of the speech and the subject matter creates humour (Berger 1997:9). According to Berger, (Berger 2017a: Chapter 1) bombast may also have evolved from gibberish, with the difference that the nonsense in bombast has some meaning and the joking sensation is revealed through the exaggerating expression.

Definition

Humorous definitions have been used for ages, and they can be very advantageous devices (Berger, 2017a: Chapter 1). As defined by Berger, (1997:14) definitions involve other techniques like insult, sarcasm and ridicule and are found amusing because they involve defeated explanations. Meaning, that one expects definitions to be serious, but they instead turn out to be quite foolish and the opposite of what was expected (Berger 1997:14). Humorous definitions thus involve trickery, as they make a joke out of the audience's expectations (Berger 2017a: Chapter 1).

According to Berger (2017a: Chapter 1), definitions give their users some kind of power, as other techniques can easily be employed with humorous definitions. Due to their easily combinable nature, humorous definitions are very versatile and offer a lot of possibilities to their users. Humorous definitions at their simplest can be quite simple. For example, in Up (2009) young Carl and Ellie are looking at the map of South America when Ellie makes a humorous definition: "South America. It's like America, but south". The humour comes from a simple child-like definition that makes a rather literal definition of a term that could merit a more complex definition.

Exaggeration

According to Berger (1997:18), exaggeration is enhancing reality and blowing things up and further beyond reality. Exaggeration is often used in tall tales, which according to McEntire (2014:747), are fictional and exaggerated folk narratives told in the first-person view or as an account of another person's experiences. In other words, they are humorous accounts of exaggerated events. As explained by Kreuz and Riordan (2014:222), to interpret something as an exaggeration, one must possess relevant knowledge about the situation as the interpretation is embedded in the context. Based on Berger's (1997:18) typology, exaggeration can be direct (a description made of something) or indirect (the exaggeration is seen as it happens). Like some other devices, exaggeration can be reversed, in which case it becomes a humorous understatement (Berger 1997:18). Buijzen and Valkenburg (2004:153) define exaggeration as exaggerated statements or reactions, or as exaggerating the quality of something, like a person or product.

Kreuz and Riordan (2014:222) describe exaggeration similarly to Berger (1997), as making claims that go way beyond the truth or making something seem greater than it actually is, i.e. distorting the truth and misrepresenting things to make them appear as better than the reality. Kreuz and Riordan (2014:222), also further explain that some definitions emphasize the concept

of enlarging beyond what is normal while others focus on the deliberateness and the humorousness of those statements. Furthermore, Kreuz and Riordan define exaggeration as typically verbal but add that it can also be visual, like in caricatures. Wells (2016:91) notes that humour can be easily drawn from situations by overly exaggerating something and he suggests that the main aspect of exaggeration is how it flouts convention, routine, and conformity, so caricatures are not only a form of visual exaggeration. He sees that the context of breaking social and cultural representation's rules is what makes it either humorous or harmful. According to Kreuz and Riordan (2014:222), verbal exaggeration can often be connected with certain grammatical forms, like collocations of intense adverbs and extreme adjectives, or, they can imply the impossible. Verbal exaggerations are used quite often in animations, and a simple example can be found in *One Hundred and One Dalmatians* (1961) where Rolly states that "I'm so hungry I could eat a... a whole elephant."

Exaggeration is also a big part of the visuals in Disney, as it is one of the twelve basic principles of animation defined by Disney animators Ollie Johnston and Frank Thomas (1981), as they explain the defining principles of Disney animation.

Facetiousness

Berger (1997:20) describes facetiousness as "joking, frivolous, nonserious use of language and attitude by a character" and adds that it can be problematic, as it is a technique that can be easily misunderstood and should therefore be made clear for the audience. Facetiousness is further described in Cambridge Dictionary (n.d.) as the state of not being serious and trying to be funny or clever when the subject matter is serious.

Essentially, facetiousness can be defined as a nonserious attitude or use of language in a situation where one should remain serious. According to Berger (2017a: Chapter 1), facetiousness has an element of ambiguity, as it is similar to irony since the user does not mean what they say or at least do not take it seriously, which also needs to be communicated to the audience somehow. Berger (2017: Chapter 1) suggests that facetiousness and irony share similarities, as both techniques and their messages, need to be decoded by the audience: with irony, the decoding is done by reversal, and with facetiousness by discounting. He also states that facetiousness is the weaker form. Facetiousness can also be employed in humorous illustrations (Berger 2017b: Chapter 10).

Insult

According to Berger (1997:26), humorous insults are the product of direct use of verbal aggression that degrades a person or an object for comic effect, often involving wild comparisons, attacks on someone's sexual aspects or allusions to embarrassing things. They can be directed to individuals or institutions, and they can be directed directly to someone or someone overhearing them. They can also be reversed and directed to oneself, so they can work as victim humour (Berger 1997:26). According to Berger (2017a: Chapter 1), insults show submerged feelings of masked aggression and hostility, which can lead to double benefits for the audience: they can either "collaborate" in the aggression and thusly gain pleasure from it, or they can enjoy it without any guilt since they are not directly involved with the insult. Bronner (2014:386) explains that some theories see insults as exoteric humour rather than esoteric humour, meaning they think of it as a public form of humour, to raise one's status by belittling others with the help of stereotypes and caricatures. More precisely, comic insults can also highlight the victim's insecurities and bring them out in a humorous manner, while simultaneously uplifting the insulter's stature.

Berger (1997:26) describes insults as a common, yet dangerous way to generate laughter, which is true: the line between a comic insult and plain insult can be thin. Furthermore, the insulted person might not find the insult humorous (Berger 2017b: Chapter 4). Therefore, the insulter must make sure that the insults are not seen as real but as play frames and as part of something, like a role or a performance (Berger 1997:26). However, I would argue that in cinema, insults meant as insults can still be considered comic insults as they generate humour and are understood as part of the performance: the insults are scripted and performed by the actors and are thus inside a play frame. As maintained by Bronner (2014:385), many social situations exist in which insults can be considered humorous and entertaining. It can be argued that the cinematic world is also one of them, and the real insults in them can be humorous.

Berger (1997:26) also states that comic insults rely on other techniques, as they are not funny on their own. Insults can be connected to other techniques like allusions or metaphors, or they can be enhanced with their delivery. Conley (2010:7) suggests that insults are not only about the diction and style, but also paraverbal factors like the tone of voice, volume, tenor, body language, and timing. Such factors can affect the severity of the insults, but I argue that they can also enhance their hilarity. For example, a sarcastic tone can further infuriate the insulted, but can also amuse the bystanders. Furthermore, Conley (2010:5) suggests that the intensity, or how serious or entertaining the insult is, is affected by the situation, the expectations of the

spectators, and whether there are spectators or not. For example, in *Oliver and Company* (1988) there is a scene where Roscoe (an evil Doberman) is trying to flirt with Rita (Saluki) and Rita's friend Francis (Bulldog) insults him by sarcastically saying "Isn't it rather dangerous to use one's entire vocabulary in a single sentence?". Roscoe is angered by the insult, probably more so because there was more audience, including Rita. As demonstrated with this example, the situation can indeed affect how the insult is experienced.

Infantilism

Berger (1997:25) interprets infantilism as an adult character using the baby language and playing around with words, as well as uttering nonsense terms. Berger (1997:25) also connects infantilism with the use of repetition and pattern, which both can be heard in "baby language" that infants use when they learn to play with sounds. As they learn, infants also produce nonsensical sounds in the process (Berger 1997:25). Infantilism in its essence can be seen as mimicking or producing language the same way that infants or babies use language. Infantilism can also involve infantile soundplay or exploit other techniques, like nonsense, absurdity, and wordplay (Berger 1997:26).

Berger (2017a: Chapter 1) suggests that when adults take part in these kinds of infantile forms of humour, it is possible, that it reflects their "momentary regression in the service of their ego". Meaning, that the functioning normal ego goes through an adaptive circumvention so that the primitive material can be accessed (American Psychological Association, n.d.). According to Berger (2017a: Chapter 1), it is likely that the reason why younger children manipulate sounds and older children manipulate words is that they find pleasure in it, which leads to a simple kind of humour. This simple kind of humour offers possibilities for manipulation; however, those possibilities are limited (Berger 2017a: Chapter 1). For example, you can rhyme and manipulate plenty of words, however, the possibilities of how to manipulate and rhyme a specific word are limited, especially when they need to match with the infantile play frame.

Irony

Irony is a complicated and diverse phenomenon with many meanings and it can be connected either to language or circumstances. Defining irony is difficult, as, like humour, it is a subjective phenomenon: what one would define as ironic, others can see as sarcastic or non-ironic. Etymologically, the term is rooted in the Greek word "eironeia", meaning "dissimulation", or "concealing" as found in Giora and Attardo (2014:398). Furthermore, Berger (1997:27)

describes Eirons as stock figures of comedy: the wise pretending to be dumb; the powerful pretending to be weak; and the deceitful pretending to be honest. The Eirons that Berger (1997:27) describes entail certain incongruence or polarity in them fitting in irony, as essentially, irony can be defined as incongruence – incongruence between what is said and what is meant, or what is expected and what happens. In consonance, Montgomery et al. (2007:360) define irony as using language to convey things one does not literally mean, while implying an attitude of disbelief towards the content that was communicated. Meaning, that in addition to saying things one does not mean, an attitude of disbelief is also implied. According to Mikics (2007:160), there can be some truth hidden in ironic remarks, even if the person talking is technically lying: this is where the incongruence of irony is born.

Irony can be hard to detect at times, but there are some signs one can look for. For example, irony often comes with a specific tone of voice which can be considered a marker of irony according to Padilla (2009, as quoted by Rosique in Gurillo and Ortega 2013:22). However, the study of ironic markers contains some contradictory findings, like contrasting ironic markers (such as flat contour and raising intonation) according to Giora and Attardo (2014:398), which shows how complicated the matter is. Furthermore, Berger (1997:27) states that ironists often try to make sure the true meaning behind the words is understood. This is reflected in Grice, (1975:124, as quoted by Gurillo and Ortega 2013:2) who suggests that irony reflects a hostile or derogatory judgement or feelings of indignation and contempt. Irony is also related to sarcasm and the differentiation between the two can be difficult.

Irony can describe both a linguistic phenomenon, as in verbal irony, or as other phenomena like situational irony, which is when the situation does not go as expected but as the contrary of what was expected (Beckson 1989:134). It can also describe various philosophical ideas such as Socratic irony, romantic irony, and postmodern irony according to Attardo (cited in Gurillo and Ortega 2013:39), hence the many types of irony; verbal, dramatic, situational, Socratic, romantic, tragic, and so on. Wells (2017:89) describes dramatic irony as an important device that is especially useful in comedy: it gives the audience more information than the characters have about the situation and can prelude to humiliating situations that the audience can laugh at. Dramatic irony can also entail characters doing things that lead to the opposite of what they wanted to achieve (Berger 2017a: Chapter 1).

Misunderstanding

Berger (1997:31) describes misunderstandings as a linguistic phenomenon, primarily verbal miscommunications between characters, and as part of comic errors. He further explains that they usually occur due to ineffective communication, or they can be tied to the ambiguity of the language or the strange meanings that are produced when language is taken out of context (Berger, 1997:31, 2017a, Chapter 1). Berger (1995:56) also defines misunderstanding as an incorrect interpretation of something that has been said. In Buijzen and Valkenburg's (2004:154) typology misunderstanding is defined more broadly, as a misinterpretation of a situation.

Because of the similarity between mistakes and misunderstanding, Berger (2017b: Chapter 2) makes a further attempt to differentiate the two by defining mistakes as something based on action or something that is done, and misunderstanding as something mental. He also attributes misunderstanding as one of the more common techniques.

Literalness

Literalness or over-literalness according to Berger (1997:28) is the basis of moron jokes: it involves over-literal characters who either take everything literally or cannot take different circumstances into account. Literalness can also be connected to stupidity and misunderstanding and literalness by misunderstanding can occur when one interprets a figurative statement literally (Berger 2017a: Chapter 1). These kinds of stupid or simple characters often pay for their stupidity by ending up as the subject of ridicule.

Bergson (as cited in Berger 1997:28) states that comic effect is achieved when a figurative expression is pretended to be taken literally, which explains the phenomenon quite well. Berger (2017a: Chapter 1) also suggests that this kind of "mechanical" behaviour is what generates the humour in the first place. I understand the "mechanicalness", that Berger suggests as robot-like behaviour: one lacks common sense and is incapable of understanding the different nuances needed to interpret situations or speech correctly.

Puns, wordplay and other Amalgamations

As defined by Berger (1997:34), puns and wordplay are a clever use of language, meant to amuse and entertain. Wordplay often plays with the ambiguity and meanings of words and uses them to their advantage to form clever puns and other forms of wordplays. More precisely, puns utilize the ambiguity of punning words and are phrased in a manner that creates humour, and as Taylor suggests (2014:351), puns can rely on their pronunciation. Berger (1997:34) describes

puns in his typology as the specific form of wordplay using word's sound to mean different things and wordplay as a demonstration of wit – clever comments, that relate to a situation and are executed at the right timing. Puns use either similar-sounding words (homonyms) or words with multiple meanings (polysemous words) to create humour. The words can also be homographic, as in have the same written forms, but different meanings. According to Attardo (2014:613) puns can have identical sound sequences or words (perfect pun) or they can be similar but not identical (imperfect). Attardo also asserts that puns can be weak or forced when they lack contextual ambiguity and only have sound similarity as the frame of the wordplay. Puns can also be visual, as Wells (2017:91) points out that visual puns play with double meanings of images. Such images can substitute others, thus creating amusing juxtapositions or discontinuities (Wells 2017:91). Further distinctions in puns can be made, with malapropisms and spoonerisms being some of the subgroups, as specified by Attardo (2014:614).

Mikics (2007:87) posits that puns only work because they play with the differences between the words, so the humour is created by the significance of the difference between them. A great example of a pun can be found in *Beauty and the Beast* (1991) when Cogsworth introduces the castle and some of its Baroque era art to Belle and delivers this line: “If it’s not Baroque, don’t fix it!”. This line plays with the homophonic properties of the words “Baroque” and “broke”, as the two words sound similar and thus form a clever pun. Puns can also be visual and hold multiple meanings in one image. However, as further clarified by Attardo (2014:614), they need a certain level of abstraction for them to work. An example of a visual pun as well as adult humour and double entendre can be found in *Toy Story* (1995). There is a character called Legs, who is composed of fashion doll legs and a toy fishing rod. Together, they formulate a visual pun for “hooker” and play with the multiple meanings of the word “hook”.

The right timing is essential wordplay, as timing is what makes them so effective. There is a substantial number of examples of wordplay in Disney, and one is found in *Wreck-It Ralph* (2012). There is a scene where King Candy quickly puts on eyeglasses and says to angry Ralph who is about to hit him, “You wouldn’t hit a guy with glasses would you?”. Ralph then proceeds to take King Candy’s glasses off and hits him with the glasses. King Candy then acknowledges Ralph’s clever move and says “You hit a guy...with glasses. That’s... Well played.”. This wordplay plays with double entendre, a double interpretation of the phrase. King Candy’s intended meaning is that Ralph should not hit him, because he has glasses. Ralph however cleverly takes his glasses off, and as King Candy is no longer a guy with glasses, Ralph hits

him with the glasses and thus avoids the intended meaning. All in all, there are countless ways to play with language for humoristic purposes.

Repartee

Berger (1997:35) uses the term to stand for characters who respond to provocations, such as slights, put-downs, and veiled insults in clever ways. Repartee can also involve a trade of insults (Berger 2017a: Chapter 1). Berger (1997:35) further explains repartee in the following ways: these clever responses can involve wordplay, allusion, odious comparisons, or other techniques of humour, and that like in many other comic techniques, timing is of the essence; the provocation must be immediately followed by the suitable response for it to work; and finally, he differentiates wit and repartee as repartee responds to a slight, whereas wit is making clever comments at moment's notice. However, even though wit and repartee are different, wit is connected to wit, due to the importance of timing (2017a: Chapter 1). Lexico (n.d.) similarly defines repartee as making quick and witty comments or replies, and Buijzen and Valkenburg (2004:154) define it as verbal banter that usually takes place in witty dialogue.

Berger (2017a: Chapter 1) also explains that a repartee is a form of verbal outwitting as well as verbal duelling that counters aggression with aggression and attempts to rebut or best an insult with a better insult. The reason why people laugh and enjoy repartee comes from both sides; it delights to see someone defend their ego, as well as to see the embarrassment of the aggressor (Berger 2017a: Chapter 1). Repartee can also be defensive and turn the tables on someone by finding a unity between an attack and a counterattack (Berger 2017b: Chapter 9), meaning that one uses to their advantage what the other one has said and turns it against them.

Ridicule

Berger (1997:37) defines ridicule as making fun of and casting contemptuous laughter at someone or something, thus making individuals or something else seem ridiculous. It is used to humiliate, but it can also be genial (Berger 2017a: Chapter 1). In its essence, ridicule uses language to purposely offend.

Esar (1978:660) describes ridicule as making fun of fellow man by any (and many) means, like words, gestures, drawings, dress, and laughter. According to Foot and Chapman (1996:188) derision laughter, which is prevalent amongst children, can be also used to ridicule others by mockingly laughing at others. According to Esar (1978:660), "Ridicule often succeeds where reason cannot convince", meaning that if one cannot convince with reason, they might have better luck with ridicule. He also states that there are endless ways to ridicule others with the

range going from playful to vicious. Esar (1978:660) also indicates that ridicule can contain mockery, banter and burlesque, sarcasm and irony, parody, and travesty and the derisive and sardonic, and therefore it has a vast scale. Berger (2017a: Chapter 1) also suggests that ridicule can manifest in various forms. He explains that it can be deriding, mocking, or taunting; deriding involves verbally attacking with a scornful tone, mocking is imitating appearance or actions, and taunting is reminding someone of annoying facts.

Sarcasm

According to Berger (1997:38) sarcasm is contemptuous, mocking, and wounding use of language like bitter and cutting remarks made with a hostile attitude. Berger further posits that they insult indirectly and use tone to taunt and ridicule without direct insult. Berger (2017a: Chapter 1) explains that the manner of delivery is important with sarcasm, as the tone should indicate that it is a sarcastic remark. He also specifies that while sarcasm can be a source of humour, it can also be costly unless it is directed to oneself, as victim humour. The “costly kind of humour” refers to sarcasm’s aggressiveness, which can offend others. Giora and Attardo (2014:398) maintain that sarcasm resembles irony and that there is a thin line between the two concepts with sarcasm being the more aggressive form of irony. The two concepts indeed share similar characteristics, however, there are some possible distinctions. Referring to Giora and Attardo (2014:398), some scholars suggest that irony can be involuntary, whereas sarcasm is intentional – additionally, irony may be positive or rather non-critical whereas sarcasm is negative.

Mikics (2007:160) suggests that there is no truth behind sarcastic remarks. However, I argue that sarcasm can contain both truthful and false remarks. For example, often most wounding sarcastic remarks have some truth in them – that is what makes them so wounding. In contrast, sarcastic remarks can also be completely fabricated and have nothing to do with the truth. Berry (2013) argues that sarcasm is an example of a joke that implies one’s true feelings and can indicate the underlying anger and hostility that sarcasm seeks to release. Berry (2013) also suggests that sarcasm can be laced with truth, although it depends on how one evaluates truth. Berry’s arguments also imply that there can be some truth in sarcasm. The next example will illustrate how sarcasm can be seen from different points of view.

In Disney’s *Sleeping Beauty* (1959) there is a scene where the fairy godmothers are making princess Aurora a dress. The incomplete dress is on Merryweather, who comments that “It looks awful”, (meaning the dress Flora has made) and to which Flora remarks, “That’s because it’s

on you, dear”. Now, this remark can be both truthful and false – it all depends on how one looks at it. Flora may think that the dress only looks bad because it is on Merryweather and makes a sarcastic remark on that note, or she does not really think so, but only says so to deflate her friend and to revenge her earlier comment on her dressmaking skills. To evaluate whether truth is involved, one would have to get inside of Flora’s (or the filmmaker’s) mind. As illustrated by this example, evaluating sarcasm and its truthfulness can be difficult.

Logic

Analogy, Metaphor

Analogy essentially means comparison and their use in humour is based on invidious comparisons (Berger 1997:8, 2017a: Chapter 1). According to Berger (1997:8), metaphors and similes commonly use analogies in figurative language. Berger (1997:8) further explains that comic analogies often involve insult, exaggeration, or ridicule, and explains that they are not humorous by themselves and must therefore be paired up with other techniques of humour for them to have the desired effect.

Analogy-based humour can also be more sophisticated and can form a “metaphysical conceit” which is an elaborate metaphor that is used to unite seemingly incongruous elements (Berger 2017a: Chapter 1). So, in essence, it compares two things that are not alike. Generally, metaphors are direct comparisons of unlike things that do not use connecting words such as “like” or “as” (Dafoe 2014:13). The comparisons in metaphors are based on common aspects or interpretations of words that generate a common point between the compared objects (Dafoe 2014:13).

Catalogue

Berger (1997:11) uses the term “catalogue” to describe lists that use various techniques, like an insult, wordplay, facetiousness, and other techniques to generate humour. As explained by Berger (1997:11), catalogue is often incorporated into a dialogue where characters list things and the random or incongruous nature of the listed items creates the humorous effect. The comic catalogue is also a standard humorous technique that offers its users good opportunities to use incongruity and both word and soundplay by using slander to diminish the functionality and logic of the list (Berger 2017a: Chapter 1). The catalogue also enables the comic to hide

different nonsensical funny names as well as other kinds of incongruities in the list (Berger 2017a: Chapter 1).

The catalogue can, for example, start on a serious note, and then surprise the audience with something unexpected like in *Beauty and the Beast* (1991): Beast is talking with Cogsworth, wondering how he could surprise Belle and Cogsworth answers with the following comic catalogue “Well, there’s the usual things. Flowers, chocolates, promises you don’t intend to keep.”. The list begins with actual propositions but ends in a sarcastic note, which generates the humour.

Disappointment and Defeated Expectations

According to Berger (1997:15, 2017a: Chapter 1), this technique plays with people’s expectations: a person’s expectations – sometimes sexual, or other expectations of logical consequences – are led on only to be denied because of an accident, coincidence, misunderstanding or something else. Buijzen and Valkenburg (2004:153) define the technique as situations that lead to minor disappointments. The technique resembles teasing and is therefore only funny to the extent that the audience or the disappointed person find it to be (Berger 2017a: Chapter 1). This can mean that only minor disappointments are found funny, but it depends quite heavily on the frame or situation at hand (Berger 2017a: Chapter 1).

Berger (1997:14, 2017a Chapter 1) also suggests that sexual frustration is a frequent source of humour in American culture, which probably has some roots in the power of American superheroes that triumph over the id. Berger also affirms that disappointment is a good technique for passive-aggressive people, as the source of aggressiveness is in passivity, not activity (2017a: Chapter 1).

Ignorance, Gullibility, Naïveté

According to Berger (1997:21), ignorant characters are often found in comedies and these kinds of foolish characters are amusing because they evoke feelings of superiority. This technique which entails all three forms; ignorance, gullibility, naïveté; is related to the techniques of exposure and embarrassment (Berger 2017a: Chapter 1). Berger (1997:21) further defines two kinds of comic ignorance: stupid characters who reveal their ignorance, and characters who are made ignorant by trickery and deception performed by others. The latter case has its own term called “discrepant awareness”, which is a major element in comedies (Berger 1997:21). Buijzen

and Valkenburg (2004:153) define ignorance simply as when someone acts or behaves in either a foolish, gullible, or childish manner.

Berger (2017a: Chapter 1) suggests that foolish and stupid people help to define other characters as contrast helps the audience to make sense of concepts and people, so these kinds of foolish characters help the establishment of the serious characters. He also notes that some of the pleasure that comes from seeing such characters comes from regression as it reminds the audience of their childhood and the time that they were just like them when they were young, naïve, and gullible.

Mistakes

Berger (1997:30) defines mistakes as errors based on things like poor judgement, inattention, inadequate information, or stupidity. Mistakes are also errors, actions that go wrong (Berger 2017b: Chapter 4). According to Berger (1997:39), mistakes are a fundamental technique in comedy and they involve various kinds of stupid errors and differ from misunderstandings which are more verbal by their nature. The humour that stems from mistakes is generated by superiority, as the audience laughs at the inadequacy and lack of knowledge of the person who made the mistake (Berger 2017a: Chapter 1). Berger (2017a: Chapter 1) also adds that mistakes are not funny on their own but need a comic frame and lead to comical consequences, like slapstick, embarrassment, comic insults, revelations of ignorance or other kinds of revelations or techniques that make the mistake funny.

Identity

Mimicry

According to Berger (1997:29), mimicry is when someone imitates someone else's (often someone famous) voice and language while maintaining their own identity. Berger (1997:29) maintains that mimicry often involves other techniques as well, like body language, facial expressions, allusion, ridicule, ignorance, insults and so on. The humour is generated by placing the voice, mannerisms, and personality of one person to another person's body, and therefore having them play out from incorrect source (Berger 2017a: Chapter 1). The mimic's act of "stealing" or "borrowing" someone else's identity is also another example of incongruity (Berger 2017a: Chapter 1). In addition to voice imitation, mimics need to use other techniques

as well to generate humour, like allusions to embarrassing events, ridicule, exaggeration, insults, revelations of stupidity and so on (Berger 2017a: Chapter 1). The techniques they use to generate humour need to be connected to the person they are mimicking as well.

Berger (2017a: Chapter 1) argues that to be mimicked, the person must be well known and possess some individualistic presence or attributes so that they and the mimic can be compared. However, I argue that in cinema that needs not be the case, as the audience can most likely recognize the mimicked character even if the mimicked character is not someone famous, as they have been watching them for the whole film or series.

Scale

Berger (1997:41) describes scale as a technique that involves contrasts in size: characters might have contrasting size differences and might be involved in ridiculous situations, or they have objects that either too small or large for their intended purposes. The humour stems from the incongruity of the size (Berger 2017a: Chapter 1). Buijzen and Valkenburg (2004:154) define scale as objects that are either very large or small and therefore surpass logical expectations. Based on these definitions, scale is essentially playing with size by contrasting, distorting and fooling expectations.

Scale can also be used in defeated expectations; one expects something to be normal-sized, but instead, they get that something in an unusual size (Berger 2017a: Chapter 1). According to Berger (2017a: Chapter 1), scale can be used to generate strange feelings in the audience or spectators by indirectly reducing or enlarging their sense of themselves as they identify with the characters. Placing the audience next to giants turns them into midgets or vice versa, which results in a shock for the audience's sense of self (Berger 2017a: Chapter 1). Scale often contains an element of resistance, as the smaller or weaker characters or things prevail against the more powerful (Berger 2017a: Chapter 1). This can be seen in how Chip and Dale (the small chipmunks) often win over Donald Duck in Disney shorts.

Action

Slapstick

According to Berger (1997:42) slapstick is a physical form of comedy that can involve various physical actions that create humour, like characters getting pies thrown on their face, slipping on banana peels, comic fights between characters, the destruction of objects or places and so on. Perhaps the best and most famous examples of this technique can be found in old comedies from Charlie Chaplin, as suggested by Berger (1997:42). Slapstick is also quite prevalent in many children's cartoons like Disney's Donald Duck short films, probably due to the techniques' visual and physical nature that appeals to young children as maintained by Shulz (1996) and Davis (2017). Slapstick is seen mainly as a physical or visual form of humour, but it can in some instances be connected to verbal humour.

2.4. Previous research

On humour

Humour is a widely researched subject in the scientific community and has been researched by many different fields, such as psychology, sociology, linguistics, and others. At times, the fields can also intertwine as according to Attardo (2014:31), humour studies can often be interdisciplinary as different fields borrow ideas from other fields and cross thresholds. In linguistics, studies often look at humour from pragmatic or semantic aspects and there can be many different approaches. According to Dynel (2013:7), humour theory is commonly divided into disciplines that are addressed by linguists: superiority, incongruity, and relief. Out of the three, incongruity is the prevailing one in linguistic humour studies. These theories offer explanations as to why people laugh, and what triggers the laughter. The three theories will be shortly explained next.

According to the superiority theory, people laugh because they feel superior to others. Berger (2014:752) describes it as humour that sees anyone who is not thought of as equal as a legitimate target of laughter or as laughingstock, and one that expresses superiority over others or the former state of oneself. The superiority theory also finds others' misfortune as an opportunity for laughter. The incongruity theory finds humour in the difference between what is expected and what happens. According to Berger (2014:752), to incongruity theorist, anyone and everything can be found as a target of humour, and comic dimensions can be found in accidents and different happenstances. According to the relief theory, humour releases psychological tension and people laugh because they need some relief. Humour is thus used to relieve tension,

often caused by fear or aggression. According to Berger (2014:752), there are plenty of targets for humour as people tend to have a lot of hostile and aggressive feelings.

Some other theories include Victor Raskin's (1985) Script-based Semantic Theory of Humor (SSTH), and Victor Raskin's and Salvatore Attardo's (1991) General Theory of Verbal Humor (GTVH). SSTH is a linguistic approach that involves two conditions that determine whether a text is funny: "1. The text is compatible, fully or in part, with two different scripts. 2. The two scripts with which the text is compatible are opposite in a special sense." (Raskin, 1985 cited in Attardo 2017:3). GTVH is an extended version of the SSTH that addresses its limitations. According to Attardo (2017), linguistics has had a privileged role in humorology because of its contributions and because language is often the medium of humour and even humour produced outside of language needs to be discussed through language. So, evidently, language is often needed in the creation of humour and is necessary for its analysis. This study will take on a different approach and will analyse the humour based on Berger's (1997) typology that has been extended through other scholars' definitions. The analysis is thus grounded on the frames set by the extended typology.

Buijzen and Valkenburg (2004) have similarly used Berger's (1997) typology of techniques of humour to examine humour in humorous commercials and developed their own typology of humour consisting of 41 humour techniques in audio-visual media based on Berger's typology. Their main aim was to develop and investigate a typology of humour in audio-visual media and to study the prevalence of the techniques and how they cluster to the higher-order categories of humour. They also wanted to examine how the use of categories differs when aimed at different ages and genders. They based their study on the three theories of humour (relief-, superiority- and incongruity theory) and adapted Berger's (1997) typology from narrative to audio-visual media. Buijzen and Valkenburg's (2004) study on audio-visual media yielded seven humour categories (slapstick, clownish humour, surprise, misunderstanding, irony, satire, and parody), as opposed to Berger's (1997) four categories. According to their results, the most used categories (in their frequency order) were slapstick, surprise, irony, clownish humour, satire, misunderstanding, and parody. The categories and the type of humour they contained generally corresponded with the age group preferences.

The present study will similarly examine the use of humour techniques but in a different multimodal medium. Whereas Buijzen and Valkenburg (2004) analysed commercials, I will examine animated Disney films by drawing on Berger's (1997) typology. Whereas Buijzen and

Valkenburg's (2004) approach was quantitative, the present study will be predominantly qualitative.

2.5.2 On animation and Disney

While humour is a very complex and widely researched phenomenon even in linguistics, its usage and creation in animations or Disney films are not. Most of the studies found were related to the translation of humour in animated films, and not the humour itself. Many studies examined how humour changes in the translation process and so the creation of the original humour is left unaccounted for. Consequently, it seems that research on this subject has been scarce. As mentioned by Buijzen and Valkenburg (2004), only a few studies have examined the content and humour types in audio-visual media. Similarly, Kuczok et al. (2020:7,8) point out that research in film, TV, or commercial humour usually centres on the audience's engagement or perception of humorous content, however, they suggest some studies can be found that are more theoretical and concerned with the techniques being applied. As explained by Breckles (2019:17) the use of films as academic resources is still stigmatized, especially in certain types of studies.

Whereas Disney is a well-researched subject in many fields, humour in Disney is not researched with the same volume. Still, some studies can be found, as for example, Breckles has written a chapter (2019) about humour in *Mulan* (1998). His chapter discusses the use of humour within Disney feature animated films from a sociolinguistic perspective. It particularly examines the character of Mushu in *Mulan* by doing a linguistic analysis of his dialogue in a specific humorous scene. The paper focuses on Mushu as a sidekick and comedic sociological character trope. It also proposes a new method for sociolinguistic analysis on Disney films by examining the entirety of the scene: the line itself, and the surrounding context. The analysis is performed by focusing on the use of literary devices in verbal responses within the selected dialogue instead of focusing on the actions performed in the scene and by analysing the verbal responses as device actions. "Device actions" are the active linguistic features that relate to humour. The transcription of the scene showcases when, where and how the techniques are employed in the scene. Breckles (2019) notes that Mushu employs several techniques, such as, bathos, situational and dramatic irony, malapropism, strategic use of imperatives, *reductio ad absurdum*, apostrophe, phatic utterances, and eye dialect to produce humour. He determined

that the humour in Mushu's dialogue is complex and features multiple dimensions of humour and incorporates both hostility and incongruity theories. Breckles (2019) also makes the same notion that I have discovered: that the complexity of the Disney humour is what makes them so timeless and loved by all ages.

Between Breckles' (2019) paper and the present study, there are some overlaps and similarities: first, there is an overlap with the data. Both examine *Mulan* (1998), but the data selection is different. Whereas Breckles focuses on Mushu's dialogue and the data is limited to one scene, this study looks at the whole film and examines many humorous instances, including the one in Breckles' analysis. Second, the method in Breckles' paper is similar to this study as it explores a transcript of a humorous scene but from a different, sociolinguistic point of view. Third, both analyse what kind of devices are used to create humour. This study, however, uses Berger's (1997) typology as the basis of the analysis.

3. THE PRESENT STUDY

This section will focus on explaining the design behind this present study and presenting and justifying the data. I will explain the aims and research questions, introduce the data collection process, and present the chosen films as well as justify their selection and describe their storylines shortly. Lastly, I will discuss the methodology: I will explain the processes behind the transcription process and analysis and explore the multimodal discourse analysis and one of its specific forms.

3.1. Aims and research questions

This present study aims to examine humour in the selected three Disney animations and to determine what techniques of humour have been used to create humour, how humour is constructed through the techniques, and what kind of humour the films contain. The study essentially examines the verbal utterances of the characters through Berger's (1997) techniques of humour as well as the visual and aural cues that enhance the humour. Consequently, this study aims to answer the following research questions:

1. Which of Berger's (1997) humour techniques were used in the Disney films?
2. How is humour constructed through the techniques?
3. What types of humour are found in Disney films?

The first question will answer what humour techniques are used in the selected animated Disney films and it helps to understand what kind of techniques are used to create humour in them. The question will be answered by giving a quantitative overview of the used techniques. The second question will answer how humour is constructed in the films and it will complete the first question by looking at how the techniques have been used to construct humour. The third and final question will draw a collective answer to the question "what kind of humour is found". It will define what kind of humour there is in the analysed films: what type of humour there is (verbal, visual, physical), and what can be said of the found humour generally. The third question makes general conclusions about the humour found in the examined films.

3.2 Data

This section presents and offers information about the research data. In this section, I will explain the data collection process and introduce and justify the three films from Disney's Renaissance-era used in this study: *Aladdin* (1992), *Lion King* (1994) and *Mulan* (1998). The instances drawn from the data were explained, transcribed, categorized, analysed, and discussed in this present study.

3.2.1 Data collection

The data collection process involved watching the chosen Disney animations on DVD's (*Aladdin*, 1992; *Lion King*, 1994; *Mulan* 1998). The instances of humour were first identified and then listed from the film scripts available online (Scripps n.d., Ketchem n.d., Fandom n.d.). Then, the identified instances were cross-checked from the DVD versions of the films to ensure correct identification. Then, I watched the DVD versions of the films and transcribed the instances as well as explained the scenes and the necessary visual cues or elements.

The online scripts from Scripps (n.d.), Ketchem (n.d.), and Fandom (n.d.) were only used in the early identification process and were not used in the transcripts or the analysis. As this study only uses transcribed excerpts that I have transcribed from the films and does not show any visual material like pictures or videos, there was no need to make arrangements regarding the ethicality of the data collection. The transcribed excerpts state the timing of the films from which they were transcribed from and the film's name is also stated in the excerpts.

3.2.2 The chosen Disney films

As Disney has been making feature films since 1937, the data had to be narrowed down for this study. The data was first narrowed down by excluding films containing actual humans as they are from a different genre of live-action animated films. The data selection was then further limited to Disney's Renaissance era to limit the timeline of the selected films. Limiting the data to a specific era helped to define and narrow down both the study and the data. The Renaissance era was chosen for the following reasons: the Renaissance era returned Disney to its former glory after a less successful decade and the company produced some of its most profitable and

most successful films in this era. For instance, seven animations out of the ten produced in the era are amongst the 250 highest-grossing films in history (IMDb n.d.). Furthermore, Pallant (2013:89) has referred to this era as the key era, as the films reflect the studio's aesthetic and industrial growth. Three films were selected for the analysis from the Renaissance era: Aladdin (1992), Lion King (1994) and Mulan (1998). These films were chosen for the analysis based on their popularity, their success in the box office and their overall success. All three have also been made to live-adaptation feature films in recent years.

3.2.3 Aladdin (1992)

Aladdin is Disney's 31st animated feature film. It is based on the Arabic folk tales that the French translator Antoine Galland added to *One Thousand and One Nights* (a collection of Middle Eastern folk tales), after hearing them from Hanna Diab (Waxman 2019). It was the highest-grossing animated film of all time in 1992 until it was surpassed by Lion King in 1994 (Ventured, 2020.). It also won two Golden Globes and two Academy Awards among other accolades. The film was produced and directed by Ron Clement and John Musker with a musical score by Alan Menken. The animation's running time is 90 minutes. The voice cast includes the comedian Robin Williams, Scott Weinger, Brad Kane, Linda Larkin, Lea Salonga, Jim Cummings and Jonathan Freeman among others. Even though the animation was a huge success, it did receive critique and cause controversy upon its release as the original lyrics of "Arabian Nights" were deemed racist and angered the Islamic community (Smith Galer 2017).

The animation is set in the fictional city of Agrabah. Young street urchin Aladdin and his monkey Abu live on the streets and steal to survive; until one day, Aladdin meets Princess Jasmine, the Sultan's daughter, and falls in love with her after saving her from an angry street merchant. Meanwhile, Sultan's evil Vizier Jafar finds out that only Aladdin can help him in his evil plan. Jafar imprisons him for "kidnapping" the Princess and fools him into a dangerous mission of retrieving a magical lamp from The Cave of Wonders in which he succeeds. However, he is left in the cave with the lamp after Jafar tries to kill him. Aladdin then releases and befriends the Genie of the Lamp and gets his three wishes and starts his quest for Jasmine's heart.

3.2.4 Lion King (1994)

Lion King is the company's 32nd animated feature film that won two Academy Awards and one Golden Globe. Based on Sim (2020) it is one of Disney's most successful non-Pixar animated films and the only film produced before 2000 that is still one of the highest-grossing animated films, having grossed a total of \$968 million around the world over the years. It was also selected for the United States National Film Registry by the Library of Congress (Library of Congress n.d.). The films that are selected for preservation in the registry are deemed "culturally, historically, or aesthetically significant". The animation runs for 88 minutes and is directed by Roger Allers and Rob Minkoff. The voice cast gathered many famous actors, including Jeremy Irons, James Earl Jones, Matthew Broderick, Jim Cummings, the comedians' Rowan Atkinson and Whoopi Goldberg and many others.

Lion King is a story about a pride of lions, ruling over Pride Rock. Mufasa (the king of the lions) and Sarabi welcome their newborn son Simba and all rejoice, except Scar, Mufasa's brother who is jealous of Simba, the future king who is next in line of succession. Together with the hyenas, Scar plots to kill Simba. After the first failed attempt he schemes a new plan and succeeds in killing Mufasa but he does not know that the hyenas fail to kill Simba and only succeed in driving him away from Pride Lands. He then takes the throne to himself and starts his rule by letting in the hyenas. Far away from Pride Lands, a mongoose Timon and a warthog Pumbaa discover Simba and take him under their wing and teach him their "Hakuna Matata" way of life. Simba grows up in the jungle and meanwhile in Pride Rock, Scar rules ruthlessly and Pride Lands has become a foodless, drought wasteland. Simba's childhood friend Nala leaves Pride Land in search of help and discovers Simba, who she had thought was dead. Simba finds out what Scar has done to Pride Land and after some self-reflection, he decides to go back to Pride land to challenge Scar.

3.2.5 Mulan (1998)

Mulan is the 36th animated feature film from Disney. It is critically acclaimed and profited well in the box office. It was nominated for Golden Globe and Academy Awards and won several Annie Awards. Mulan is also seen as the first independent Disney princess and the film also breaks the traditional norms by not having the female lead as the "damsel in distress". Mulan is directed by Tony Bancroft and Barry Cook, and its running time is 88 minutes. The voice

actors include Ming-Na Fen, Lea Salonga, BD Wong, James Shigeta, Miguel Ferrer, Pat Morita, as well as the comedian Eddie Murphy. *Mulan* is based on the legend of Hua Mulan: the first written record that still exists today is from the 12th century called the *Ballad of Mulan*, which is a poem thought to be originated from a folk tale (Haynes 2020).

The animation tells the story of Mulan, a girl who impersonates a man and joins the imperial army to counter a Hun invasion, all to stop his father from going to war. The story is set on Han Dynasty in ancient China, where Huns have crossed the Great Wall of China and the Emperor mobilizes the army and one man from every family is called to arms to fight the invading Huns. Meanwhile, Fa Mulan, the only daughter and child of her family is rejected by the matchmaker after an ill-fated meeting. When Mulan learns that her crippled father is to fight in the army as the only man in the house, she steals his order, impersonates as a man and pretends to be his son, and reports to the camp in place of his father. Mulan is accompanied by Cri-Kee (a cricket) and Mushu (a small dragon) as she embarks on her journey.

3.3 Method of analysis

This study used Berger's (1997) typology of techniques of humour, Jaeckle's (2013) methodology of film dialogue study and its four dialogue-centred practises, multimodal discourse analysis and multimodal interaction analysis to extensively study the phenomenon. Jaeckle's (2013) practises and Berger's (1997) typology were combined using Jaeckle's method to analyse the instances based on Berger's (1997) typology and its definitions. The multimodal approach allowed me to examine the data comprehensively and enabled me to interpret the data extensively through Berger's (1997) definitions and Jaeckle's (2013) method. In the following sections, I will explain how the data was transcribed and analysed, what was the process behind the analysis, and what is multimodal discourse analysis.

3.3.1 Transcribing and analysing the Disney films

Instead of using scripts, I transcribed the analysed extracts myself. As suggested by Jaeckle (2013:7), transcribing is the best way to verify word choices, sentence structures and literary and rhetorical devices. With this method, it is easier for the scholar to conduct linguistic, literary, or rhetorical analyses (Jaeckle 2013:10). Bateman and Schmidt (2012:9) also consider

transcriptions relevant, as their general purpose is to focus attention on the specific aspects that are relevant for the analysis of the film. The scripts may contain errors, and thus it is better to ensure the accuracy of the quotations by transcribing them independently. As Jaeckle (2013:7) proposes, scripts can be used for comparison and to clarify details but if these two differ, scholars should defer to the finished film. Transcripts can be made with varying attention to details, meaning that they can entail a lot of details such as intonation, tone, pause or emphasis, or they can be very simple and contain only the text. The level of details in the transcriptions in this study varies, as some extracts illustrated details that affected the humour, while others did not, as they did not contain any notable details or the humour was of intertextual nature. The transcriptions were made according to the transcription conventions presented in Appendix 2. I also adapted Jaeckle's (2013) four dialogue centred practices. They include the following steps:

1. Quoting film dialogue
2. Verifying the accuracy of the quotations
3. Analysing both aural and verbal components of the dialogue
4. Analysing both literal and figurative components of the dialogue

By following these practices prepared by Jaeckle (2013), I ensured that the excerpts from the dialogue were analysed properly and thoroughly. Steps 3 and 4 were implemented in this study with some adjusting; all aural components were not included in the transcriptions nor analysis as only the aural components that affected the humour were included, and the literal and figurative components were analysed in extracts where they clearly affected the humour or when they were clearly present. For example, if the extract did not contain any clear figurative meaning then figurative meaning was not analysed. The humorous instances contain both instances that are funny for the audience, as well as the use of humour inside the film; humour that is funny to some of the characters but is not necessarily funny for the audience. This kind of humour had to be accounted for as well, as it is part of the film's creation and use of humour.

Jones (1990:210, as quoted by Wells in Jaeckle 2013:60) has noted that humorous dialogue goes deeper than what is said: it entails where and how it is said, who said it, and who are involved and/or physically present or verbally responsive in the dialogue. Furthermore, the interactions within the dialogue, like all movements and noises i.e. nonverbal channels, also communicate meaning (Norris 2004:2). Based on Norris (2004) all interaction is multimodal,

and language is only one of the forms that can communicate meaning. Consequently, studying humour goes beyond the verbal output of what is said, and as such, studying humour should go beyond the verbal output. As recommended by Kuczok et al. (2020:9) multimodal humour should be studied in a holistic manner no matter the medium. Therefore, this study took on a holistic point of view and examined the phenomenon multimodally. Jaeckle's (2013) practices also benefitted from the multimodal approach, as for example, the visual and aural factors can clarify or imply the literal and figurative components of the dialogue. Meaning, that facial expressions for instance could potentially allude to whether something was meant literally or figuratively. This can be seen in for example irony, which according to Montgomery et al. (2007:360) entails using language to convey things that one does not literally mean while implying an attitude of disbelief – the attitude of disbelief can be implied both verbally and visually, and therefore multimodal approach can help to identify it.

In addition to analysing the verbal components, the aural components were explored as well as Jaeckle (2013:7) suggests in step 3. This too required a multimodal approach. The aural factors included elements like voice, tone, or stress: elements that one can hear and that can affect the humour. Jaeckle (2013:7) suggests that hearing the dialogue is good for vocal analysis and I agree – analysing vocal dialogue requires hearing the dialogue, otherwise the analysis is not complete. Not hearing the dialogue leaves room for error as the dialogue is not being verified by the researcher. Furthermore, according to Jaeckle (2013:7), even a single syllable of film dialogue “is an assemblage of phonographic details of pitch, pace and volume” and has “linguistic and literary qualities pertaining to national language or regional dialect, word choice and wordplay.”. Meaning, that dialogue, (when heard), can give an immense amount of additional information about the speaker and what is said.

Additionally, the visual factors had to be considered as well, as humour is not solely aural or verbal – humour can be visual, and it can be enhanced by visual factors like facial expressions, body language or background features. It is therefore vital that these details were also considered in the analysis process when necessary, ergo when they affected the humour. For example, according to Gaunt (1989:25), irony can be indicated through tone or gestures, so it can be a vital part of the humour and its recognition. Furthermore, as mentioned earlier, facial expressions can indicate emotion better than verbal or prosodic signals and the exaggerated facial expressions or the opposite, deliberately emotionless face, can also be linked with sarcasm and irony (Adams 2014:360).

Visual and aural cues can enhance the humour and implicate humoristic intentions and therefore must be taken into consideration when analysing humour, especially when the data comes from a multimodal source material. Therefore, a multimodal approach was selected as the method of analysis – it enabled me to examine the subject comprehensively without restricting the study to only consider the verbal expression. It allowed me to interpret the visual cues, such as facial expression and body language, as well as aural cues, like tone or stress.

In addition to looking at the data from a multimodal perspective, the study also looked at the data through Berger's (1997) techniques of humour and analysed the humour through them. The analysis of the humour is based on the definitions of Berger's (1997) techniques that I have reinforced by examining and referencing other scholars' definitions and discussions of those terms. These definitions offered a comprehensive base for the analysis of the data. Berger's (1997) typology also benefitted from the multimodal approach as the techniques in his typology can also be enhanced or clarified by visual and aural factors. Additionally, some of his techniques can also be shown visually, like allusion, pun, scale, speed, or exaggeration. Therefore, an analysis concentrated only on the textual or verbal components would have left out important factors that impacted the data.

This study examined the subject mainly qualitatively, but also looked at the data from a quantitative point of view by presenting the used techniques and their frequency in the analysed films. This provided an overview of the overall humour and allowed me to make some careful conclusions on the Renaissance era humour in Disney films. However, as the data consisted of only three films, the findings and the conclusions are not generalizable – more conclusive results would require analysing all ten films from the era.

3.3.2 The Analysis Process

The analysis began by first examining Berger's (1997) techniques of humour. Then, I watched the chosen films and made general notes of the overall humour in the films in general and marked down the potentially humoristic instances on the scripts and tentatively categorized them according to Berger's techniques. Overall, I recognized 224 humorous instances in the three films (Aladdin: 96, Lion King: 63, Mulan: 65). After the preliminary notes, I examined the tentatively categorized techniques in the scripts and made the definitive categorizations. Then, I began the data selection process and selected 22 instances from the data set for the

analysis and began to transcribe them. I chose the analysed instances based on what I interpreted as clearly humorous and as the funniest out of the 224 humorous instances. Aural factors were also included in the transcriptions when they affected the humour. I shortly explained the instances multimodally, ergo explained if the character's nonverbal communication (facial expressions, body language, aural factors) or something else added to the humour or impacted it some other way. The scene the instance appeared on was also explained to offer background information about the excerpt. After these steps, the films were re-watched to make sure that every instance was accounted for. After that, the actual analysis process began.

In the analysis, I examined what Berger's (1997) humour techniques were used to convey humour and how. The analysis first dissipates the linguistic features – what techniques were used and how, then, the meaning and purpose of those techniques were analysed. The visual and aural components were analysed and included in the transcriptions when they enhanced the humour. The literal and figurative components were also taken into consideration in the analysis process. Quotations of the lines were used, as Jaeckle (2013:3) has noted that quoting film dialogue aids the analysis of cinematic language. The examples in the definitions of the humour techniques were drawn from Disney films other than the three examined as a way of including other Disney films in the study. This also helped to give a preview of typical Disney humour.

3.3.2 Multimodal Discourse Analysis

As suggested by Berger (1995:3), humour is a complex phenomenon and as such, it demands a multidisciplinary approach. As the data consists of multiple semiotic resources (animated films and transcripts), the nature of this study is multimodal and therefore requires a suitable methodology. Multimodal discourse analysis was chosen for this study as it was necessary to examine the data from visual, aural, and textual point of views. According to O'Halloran (2004:1), multimodal analysis not only takes into account the linguistic choices, but also the functions and meanings of visual images, so it examines the phenomenon more comprehensively. As she (2004:1) points out, linguistic research has often concentrated solely on language which has led to ignoring or downplaying other meaning-making resources, like visuals – this is also the main reason why multimodality was deemed necessary for this study. Therefore, multimodal discourse analysis will be discussed next.

Until the beginning of the 21st century, the Western culture preferred monomodality; from writing to arts, nearly everything followed the same monomodal frames (Kress and van Leeuwen, 2001:1). Even in the academic world, the specialised theoretical and critical disciplines that were developed to examine them were equally multimodal with one language for each discipline, each with its own methods, assumptions, vocabularies and strengths and weaknesses (Kress and van Leeuwen 2001:1). The monomodality however, begun to shift towards multimodality according to Kress and van Leeuwen (2001:1) as the boundaries were being crossed by mass media, corporations, arts, and many others.

Generally, as Jewitt (2009:12) points out, multimodality can be understood as either a theory, perspective, a field of enquiry, or a methodological application. This means that multimodality can be used for many purposes. Kress (2011:36) describes multimodal discourse analysis (MMDA) and its textual “threads” as materially diverse, as they can involve gesture, speech, still or moving images, writing, or music in mediums like website or film, and that with multimodality, these entities can be drawn into one textual or semiotic whole. The individual modes thus interact to create one whole. According to Kress (2011:37), the aim of multimodal discourse analysis is to “elaborate tools that can provide insight into the relation of the meanings of a community and its semiotic manifestations.”. He (2011:38) adds that multimodality argues that language is only one resource amongst the many others that can make meaning, which implies that the available modal resources in culture need to be considered as coherent, yet distinct resources, with the point being to look beyond individual modes and seeing them as one field. Instead of seeing approaches integrally linked with specific theories and disciplines, they are treated jointly as one connected cultural resource for meaning-making (Kress 2011:38). Essentially, Kress means that instead of connecting writing solely with linguistics and images with art history, multimodality connects and examines them as one domain, with each mode contributing to the whole. So, to understand and examine a phenomenon, it must be examined as a whole, not by its single modes.

In regard to this study, looking at the data through multimodal discourse analysis means that I will examine all levels – not just concentrate on one of them. Humour in animation is often multileveled, so examining only one of the levels would not produce comprehensive results. In animation, three possible levels can affect the humour; the visual level that contains factors like facial expressions or body language; the linguistic level contains the transcripts of the dialogue as well as the dialogue itself and other possible textual factors; and finally, the aural level, which

contains factors like tone or funny voices. All three levels need to be examined as they can affect one another.

Multimodal Interaction Analysis

Multimodal interaction analysis is one form of multimodal discourse analysis. It is a holistic framework that enables the merging of the verbal and the nonverbal (Norris 2020) and is, therefore, a suitable addition for this present study. Based on Norris (2004:4), it is concerned with what is being expressed and what is being reacted to and sets out to understand and describe what happens in an interaction. Norris (2004:4) explains that it is not concerned with what happens inside one's head or whether it is intentional or not but with what is expressed. According to Norris (2004:1), all interaction is multimodal and even during a simple one-on-one conversation one is not only aware of what the other one is saying, but what language they are using, how they are using it (for example, the pitch and the tone), what they are doing at the same time, and how they are conducting themselves and in what environment. Even a simple conversation carries numerous elements that all play their part in the conversation, and they can all affect one's reactions in the conversation (Norris 2004:1).

As O'Halloran (2004:1) points out the preference linguistic research has for language, Norris (2004:2) points out the general assumption that language, whether it is written or spoken, is the best way to communicate. However, as mentioned by Norris (2004:1-2), people also communicate through images, as is seen on TV or the internet. I would also add that the same can be seen in textbooks and the way that images and text work together to teach students about various subjects. Norris (2004:2) adds that just like images communicate meaning, so does the nonverbal channels that involve gestures, posture, and distance. She (2004:2) further notes that everything once perceived by a person, all movements, all noises, and all material objects – carries interactional meaning. These factors can all appear on the silver screen as well and the audience can similarly perceive them as one would in real life. Likewise, as multimodal interaction carries meaning, it can also carry humoristic properties and meaning. Facial expressions for instance can express humour and can even indicate emotions better than the verbal or prosodic signals as was pointed out earlier (Adams 2014:360).

The interactional multimodal analysis is concerned with what people are expressing, instead of what they are experiencing, however, the perceptions, thoughts, and feelings can be both experienced and expressed, or can even contradict each other (Norris 2004:3-4). As the two can contradict each other, they should not be seen as one-to-one representation according to Norris

(2004:5). This means that what one experiences may be contradicted with what they express: ergo, there is incongruence between the two. I would argue that this could be manifested in irony or sarcasm – one could experience anger, but instead express it with over-the-top joy, which may show nuances of the true experience behind the expression. Norris (2004:4) explains that the interactional awareness, which is a part of the conscious experience, is examined qualitatively by analysing both the messages sent by individuals during interactions as well as the reactions others have to those messages. Interaction is thereby defined by Norris (2004:4) as

“the exchange of communicated (expressed, perceived, and thereby interpreted) experiences, thoughts, and feelings of participants.”.

Meaning that interaction is about expressing, perceiving, and interpreting various meaningful messages. According to Norris (2004), multimodal interaction analysis has some challenges. She (2004:3) suggests that the challenge for the multimodal interaction analysis is posed by the difference of structures in the communicative modes; for example, spoken language is sequentially structured while gesture is synthetically structured and gaze can be sequentially structured or random. This means that while in language one can add prefixes or subordinate clauses to make the word or sentence more complex, the same cannot be done in gestures (Norris 2004:3). Another challenge comes from the different materiality of the modes; with the language being neither visible nor enduring while having audible materiality and gesture having visible materiality, albeit a fleeting one (Norris 2004:3). Multimodal interaction analysis poses some other challenges as well, but despite the difficulties, it is a valuable framework and tool for multimodal research. Regarding this study, multimodal interaction analysis offers a tool that can help to pay attention to the paraverbal channels and the interactional meanings that can carry humoristic implications.

4. ANALYSING THE HUMORISTIC INSTANCES

In this section, I will analyse and present my findings. The analysis and findings will be presented in two sections. The first section will present an overview of the techniques of humour and humour in the analysed animated films in general. The second section will analyse the chosen extracts from the examined animated films. The analysis concentrates on how the techniques are used and how they create humour. The extracts are organized within their own sections and in the chronological order that they appear in the animated films.

4.1 Disney's humour in general

This section of the analysis will analyse humour in general and provide a quantitative overview of the humour, which will show Berger's (1997) techniques of humour that have been used in the chosen animated films and their frequency in the films. The section begins with Table 2, which will be briefly explained and will be followed by some general notions of the humour.

Table 2. The Table of Humour

Techniques of humour	Aladdin	Lion King	Mulan	In total	Percentages of techniques of humour
Irony	24	25	21	70	15,7 %
Pun, wordplay	22	22	5	49	11,0 %
Sarcasm	14	16	14	44	9,9 %
Insults	16	16	12	44	9,9 %
Allusion	15	10	10	35	7,9 %
Slapstick	8	7	7	22	4,9 %
Exaggeration	9	1	10	20	4,5 %
Facetiousness	9	9	1	19	4,3 %
Ignorance, gullibility, naivete	6	6	4	16	3,6 %
Mimicry	11	1	4	16	3,6 %

Ridicule	6	2	4	12	2,7 %
Analogy/metaphor(simile)	4	6	2	12	2,7 %
Mistakes	6	2	3	11	2,5 %
Catalogue	3	1	6	10	2,2 %
Literalness	3	6		9	2,0 %
Repetition		3	5	8	1,8 %
Reversal	2	1	3	6	1,3 %
Definition	1		4	5	1,1 %
Disappointment	1		4	5	1,1 %
Misunderstanding	1	1	3	5	1,1 %
Bombast	2	2	1	5	1,1 %
Chase Scene	1		2	3	0,7 %
Repartee	3			3	0,7 %
Impersonation			2	2	0,4 %
Accident		1	1	2	0,4 %
Infantilism		2		2	0,4 %
Parody	2			2	0,4 %
Scale, Size	2			2	0,4 %
Satire		1		1	0,2 %
Speed		1		1	0,2 %
Absurdity	1			1	0,2 %
Exposure	1			1	0,2 %
Imitation and pretense	1			1	0,2 %
Unmasking	1			1	0,2 %

This *Table of Humour* provides an overlook of the used techniques and their prevalence in the analysed animated films. All techniques that were connected to verbal humour are represented in the table. As seen here, a lot of Berger's (1997) techniques of humour were found in the examined Disney animations. Aladdin (1992), Lion King (1994), and Mulan (1998) each contained a copious amount of humour, and it was possible to identify many of the humoristic instances according to Berger's (1997) typology. Looking at Table 2, it can be seen that some techniques were more prevalent than others and were used more often. Irony, wordplay, sarcasm, insult, allusion, slapstick, and exaggeration were the most frequently used techniques,

each of them being used 20 or more times in the animated films. The fact that insult was used so often was quite surprising as the animated films were predominantly made for children and as family entertainment. However, the insults were quite mild and did not include profanity.

It can also be noted that the three animated films featured similar techniques and that there is not much dispersion in the techniques between the animated films. It can also be noticed that some techniques were more prevalent in specific films, like how Aladdin contained more allusions and facetiousness and Lion King and Aladdin had more examples of wordplay than Mulan. One explanation for this is the fact that some characters have adopted specific techniques as part of their nature: for example, the character of Aladdin lacks respect to authorities and therefore showed facetiousness often in the film. Some of the jokes were also repeated few times throughout the films and counted as repetition. For example, in Mulan, there is a repeated joke where Mushu calls Khan with different incorrect terms, like cow, bessy, heifer, and sheep. Another interesting notion was how the wordplay in Lion King often replaced words to fit the animal kingdom and made plenty of animalistic puns as well, as seen in Extracts 10 and 11.

Overall, out of the 45 techniques, 33 in total were identified in the analysed films. The techniques in the films were often combined with other techniques and constructed humour together with the verbal, visual, and aural properties. So essentially, the humour was often the sum of techniques connected to the verbal utterances or visual forms that embodied them and was enhanced by the paraverbal factors. The humour was thus multi-levelled and created by many different layers and factors.

4.2 Techniques of Humour in Disney

In this chapter, I will present some instances that exemplify how Berger's (1997) techniques of humour have been used in the creation of humour in the selected animated films. All techniques of humour will not be presented in the data as I chose the data samples based on what I found to be the most humorous examples. The data were selected based on their humour, as the aim of this study is to examine the humour and how it has been created, not to present each technique used in the data. The data selection is based on my view of what is humorous and therefore there was a certain level of subjectivity present in choosing the data samples.

Techniques of Humour

4.1.1 Aladdin (1992)

This extract is from the opening scene, and it is also the opening song of the film. It shows the Merchant as he makes his way through the desert and the dunes to the magical city of Agrabah and its busy streets. The lines are sung by the narrator (Merchant).

Extract 1. Aladdin, 1:02-1:16

1. MER: Arabian nights, like Arabian days
2. More often than not
3. Are hotter than hot
4. In a lot of good ways

This excerpt contains allusion as it contains references to famous literary work as well as sex. It is unclear whether the writers have meant this as an allusion but due to its ambiguity, I interpret it as one. Transcription-wise, the allusion is intertextual and is not heard in the way the lyrics are sung or what is seen in the scene so there was no need for a more detailed transcription. The allusion comes from the ambiguity of lines 3 and 4. The word "hot" has multiple meanings as it can mean for one, a high temperature, or, as defined by

Cambridge Dictionary (n.d.), it can mean that someone is sexually attractive or that someone is feeling sexual excitement. Line 4 further enhances the effect of line 3 as it suggests that it can be “hot” in a lot of good ways, which can be interpreted as salacious. The lyrics imply that both Arabian days and nights are often hot, which can be interpreted simply as high temperatures, or a lot of sexual activity. The innocent meaning of the lyrics is portraying Agrabah and Arabia as an exotic place with a warm climate, but some can see the “dirtier” meaning that is implying that Arabian nights are “hot”, as in there is a lot of sexual activity.

“Arabian nights” in line 1 is also an allusion to the collection *One thousand and one nights* which is often called *Arabian nights* and which contains the story that Aladdin is based on. The film also references other characters from the collection, like Ali Baba and Scheherazade, which reinforces the presumption that “Arabian nights” is an allusion as well. The collection and its stories contain various forms of erotica so the filmmakers may have wanted to include a nod to it with the allusions, which is funny for those who are aware of the original material and its contents. Furthermore, it also supports the presumption that lines 3 and 4 contain allusions to sex.

The humour in this instance is created by the allusion that is not understood by everyone. The allusion is constructed to be vague enough to not state anything clearly, but it is ambiguous enough to make some of the audience second guess it. Therefore, the audience might react to it differently; some might not even think about it, while others understand it as a sexual allusion and might laugh about it. The allusion is an example of adult humour and how Disney incorporates their adult audience while making films suited for the younger audience.

The next extract is from the scene where Jafar, Gazeem and Iago (a parrot) are in the desert. Jafar is paying Gazeem to retrieve the lamp from the Cave of Wonders but Gazeem wants the treasure first before giving him the golden scab beetle he needs. Iago steals the beetle and gives it to Jafar.

Extract 2. Aladdin, 03:20-03:27

1. JAF: <#Trust me my pungent frien:d># (.)
2. ((spoken in a slow menacing way, enhanced by Jafar slowly clenching the beetle in his fist, one finger at a time))
3. ↑you’ll get what’s coming: to ↑you::
4. ((Jafar sounds and looks a bit amused as he is connecting the two parts of the beetle))

5. IAG: @What's coming to you:: (.) kra::h @
6. ((Iago speaks with his parrot voice, leering jeeringly at Gazeem))

This excerpt contains sarcasm, irony, ridicule, and insult. To see why line 1 is an insult, one has to look at the meaning of the word “pungent”. Pungent is a word one might not hear too often and thus its meaning can escape the audience, especially with smaller children. The word means an intense odour. Essentially, Jafar is saying that Gazeem smells in a way that Gazeem does not seem to understand, so he is secretly insulting him. Line 1 also entails sarcasm, as Jafar refers to Gazeem as “friend”, but does not consider Gazeem as one and is only using him to get to the lamp. The way he says line 1 sounds also menacing (slow delivery, with a bit of creakiness) which makes the audience question the truthfulness of the remark. I would argue that it is sarcasm instead of irony, as it involves contemptuous use of language. Jafar’s hostile attitude is also hidden beneath his charade and the audience can detect it even though Gazeem seems unaware of it. Contemptuous language and hostile attitude are both factors connected to sarcasm (Berger 1997:38).

Jafar’s line (3) “you’ll get what’s coming to you” is delivered on a slightly cheerier note which differs from the first line’s menacing tone, so they contrast each other. This also indicates sarcasm, as it reveals that underneath Jafar’s proper demeanour, he is also amused – the amusement probably stems from the irony of line 3. The line “You’ll get what’s coming to you” to Gazeem sounds like he is getting the reward he was promised, but actually, it more likely means death by a dagger, which almost happens to Aladdin later in the film in the same circumstances. Jafar is well aware of the incongruence of his true meaning and does this deliberately, thinking Gazeem is too dumb to notice. His line is literal, but it can be understood both as a negative and positive statement. Iago repeats Jafar’s line in line 5, which might seem like basic parrot behaviour, but actually, it is more like Iago is letting Jafar know he is in on the joke as well. He reacts to Jafar’s line by repeating it and expresses ridicule while masking it as parrot behaviour. Iago’s repetition further makes fun of Gazeem, making him seem ridiculous in Jafar’s, Iago’s and the audience’s eyes and therefore counts as ridicule as it casts laughter at Gazeem based on Berger’s (1997:37) definition of ridicule. The whole extract can also be seen as ridicule, as it makes fun of an oblivious victim.

Humour in this extract is on the darker side, as it involves mocking humour and a death threat. The humour in the screen is shared by Jafar and Iago, and most likely part of the audience finds this funny as well, as, like Berger (2017a: Chapter 1) states, they can enjoy it either by

collaborating in the aggression or they can enjoy it without guilt as they are not involved in it. The humour comes from the humour techniques that are understood by the audience and Iago, but not by the target, Gazeem. The verbal humour is supported by aural and visual factors, as Jafar's tone and Iago's jeering facial expression emphasize the ridicule.

This next extract is from the aftermath of Gazeem's failed attempt to retrieve the lamp from the Cave of Wonders. Cave of Wonders has collapsed, swallowing Gazeem. Jafar and Iago are lying in the ground, covered by sand. This time Iago is using his normal voice which is quite creaky.

Extract 3. Aladdin, 5:35-6:12

1. IAG: ((coughs)) I can't believe it. (.) I JUST don't believe it! (.) WE'RE NEVER (0.5) going to
2. get a hold of that <s:tupid (.) lamp>! just forget it ((signals "forget it" with wings)) (.) look
3. at this (.) ((starts pulling feathers out)) look at this. (.) I'm so ticked off that I'm moulting.
4. JAF: <Patience Iago> (.) >patience::< Gazeem was obviously less: than worthy:.
5. IAG: Oh, ((Iago looks up mockingly)) there's a big surprise! That's incredible! I think I'm going
6. to have a heart attack and DIE ((holds his chest)) (.) from that surprise. ((Jafar rolls his eyes at Iago. During his lines Iago mockingly nods his head and swings his wings around and uses exaggerated gestures and hand movements))
7. WHAT ARE WE GONNA DO? (.) We got a big problem here a big prob-
8. ((Jafar shuts Iago's beak with his hands))
9. JAF: Ye:::s ((sarcastic tone, Jafar gives Iago a long, leering side-eyed look)) only one may enter.

This excerpt is a good example of exaggeration that also uses sarcasm. In lines 1-3 Iago is exaggerating; first, he exaggerates that they will never get the lamp (which they will, later on), and then he exaggerates that the situation is making him moult, however, it is not true, as he is himself pulling out his feathers and uses his wings/hands to do so, which is something an actual parrot would not do. He is being very dramatic, which is a form of anthropomorphism as it is attributing human characteristics to animals. Anthropomorphism according to Acuff & Reiher (1997) and McGhee (1971) (as cited in Buijzen and Valkenburg, 2004) is particularly funny for children and makes them laugh. The exaggeration here is both verbal and visual – verbally, Iago is blowing the whole situation out of proportion and insinuates that the situation is making him moult, and visually, he is pulling his feathers off by hand in an exaggerated manner.

In lines 5 and 6, Iago is being sarcastic and uses exaggeration to make his sarcasm clear. Iago is not in danger of having a heart attack and dying, so that is an exaggeration he makes to illustrate what he thinks of what Jafar says in line 4 and thus, his remark is not a literal one. Iago answers Jafar sarcastically as he thinks that what Jafar said was self-evident. Berger (1997:38) describes sarcasm as contemptuous and mocking, and what Iago says in lines 5 and 6 is mocking. Berger also says that sarcasm uses tone to taunt and ridicule without direct insult, which is also what happens in this extract; Iago never says anything insulting but conveys the mockery with his exaggerated words and tone. There is also sarcasm in line 9, as Jafar reacts to Iago's exaggerated behaviour by expressing sarcasm; he uses a sarcastic tone and lengthens the word "yes", as well as gives Iago a leering side-eye look. The sarcasm is thus expressed through visual, verbal, and aural modes. There is also a contrast between Jafar's pompous, yet calm demeanour and Iago's dramatic, exaggerated behaviour, so the visuals that are cooperating with the verbal and aural factors further enhance the humour. The facial expressions in the extract also contain some of the tell-tale signs of sarcastic and ironic intent mentioned by Adams (2014:360) like eye-rolling and excessive nodding (Jafar and Iago, line 6). The excessive nodding can express sarcasm as it overexaggerates and therefore does not seem sincere.

The humour here is created with the use of sarcasm, exaggeration, and anthropomorphism. Anthropomorphism does not belong to Berger's (1997) techniques but merits a mention. Iago's exaggerated, sarcastic behaviour convincingly illustrates human emotions in a bad-tempered parrot, which offers comic relief to the audience and balances Jafar's sarcastic, cold, and evil presence. The humour is constructed by combining verbal remarks with visual and aural elements that together communicate the humoristic meanings.

In the next extract, after stealing some bread and a lengthy chase scene, Aladdin is surrounded by the guards and is leaning onto a door frame in a very carefree manner. Suddenly, a voluptuous woman opens the door and lifts him into her embrace. This scene features the song "One Jump Ahead" and the lines are sung with the same melody.

Extract 4. Aladdin, 08:10-08:18

1. ALA: \$Let's\$ no:t be: too: hasty::: ((singing melodically, carefree tone))
2. WOM: Still I think he's #rat(.)her tasty# ((same melody, salacious tone))

3. ((the woman appears, lifts Aladdin in her arms and sways him around in her embrace. Her grin widens and her eyes squint as she gives him a seductive look and says, “rather tasty”. Aladdin looks uncomfortable.))

Here in this excerpt we can see facetiousness as well as an allusion that also uses wordplay and scale to enhance the humoristic aspect. The allusion in this instance follows Berger’s (1997) vision, as it directs the more mature audience to think of sexual content. The allusion is in line 2 where the woman refers to Aladdin as “rather tasty”. Tasty can mean that something tastes good, but it can also mean that a person is sexually very attractive (Cambridge Dictionary n.d.). The allusion is enhanced visually: the woman looks at Aladdin in a very lustful manner, and her lips are cartoonishly very big which in some cultures is sexually attractive. Her seductive facial expression also enhances the allusion, as it makes it seem like she is coming on to him. The woman’s lustful gaze is a big part of the humour in this scene as it makes the allusion clear. Scale is also used in the size difference of Aladdin and the woman, as the woman is twice Aladdin’s size. This again plays with adult humour – the children might think that she says tasty because she wants to eat Aladdin or could be capable of eating him because of the size difference, but the adult audience knows that she means that she finds Aladdin sexually attractive and would like to do sexual things to him.

The wordplay in this extract comes from using perfect rhyme with the words “hasty” and “tasty”. It enhances the humour, especially since the woman’s voice turns husky and is a bit creaky when she sings “rather tasty”, thus reinforcing the salaciousness of the remark. The emphasis is also on the expression “rather tasty”. Facetiousness is present in Aladdin’s line and his carefree frivolous use of language, tone, and attitude in a serious situation, where he is surrounded by guards. This also fits Berger’s (1997:20) definition of facetiousness as nonserious language and attitude are used in a serious situation. There is also contrast in the woman’s lusty voice and Aladdin’s carefree tone as they sing in the same melody.

The humour comes from the ambiguous allusion to sexual matters that is targeted at a mature audience, and the difference in how the lines can be understood innocently or more maturely. Berger (1995:28) explains that there needs to be a common frame of reference or knowledge base so that the correct interpretation can be made. Thus, the differences in how adults and children understand these allusions are based on the frame of reference: children lack the needed knowledge to understand the allusion correctly, whereas adults have gained the necessary knowledge to understand it and thus possess the needed knowledge base to

understand the allusion. The humour is also enhanced by the visual and aural factors as well as the rhyming and facetiousness as they all add a level of humour.

The next extract is from the scene where Aladdin saves two orphans from Prince Achmed's lash (Princess Jasmine's suitor). Two orphans run to the streets and startle Achmed's horse. He raises his lash and strikes but Aladdin interferes, stops the lash with his hands and says: "If I were as rich as you, I could afford some manners!". Achmed says "I'll teach you some manners!" and kicks Aladdin to a puddle. Bystanders laugh at Aladdin and Aladdin glares at them.

Extract 5. Aladdin, 10:27-10:49

1. ALA: Look at that, Abu (.)
2. ((Aladdin grins cunningly, tilts his head, lifts and lowers his eyebrows as he speaks with a mocking tone))
3. It's not every daY you see a horse with Two rear ends (0.5)
4. ((Achmed's horse stops, snorts, and looks at Aladdin angrily. Achmed turns to
5. look at Aladdin with an angry look. The bystanders are exclaiming in surprise and awe))
6. ACH: @HA@ (0.5) you: are a worthless street rat (.) you were born a street rat
7. (.) you'll die: a street rat (.) and only your >fleas will mourn you<
8. ((Achmed's looks at Aladdin mockingly. He turns and is entering the Palace's yard as he
9. speaks with a mocking and boastful tone. Meanwhile, Aladdin looks at him angrily and
10. runs after him but the doors close before he reaches them.))
11. ALA: I'm not worthless (0.5) and I don't have fleas. ((scratches his head, realizes what he is
12. doing, stops and looks at his hands. The lines are said angrily.))

This excerpt contains several techniques of humour: insult, analogy, ridicule, repartee, and irony. First of all, line 3 uses repartee, insult, ridicule, and analogy. The analogy is created by using metaphor – when Aladdin says, “a horse with two rear ends”, he is essentially saying that Achmed is an “ass” by implying that the horse has two rear ends (the actual rear end plus Achmed). “Ass” is a polysemic word and it can mean a rear end or a donkey, or it can be used as a pejorative term meaning stupid or a detestable person: so essentially, none of these options

are flattering. He is making a wild comparison between Achmed and the horse's rear end, based on Achmed's behaviour. Aladdin's remark elicits a reaction from the bystanders and thus ridicules Achmed publicly which also makes it a ridicule. The ridicule is what Berger (2017a: Chapter 1) would call a deriding ridicule as it involves a verbal attack and a scornful tone. It is also a repartee and an insult, as Aladdin responds to Achmed's actions and comment by insulting him. The delivery of the line is enhanced by Aladdin's facial expressions and the way he says it: his content, cunning grin and the emphasis and rise on pitch work in favour of the insult. The emphasis marks the words "day" and "two", which emphasises the point that there are two asses and that such sight is rare: Achmed is one of a kind, though not in a good way. The remark is figurative and uses wit and metaphor to create the joke.

The difference between repartee and wit is slight, which proved difficult in analysing this excerpt. The repartee in this extract is per Berger's (1997:35) definition as it responds to a slight. It is made at a moment's notice which is why it can also be considered witty. Therefore, it can be called a witty retort, which is how repartee is defined in the Concise Oxford Dictionary (quoted by Dupriez and Halsall 1991:393). The humour in this extract is manifold: Aladdin's remark itself is funny, as it is witty and fitting to the situation – however, extra humour is added by the visual and aural reaction of Achmed's horse: the horse stops abruptly, turns and snorts with an angry look and it almost seems like the horse reacts faster than Achmed and is as insulted as he is.

Achmed's lines (6-7) also count as an insult, repartee, and ridicule, but they are perhaps meaner than they are funny. He draws on the metaphor of Aladdin being a rat to insult him by simultaneously pointing out Aladdin's insignificance in his view and his superiority to Aladdin. Achmed's insulting remark degrades Aladdin and is a product of verbal aggression so it fits Berger's definition (1997:26). The insult also takes place in a public place after Aladdin's insult and therefore counts as ridicule and repartee. The ridicule is taunting (Berger 2017a: Chapter 1) as it reminds Aladdin of his living conditions. The irony takes place after Achmed's insult in lines 11 and 12. Aladdin says "I don't have fleas" and immediately scratches his head, which is something that one would do if they had fleas. There is thus incongruence between what he says and what he does – he says he does not have fleas, but his actions imply the opposite so the irony is realised through both verbal and visual means.

The extract contains many techniques of humour that each adds to the scene's humour. The techniques work well together, and the irony for example is tied to the insult that precedes it.

The aural and visual factors like the mocking tone and the facial expressions also enhance the humour as they reinforce the insults. Aladdin also uses some of the tell-tale signals of sarcastic or ironic intent mentioned by Adams (2014:360) as he raises and lowers his eyebrows in line 2. The interaction between the characters is tense and hostile as Aladdin and Gazeem react hostilely to each other's insults and continue to express hostility throughout the scene. The interaction, however, is also humorous, as the situation can be interpreted as a rivalry between the two characters who dislike each other and try to devise a better insult than the other.

In the following extract, Sultan has previously argued with Jasmine because she will not accept any suitor. He is slowly walking to his toys hands behind his back and seems sad.

Extract 6. Aladdin, 13:40-13.45

1. SUL: I hhh don't know where she gets hhh it from (.) Her mother wasn't nearly so picky.
((Pokes one of his toys. Spoken in a sad, frustrated tone))

This extract exemplifies insult in its reversed form as well as an allusion. After having an argument with his daughter Jasmine about her suitors and her reluctance to marry one of them, the Sultan delivers this reversed insult while sadly walking up to his toys. Sultan says "I don't know where she gets it from. Her mother wasn't nearly so picky" and insults himself by alluding that his late wife could not have been so picky because she picked him as her husband. This further implies that the Sultan does not consider himself as attractive or favourable, and so his wife must have had low standards. The reversed insult is thus alluded, not explicitly stated.

The humour in this extract is tragi-comic, as it is both sad and funny. The reversed insult can be seen as humorous, but at the same time, seeing such a lovable character doubt and insult himself feels sad. The visuals in this extract work both for and against the humour: Sultan's sad expressions and body language make the scene sad, but seeing an old man tinkering with toys can seem funny as toys are usually associated with children. Seeing the Sultan playing with toys can also strike as weird, which can be associated with his remark of his wife having low standards. The aural factors also communicate humour as the aspiration in Sultan's remark conveys his frustration with the situation and adds humour to his self-deprecating remark.

In the next extract, Aladdin is wondering what his three wishes will be and how he could win over Jasmine's heart. Aladdin wants Genie to make him a prince and asks if it can be done. The

scene cuts to Genie, who is wearing an apron and glasses and is holding a "Royal Recipes" book.

Extract 7. Aladdin, 44:43-44:53

1. GEN: Let's see here. Uh, chicken à la king? Heh hh
 ((Pulls a chicken with a crown on its head out of the book, chuckles, then throws it away))
2. Nope. Alaskan king crab?
3. ((Yanks out his finger, Sebastian (the crab) from The Little Mermaid is clamped on his finger. The melody from "Under the Sea" is played before Genie tosses Sebastian away))
4. °Ow >I hate it when they do that°<. ((makes an annoyed face))
5. Caesar's salad? AH! ((Genie is suddenly wearing a Roman robe and a corona. A dagger comes out of the book and tries to stab him. A short fanfare is heard.))
6. Et tu, Brute? ((Genie quickly pushes the hand away))
7. Nope

This extract's humour consists of wordplays, allusion, and catalogue. The extract contains both visual and verbal takes on allusions and wordplays. In this scene, Genie is looking through a "Royal Recipes" book to find a recipe for making Aladdin a Prince. In line 1, he says "uh, chicken à la king?" and pulls out a clucking chicken with a crown on its head. Chicken à la king is an actual recipe but it has been made to a visual pun by placing a crown on a chicken. In lines 2 and 3, there is a visual allusion or more specifically a Disney easter egg as Genie says "Alaskan king crab?" and pulls out confused Sebastian from the Little Mermaid (1998) out of the book. The song "Under the Sea" is also played momentarily before the annoyed Genie tosses Sebastian, who is clamped on his finger, off. In lines 5 and 6, there is another visual allusion and wordplay as Genie says, "Caesar's salad?", and a hand emerges from the book and tries to stab him. Additionally, Genie wears a Roman robe and a Corona during this moment which further enhances the allusion. Caesar's salad is an actual dish, but the filmmakers use "Caesar" as a reference to Julius Caesar. The line 6 "Et tu, Brute?" is also an allusion to the famous phrase Julius Caesar allegedly exclaimed before he was stabbed to death by an assassination group led by his friend Marcus Junius Brutus.

The allusions work as puns and catalogue as well, as they are used to convey other things than what they would mean in a recipe book. Although the recipes are in a literal sense correct and represent real recipes or types of food, they have been visually represented as other than what is expected. The listing of recipes is a form catalogue that uses wordplay to create humour. The

catalogue in this excerpt uses visual allusions and wordplay to diminish the logic of the list and fits Berger's definition (Berger 2017a: Chapter 1). In line "Chicken a'la King", the pun uses the meaning of "a'la" to form a pun by styling the chicken in the style of a king, and in "Alaskan king crab" the pun is formed with "crab" by alluding to Disney's own crab, Sebastian, who works as a king Triton's servant. "Caesar's salad" also uses to its advantage one of the meanings of "Caesar" as the basis of the pun. The puns are created by playing with the difference between the verbal and visual meanings posited for the recipes, which also creates humour. The background sounds like the clucking chicken, the song "Under the Sea", as well as the short fanfare also enhance the humour.

The humour in this extract comes from the combination of visual and verbal humour and the techniques utilised in them. The children might not get all the allusions, or they might miss the more specific Julius Caesar reference but they can appreciate the visual humour of having different things being pulled out from a book. Genie's reactions to the book and his expressions also add to the humour. Tossing out the chicken as well as Sebastian and exclaiming "Ow! I hate when they do that" (line 4) and screaming while quickly pushing the hand away are all reactions that add humour to the scene.

4.1.2 Lion King (1994)

In this scene, Mufasa and Zazu are discussing what to do with Scar. Before this scene, Scar has deliberately missed Simba's presentation and he and Mufasa had an argument about it where Scar was being very sarcastic.

Extract 9. Lion King, 07:05-07:15

1. MUF: What am I going to do with him? ((Worriedly))
2. ZAZ: He'd make a very handsome throw rug ((Sneers))
3. MUF: Zazu:.. ((Scoldingly, yet a bit amused. They change sneering looks))
4. ZAZ: And just think (0.6) whenever he gets dirty, you could take him out (.) and beat him.
5. MUF: Heh hhh

Metaphor, wordplay, and allusion generate the humour in this extract. The humour is verbal, but visual factors like facial expressions complement it. In line 2, Zazu sets up the metaphor by

first saying that Scar would “make a very handsome throw rug” and thus makes a comparison between Scar and a rug based on the notion he makes in line 4: “And just think. Whenever he gets dirty, you could take him out and beat him.”. I define this as what Berger (2017a: Chapter 1) calls “metaphysical conceit”, as like he describes it, it unites seemingly incongruous elements. A living lion and a throw rug have little in common but poached lions are sometimes made into carpets; so additionally, Zazu is alluding that Scar should be killed and made into a rug or be used as a rug while alive. The comparison between Scar and a rug is based on the convenience that if Scar was a rug, he could be taken out and beaten every time he behaved badly or in other words, was being “dirty”. There is also an aspect of wordplay, as “Take him out” is an ambiguous phrase and can mean to take someone out (literally), or figuratively to kill or neutralise someone. Rugs are also beaten to remove dirt but beating can also mean assaulting someone. The interaction between Zazu and Mufasa is also humorous and reveals the playful dynamics between the two. Mufasa reacts to Zazu’s lines with an amused expression and the scolding “Zazu” is out of formality and not expressed seriously. The characters change sneering looks during the scene, which further conveys the playfulness of the situation.

Additionally, this comparison and metaphor also work as a foreshadowing and a Disney easter egg to those who have watched Hercules (1997) as Scar has a cameo in it. Hercules is traditionally depicted wearing the hide of the Nemean lion, but in the animated version, he is wearing Scar’s hide as a headdress that gets thrown in the ground like a rug after Hercules’ temper tantrum.

The following extract shows Simba and Mufasa as they are out exploring the kingdom and Mufasa is teaching Simba about the borders of their kingdom and the circle of life. Zazu arrives, announcing that it is time for the morning report. During this scene, Zazu is going over the report in the background and the focus is on Simba’s bouncing lesson. This extract focuses on Zazu’s dialogue.

Extract 10. Lion King, 10:15-10:37

1. ZAZ: Well, the buzz: ((Zazu covers his beak as if telling a secret)) from the bees is that the
2. leopards are in a bit of a spot. ((Simba notices a grasshopper))
3. MUF: Oh, really? ((Simba pounces at a grasshopper and misses))
4. ZAZ: And the baboons are going (.) ape over this. Of course, the giraffes are acting like they're
5. above it all.

6. MUF: What are you doing, son? ((whispering))
7. SIM: Pouncing ((looking at his paws, disappointed he did not catch the grasshopper))
8. MUF: Let an old pro show you how it's #done# ((Mufasa grins, looks at Zazu))
9. ZAZ: The tick birds are pecking on the elephants (0.5) I told the elephants to forget it, but they
10. ca:::n't ((spreads his wings, looks up annoyed, sounds fed up with the issue))
11. MUF: Zazu, would you turn around? ((casually))
12. ZAZ: Yes, sire (turns, but continues right after)) the cheetahs are hard up, but I always say
13. MUF: °Stay low to the ground° ((whispering))
14. ZAZ: Cheetahs never prosper?

The focus in this extract is the humorous animalistic puns that Zazu makes in his morning report. He also uses onomatopoeic words in lines 1 (buzz) and 9 (peck), meaning words that resemble the sounds that they describe. He is using figurative language and words that somehow depict the animal in question to describe what is happening. In lines 1 and 2 he says, “the buzz from the bees” and “leopards are in a bit of a spot”, meaning, that the bees are talking about how the leopards are in a difficult situation. Then in lines 4 and 5, “the baboons are going ape over this” and “the giraffes are acting like they’re above it all”, meaning that the baboons are getting angry about it and the giraffes are acting arrogantly. In lines 9 and 10, “the tick birds are pecking on the elephants” and “I told the elephants to forget it, but they can’t” means that the tick birds are either literally pecking or figuratively annoying the elephants, but the elephants are unable to forget about it due to their good memory. Lines 12 and 14, are a play on the old saying “cheaters never prosper” as cheetah and cheater are homophonic words and thus form a pun “cheetahs/cheaters never prosper”. “Hard up” means having very little money so it also fits with the pun. The puns play with polysemous words and the ambiguity that they offer.

The figurative language Zazu uses also makes some sense in a literary way, like giraffes acting as if they are above it all is technically true as they are much higher and are thus in a sense above other animals. Bees also make a buzzing sound, leopards have spots, elephants have a good memory and in that sense rarely forget things, and tick birds peck elephants. Baboons going ape however is not true in the literary sense, as baboons are monkeys. The sentiment that cheetahs never prosper is also in a literal sense right as cheetahs are an endangered species. However, cheating cheetahs do prosper, as it helps the conservation of the species (Understanding Evolution 2007). This shows how well-considered some of the puns are. The

verbal humour is constructed with elaborate, animalistic puns that contain both literal and figurative elements.

The humour in this extract is mostly verbal, but the interactions also convey humour. In line 10, there is some visual humour as Zazu's gestures are quite dramatic, especially combined with his frustrated tone. The contrast between Zazu's seriously delivered yet punning morning report and Simba's and Mufasa's distraction with the grasshopper and their secret plan to practice bouncing on Zazu also offer some humour. Their plan is revealed through Mufasa's expression and remark in line 8: Mufasa delivers his line and looks at Zazu grinningly, which communicates the message that Zazu will be the next subject of target practice. This is a good example of how facial expressions can communicate meaning: if Mufasa's facial expression had been neutral, the audience would not have been able to make the revealing connection between the line and the facial expression.

In the next extract, Simba and Nala have secretly gone to the Elephant graveyard, which is a forbidden place as it belongs to the hyena territory. Zazu has come to try and get them home, but the hyenas (Shenzi, Banzai and Ed) find them and start questioning them and asking if they know what they can do to them.

Extract 11. Lion King, 19:57-20:34

1. SIM: Puh (dismissively) You can't do anything to me ((defiantly))
2. ZAZ: Uhh (.) technically they can. We are on their land. ((looks at the circling hyenas carefully))
3. SIM: But Zazu, you told me they're nothing but slobbering mangy stupid poachers.
((Zazu signs Simba to stop))
4. ZAZ: °Ix-nay on the oopid-stay° ((surreptitiously))
5. BAN: Who you callin' oopid-stay?! ((angrily))
6. ZAZ: >My, my, my< (hurriedly) Look at the sun ((tries to hasten the cubs away))
7. It's time to go?
8. SHE: °What's the hurry° We'd #lo:::ve# you to stick around for dinner ((ominous tone with
"dinner", grins and looks at Simba, Nala, and Zazu with squinted eyes))
9. BAN: Yea:::h! We could have whatever's (0.6) \$<lion> around heh hhh\$
10. SHE: >Oh wait, wait, wait. I got one, I got one.<
11. BAN: (on the background) Get it? Lion around! ((laughter))
12. SHE: Make mine (0.5) a "cub" ((looks up, waves her paw)) sandwich. Whatcha think? Heh hhh
13. ((They burst into uncontrollable laughter. Ed is jumping, gesticulating, and rambling.))

14. SHE: #What Ed? What is it#?
15. BAN: ((Looking where Ed is pointing)) Hey (0.5) did we order this dinner to go?
((with a serious face))
16. SHE: No! Why?
17. BAN: 'CAUSE THERE IT GO::ES! ((camera cuts to Simba, Nala, and Zazu running away))

The humour in this extract is again produced with both verbal and visual humour and utilizes metaphor, bombast, wordplay, ignorance, and insult. In this extract, Simba insults the hyenas in line 3 by repeating the pompous-sounding insult that Zazu used earlier in the film: “they’re nothing but slobbering mangy stupid poachers”. The insult is funny as it sounds pompous and extravagant despite being an insult. Bombast is also used in line 4 as Zazu talks in Pig-Latin, a specific form of wordplay, and says “Ixnay on the oopid-stay” which translates to “nix on the stupid”, which means “don’t say the word stupid”. Essentially, Zazu is using Pig-Latin to warn Simba to not call the hyenas stupid since they are right there with them. Zazu probably uses Pig-Latin because he thinks that the “slobbering mangy stupid poachers” will not understand him, but his ignorance is revealed by Banzai, who asks “Who you callin’ oopid-stay” (line 5), meaning “who are you calling stupid”, which indicates that he was not as dumb as Zazu believed him to be. Zazu tries to awkwardly escape the dangerous situation by figuratively hinting “look at the sun” meaning “look at the time, it’s getting late”. They are however interrupted by Shenzi and Banzai, who begin to make several food-related puns.

The puns begin with Shenzi setting up the frame with a metaphor in line 8, by saying ominously “What’s the hurry? We’d love you to stick around for dinner”. She emphasises the word “love” by lengthening it, and grins during the remark which emphasises the metaphor and figurative meaning “you are the dinner”. Banzai continues with a phonetic pun in line 9 with “Yeah! We could have whatever’s lion around” and pauses significantly before the punning word “lion”. He uses the homonymic properties of “lion” and “lying” to make an imperfect pun which is described by Hempelmann (2014:613) as a pun that has similar but not identical sound sequences or words. Shenzi continues in line 12 by saying “make mine a cub sandwich”. She also makes a pause before the punning word “cub” and looks up and waves her paw before continuing the wordplay. She makes an imperfect pun on “club sandwich” (a type of sandwich) by replacing the word “club” with “cub”. After that, Banzai makes a metaphor by referring to the lion cubs and Zazu as dinner again by saying “did we order this dinner to go” in line 15 and then yelling “’cause there it goes!” in line 17, as the audience sees the trio escape.

The humour is constructed by using multiple techniques and by enhancing those techniques with visual and aural cues. The aural cues include factors such as significant pauses, stress, tone, and creaky voice whereas the visual cues include facial expressions and gestures. An extra level of humour is added with Shenzi's and Banzai's reactions to their jokes: they laugh and comment on their jokes "I got one", "Get it?", "Whatcha think" (lines 10,11,12) and think that they are being hilarious. The way how Banzai turns serious before delivering the "cause there it goes" is also funny, as it marks the moment when he realised that they just accidentally let their "dinner" escape, and adds a bit of drama. The nonverbal channels in this extract well exemplify how movements (gestures and facial expressions) and aural factors communicate meaning and help to create humour.

The next extract is set after Extract 11: Simba, Nala and Zazu have managed to escape the hyenas in the Elephant graveyard but suddenly, the hyenas capture Zazu and take him away. Simba and Nala notice that Zazu is no longer with them. The scene cuts to the hyenas and Zazu. The area they are in is geothermally active, and they are near an active steam vent.

Extract 12. Lion King, 20:45-21:00

1. BAN: The little majordomo bird hippity-hopped all the way to the birdie-#boiler#
2. ((Banzai is grinning, holding on to Zazu's wings and walks him to the vent like a child playing with a doll and stuffs him into it, plugging it up))
3. ZAZ: OH no! Not the birdie-boiler! AAAHH ((Zazu is shot in the air like a rocket. The hyenas laugh hysterically))
4. SIM: Hey! Why don't you pick on somebody your own size? ((irritated))
5. SHE: Li::ke (0.5) you?
6. SIM: Oops ((surprised))

Infantilism and ignorance create the humour in this extract. The visuals also have an important role in the humour as they complement especially the infantilism in this extract. Infantilism takes first place in line 1, as Banzai is holding on to Zazu's wings and walking him the same way that children walk their toys toward the steam vent before cramming him inside it. The physical actions that Banzai performs are similar to children's doll play, but on this occasion, Banzai is playing with his food instead of a toy. The actions are accompanied with the fitting verbal utterance, "The little majordomo bird hippity-hopped all the way to the birdie-boiler", which reminds of the way that children talk while they play or how adults might talk to infants

or young children when trying to engage with them. I argue that this example fits Berger's (1997:25) infantilism, as it involves an adult character playing around with words and using language to simulate a certain kind of "baby talk", albeit, in a slightly more advanced and refined form. Berger (1997:25) also discusses patterns in infantilism, which can also be seen here as the words contain added vowels (-e, birdie) or suffixes (-ty, -ed, hippity-hopped) to make them sound more infantile. Zazu also reflects Banzai's infantilism in line 3, "Oh no! Not the birdie-boiler", as he repeats the term "birdie-boiler". The "birdie-boiler" also implies that the hyenas are trying to cook Zazu, so there is a subtle allusion at play as well.

In line 4, Simba exhibits ignorance; he makes the classic mistake seen in many films, as he tells a bad guy to pick on somebody their own size and it backfires on him as the hyenas then attack him instead. I count this as ignorance rather than a mistake, as it stems from Simba's ignorant and at times arrogant behaviour: he wants to prove his bravery and thus did not even consider that it could go wrong. Simba acts foolishly while trying to help Zazu by putting himself and Nala in danger and by challenging a group of hyenas, which is fitting to how Buijzen and Valkenburg (2004:153) define ignorance: acting in a foolish, gullible, or childish manner. Line 6 is also funny and shows the moment Simba's realizes that he should not have said that. Simba's reaction and the way he expresses himself with a simple "oops" is also humorous.

This next scene comes after Extracts 11 and 12. Mufasa has come to rescue Simba, Nala and Zazu. He has pinned the hyenas (Banzai, Shenzi, and Ed) to the ground. The hyenas babble on, and Mufasa yells "Silence".

Extract 13. Lion King, 22:00-22:21

1. BAN: >Oh, we're gonna shut up right now<
2. SHE: \$Calm down\$ heh hh ((waves paw dismissively)) (.) We're \$really\$ sorry ((amused))
3. MUF: If you ever come near my son again ((threateningly))
4. SHE: \$Oh this is\$ (.) this is your son?!
5. BAN: Oh, yours? ((scratches his head)) Heh hhh
6. SHE: Did you know that?
7. BAN: No (.) me? I-I-I didn't know it. No. Did you?
8. SHE: NO ((waves paw dismissively)) of course not
9. BAN: No
10. SHE and BAN: Ed? ((Both look at Ed))

11. ED: ((nods vigorously yes))

This extract exhibits facetiousness, ignorance, as well as irony and sarcasm. The facetiousness is present throughout the hyenas' lines up until line 11, which exhibits ignorance. In this scene, the hyenas are in a serious situation, as they have just attacked Simba, Nala, and Zazu, and Simba's father, King Mufasa, has pinned them to the ground. Yet, the hyenas do not conduct themselves in a serious manner, which is why I have identified this as facetiousness: they are using joking language and have a frivolous attitude (as defined by Berger 1997:20) in a serious situation. Their tone is amused throughout the scene, and they use belittling gestures like waving their paws dismissively or scratching their heads. The hyenas try to act innocent, but the audience (and Mufasa) can see through the act.

The joking language the hyenas use also entails irony, as per Montgomery et al definition, (2007:360), they do not literally mean what they say and they imply an attitude of disbelief towards their remarks. For example, in line 2 Shenzi says "We're really sorry", but she sounds amused at the same time so she does not mean it. She is also being facetious in the same line when she laughs and says "calm down" to Mufasa after he has tried to kill his son. Then in lines 5 to 9, they are denying knowing that Simba is Mufasa's son even though they do know. They are also chuckling a bit and grinning in a careful, but fake manner, which suggests that they do not mean what they say and are just acting. This could entail sarcasm even though they do not act in a hostile manner as the facetiousness and the incongruity of their remarks seem like they are trying deliberately to annoy Mufasa. The hostility is therefore hidden underneath. The hyenas look slightly scared but seem incapable of resisting the temptation to annoy Mufasa. Their reactions and the way that they express themselves only irritate Mufasa, who roars at them after the extract ends.

The ignorance takes place in line 11, as Ed stupidly nods "yes" when Shenzi and Banzai ask him in line 10 if he knew that Simba is Mufasa's son, expecting him to continue the charade. Instead, Ed told the truth because he probably did not understand that he was supposed to lie. The ignorance and the humour are enhanced by Ed's behaviour as he excitedly nods yes with his tongue hanging out and closed eyes. Ed looks like he is happy to participate but unfortunately, he does not succeed in his task. The hyenas and especially Ed represent the ignorant characters that Berger describes (1997:21) as evokers of superior feelings because they evoke superior feelings in Scar (who belittles them throughout the film) and probably in some of the audience as well.

The humour in this extract is constructed by combining techniques, like facetiousness with irony and sarcasm. The verbal humour is enhanced by visual factors, such as gestures and facial expressions. The gestures like a dismissing wave of a paw and grinning facial expressions also help to clarify the irony in this extract as they imply the hyenas' attitude of disbelief towards their remarks. There is an incongruence between what the hyenas are saying and how they are acting: so, the meaning of their verbal utterances and the visuals of how they are conducting themselves as well as the way they are delivering their remarks do not match. So essentially, the way that they are expressing themselves does not match the literal meanings of the remarks, which also adds another level of humour.

The following extract takes place after Mufasa's death. After killing Mufasa, Scar tells Simba to run away and orders hyenas to kill him. Hyenas fail to kill Simba but manage to drive him out of Pride Lands. Simba is far away, lying on the ground when Timon (a mongoose) and Pumbaa (a warthog) find him, bring him to their home jungle and wake him up. They are trying to find out what is wrong. They are watching Simba, who is walking away.

Extract 14. Lion King, 43:06-43:27

1. TIM: °Gee° he looks blue. ((spoken in a soft voice))
2. PUM: I'd say brownish-gold ((spoken very matter-of-factly))
3. TIM: >No, no, no, no< I mean he's depressed ((looks at Pumbaa with a tilted head and forced smile, indicating he thought Pumbaa was being dumb))
4. PUM: °Oh° ((Walks up to Simba)) Kid what's eatin' ya?
5. TIM: Nothing (.) he's at the top of the food chain ((Excited, put his hand high, indicating the top of the food chain))
6. He hhh! ((Laughs, pokes Simba))
7. \$The food cha-ha:in!\$
8. ((Pumbaa stares at him sadly, tilting his head and looking at Simba, who looks sad as well))
9. Heh hhh (laughs awkwardly, clears his throat, forced smile))
10. ahem. ((looks to the side, realizes his joke did not work))
11. So (.) where you from?

In this extract, there is wordplay, misunderstanding, literalness, and ignorance at play. The ignorance and literalness can be seen in lines 1 and 2, as Timon says “Gee, he looks blue” which is a figurative remark that should be interpreted figuratively, but instead, Pumbaa takes it

literally as is seen in line 2, where he corrects Timon by saying “I’d say brownish-gold”. This is a good example of literalness by misunderstanding as it fits Berger’s (2017a: Chapter 1) definition that is a figurative statement interpreted literally. There is also some ignorance in the remark, as based on Timon’s reaction, it causes feelings of superiority in him as he looks at Pumbaa with an incredulous look, expressing that he thinks Pumbaa is being dumb. In this excerpt and in other occasions in the film as well, Pumbaa fits the depiction of a foolish character who evokes feelings of superiority (based on Berger’s definition 1997:21).

A form of wordplay is presented in lines 4 and 5, where Timon is making a joke based on Pumbaa’s word choice “what’s eating ya”, meaning “what is wrong”. He makes a witty play on it by in turn interpreting Pumbaa’s figurative remark literally and saying that nothing could be eating him because “he’s at the top of the food chain”. He enhances the joke by also visually gesturing “the top” of the food chain. Although it does not fit into the specific definitions, it fits Berger’s (1997:34) broad definition as it is a clever use of language that amuses and entertains the audience. Timon’s reaction to his joke (laughter, poking Simba) also enhances the humour, as it is a bit over the top for a joke that no one else laughs at in the scene. The visuals in this extract complement and enhance the verbal remarks. The humour in this extract is constructed by using multiple techniques and by using verbal, visual, and aural modes to communicate the humour to the audience.

The next extract takes place soon after Extract 14. Timon and Pumbaa are trying to cheer up Simba and are explaining their motto “Hakuna Matata” to him. These lines are sung and are part of the “Hakuna Matata song”-sequence. They are singing about how Pumbaa’s life changed after their motto and how he was once shunned by others because of his potent smell.

Extract 15. Lion King, 45:12-45:40

1. TIM: He found his aroma lacked a certain appeal ((Pumbaa is making his way to the water hole))
2. He could clear the savannah after every meal ((monkeys are falling off the trees as Pumbaa passes by, they are covering their noses and their eyes are closed))
3. PUM: I'm a #sensitive# soul (.) though I seem thick-skinned ((Pumbaa farts, the grass divides))
4. And it hurt (.) that my friends never stood (.) #downwi:::nd# ((other animals smell the fart, and quickly run off in a cartoony speed))
5. #And oh, the shame!# ((dramatically))
6. TIM: He was ashamed! ((dramatically, voice quivers))
7. PUM: Thoughta changin' my #name#? (dramatically))

8. TIM: Oh what's in a name? ((dramatically, theatrical hand movements))
9. PUM: And I got downhearted?
10. TIM: How did you fee::l? ((Timon is down in the ground, mimicking a praying priest))
11. PUM: Every time that I- ((Timon interrupts him))
12. TIM: Hey Pumbaa! Not in front of the kids! ((Timon shuts Pumbaa off, looks at the camera))
13. PUM: Oh sorry.
14. ((Simba looks at the camera confused))

This extract contains both visual and verbal humour that complement each other. The lyrics and what happens on the screen are timed just right and they both tell and advance the story. The extract utilizes the techniques of exaggeration, allusion, and wordplay to create humour. In line 2, there is exaggeration as well as allusion as Timon sings “He could clear the savannah after every meal”. He is using exaggerating figurative language to allude that Pumbaa smells so bad that every animal leaves the savannah once he arrives. This is also enhanced with the visual imagery, as the audience sees Pumbaa walking in the savannah and as he passes by, monkeys fall off from the trees holding their noses. In line 4, allusion is again present as Pumbaa refers to his fart figuratively with the line “and it hurt that my friends never stood downwind”. The figurative statement means that none of his friends stood in a place where they would have avoided the smell. The reference fits Dubriez’ definition (1991:25), as it is evocative, and implies rather than states. The fart that occurs in line 3 is subtle and enhanced by the visual imagery of grass dividing and animals running off at a cartoony speed which offers some visual humour. The grass dividing is connected to the allusion, but the speed is only a visual factor. The animals leaving also confirms that Pumbaa’s friends were positioned in a bad place and that the wind blew the smell directly at them. Norris (2004:3) argues that all movement and all material objects carry interactional meaning and that even furniture can be seen as a mode with a functional structure. I argue that the grass, in this case, has a similar functional structure: when it divides, it carries a meaning by reinforcing the allusion.

After line 3 Timon and Pumbaa sing with a lot of feeling as the music builds up towards the final form of wordplay which is a play on rhyme and stops abruptly with line 12 as Timon interrupts Pumbaa. The final rhyme in line 11 can be anticipated, as it is set up by its rhyming word in line 9. The previous rhyming (shame, name) and repeated words in lines 5 to 8 also provide some humour with their dramatic delivery. The word “downhearted” or its latter word

“hearted” rhymes with “farted” which seems fitting considering the context of the song. The final rhyme is however only hinted at, as Timon interrupts Pumbaa by saying “Hey Pumbaa! Not in front of the kids!” which also indicates that he was going to say something Timon deemed unsuitable. Toilet humour often works well with young children (Zimmerman 2014b:126), so the joke fits well into a children’s animation and provides humour for those who understood the missing word. The missing word “fart” also works as an allusion as it is only implied, not stated. Timon and Pumbaa’s emotional tone and delivery as well as their dramatic facial expressions and body language also enhance the humour throughout the song. Rhyme is also present throughout the whole extract and adds charm to the lyrics.

The following extract is set after Mufasa’s death and shows the aftermath from Scar’s point of view. In this extract, Scar is ruling the Pride lands and has captured Zazu in a skeleton prison. Scar is picking his teeth with a bone whilst Zazu sings sad songs to pass time.

Extract 16. Lion King, 48:24-48:49

1. ZAZ: No:::body kno:ws the trouble I've see:n (1.0) no:::body kno:ws my #so:r↓row-#
2. SCA: Oh Zazu: do lighten up.
3. ((He tosses a bone at Zazu and it clatters against the cage, Zazu glares at Scar with contempt))
4. Sing something with a lit↑tle: (0.5) ((waves his paw)) bounce in it.
5. ((After some thinking, Zazu starts to sing in a mocking voice))
6. ZAZ: It's a small world a::fter all- ((Zazu’s facial movements are exaggerated and mocking, he is giving Scar a side-eye))
7. SCA: #NO#! No. ((Scar rolls his eyes with frustration)) #Anything# but that!

Allusion, reversed insult, irony, and sarcasm are used in this extract to create humour. In this scene, Zazu is singing sad songs (line 1) and Scar ironically tells him to “lighten up” in line 2. Scar’s “Oh Zazu, do lighten up” can be defined as sarcastic, as he knows that Zazu is miserable in captivity and therefore relaxing or perking up can be difficult, so he says it to annoy Zazu. In line 4, Scar asks Zazu to sing something “with a little bounce in it” and after some thinking Zazu comes up with a way to annoy Scar. In line 6 Zazu starts to sing “It’s a small world after all” in a mocking voice, so he is sarcastically fulfilling Scar’s request by singing something he does not like, but what fits his terms “something with a little bounce in it”. This also creates some situational irony as Scar asks for something with a little bounce in it expecting to hear

something he likes, but instead, he gets what he asks, but he hates it. Essentially, Zazu is reacting to Scar's sarcasm with sarcasm and uses exaggerated facial expressions to make his sarcasm clear. The song that Zazu sings (It's a Small World by Sherman Brothers) also works as a reversed insult and allusion to Disney itself, as the song is the theme song of the Disney Parks' attraction called "it's a small world". The song is famously considered annoying by some (Richards 2012) so Disney is using it as a reversed insult to make fun of itself.

Zazu's and Scar's facial expressions and tones also provide some humour. Zazu's mocking tone and exaggerated, mocking facial expressions as well as Scar's frustrated reaction to the song provide the audience with some satisfaction and sense of justice as Zazu gets his revenge and Scar gets what he deserves. Therefore, the extract entails verbal humour that is enhanced by the visual and aural components.

4.1.3 Mulan (1998)

In this extract, Mulan meets Mushu, who has come to her aid in her mission. Mulan is practising her part as a man but it is not going well, as even her horse, Khan, is laughing at her. Frustrated, Mulan yells at Khan and gives up on her practice when suddenly, Mushu and Crickee make their dramatic entrance infused with fire, smoke, and organ church music.

Extract 17. Mulan, 26:13-27:43

1. MUL: I'm working on it! Oh, who am I fooling. It'd take a miracle to get me into the army.
2. MUS: Did I hear someone ask for a miracle! Lemme hear ya say, AAAH!" ((Mulan can only see Mushu's shadow))
3. MUL: Aughhh! ((Mulan screams, runs behind a stone))
4. MUS: That's close enough!
5. MUL: A ghost! ((Mulan and Khan are behind a big stone, both take a careful peek at Mushu, whose shadow can only be seen))
6. MUS: Get ready, Mulan, your seventeen halation is at hand, for I have been sent by your
7. Ancestors ((Mushu pauses. The audience sees Crickee's shadow making finger-shadow dragon's head, as he is making fun of Mushu. Mushu kicks him out of sight))
8. to guide you through your masquerade! ((Shadow Mushu winks an eye))
9. ((addresses Crickee)) C'mon, you're gonna stay, you're gonna work with me
10. ((To Mulan)) So hee:d my wo::rd, cause if the army finds out you're a girl ((points at

11. Mulan accusatorily)) the PENALTY ((throws hands dramatically in the air)) is DEATH:: ((grins, hands extended to a scary pose, the fire intensifies))
12. MUL: Who are you?
13. MUS: Who am I? WHO:: A::M I::? ((points at himself with both hands)) I am the guardian of
14. lost so::uls! I am the POWERful ((flexes biceps)) the pleasurable ((does a body wave,
15. Mulan excitedly waits for the reveal)), the INDESTRuctible Mushu ((as Mushu's line
16. advances, his shadow keeps on getting smaller until his true form is revealed during the
17. "indestructible Mushu" line. The music stops, Mulan stares at the tiny pompous dragon
18. skeptically. A chirping sound is heard in the background))
19. MUS: Ah heh hhh, I'm pretty hot, huh? ((Immediately, Khan stomps over him))
20. MUL: Uh:: (.) my ancestors sent a little lizard to help me? ((Mulan helps Mushu up))
21. MUS: Hey, dra gon, dragon, not lizard. I don't do that tongue-thing. ((does the tongue-thing, looks
22. at Mulan with an annoyed expression))
23. MUL: You're ((looks to the side awkwardly)) um
24. MUS: Intimidating? All inspiring? ((Proudly))
25. MUL: Tiny! ((Gestures "tiny". Mushu gives Mulan another annoyed look))
26. MUS: Of course! I am travel-sized, for your convenience. If I was my REAL size, your cow here
27. would die of fright. ((Mushu pets Khan's muzzle, Khan tries to bite him)) DOWN, Bessy.
28. ((Offended Mushu motions Khan to lay down)) My powers are beyond your mortal
29. imagination? For instance, my eyes can see strai::ght through your armor. OW
30. ((Mushu makes magic fingers, then stares at Mulan's chest with wide eyes. Mulan covers
31. her chest and slaps him, Mushu is hurled away, Crickee helps him up))
32. Alright that's it! DISHONOR! Dishonor on your who:le family! Make a note of this ((to
33. Crickee, who starts to write on a leaf)) Dishonor on you::, dishonor on your co::w dis-
34. MUL: STOP ((Mushu is silenced by Mulan))

This extract contains multiple techniques that create humour: exaggeration, bombast, irony, definition, catalogue, allusion, insult, defeated expectations and disappointment, and a bit of mimicry. The extract begins with a bit of dramatic irony and discrepant awareness as in line 1, Mulan is saying she would need a miracle to get into the army and then Mushu shows up and after the initial fright, she begins to listen excitedly, thinking that she has received her miracle. As the audience is aware of who is behind the extravagant show and Mulan does not, the irony is dramatic and entails discrepant awareness. Mushu's lines from 6-8 and 10-15 entail bombast, as he is using big, fancy words and inflated language to explain who he is and why he is in there but although he sounds grand, the speech has little truth to it which nulls the fancy words. He

is also using exaggerated mannerisms as he talks, and the way he speaks combined with the church organ music resembles a priest. Berger (1997:29) defines mimicry as imitating a famous person's voice and language while maintaining one's own identity. Although a priest is not a famous person but a profession, the mannerisms and the sermon style of speaking are still identifiable. Mushu is a tiny dragon and not a priest, so like Berger (2017a: Chapter 1) explains, the humour comes from placing one personality's voice and mannerisms to an incorrect body.

Mushu also uses catalogue in lines 13-15 and 32-33. In 13-15, he lists exaggerated depictions of himself and at the same time builds up Mulan's expectations which are then denied when the Mushu's true form is revealed. Then in line 20, definition is used, as Mulan defines Mushu as "a little lizard", which Mushu finds insulting. Mushu replies indignantly "Hey dra gon, dragon, not a lizard. I don't do that tongue thing" and proceeds to do that "tongue thing" by sticking out his tongue, which provides a bit of situational irony. In line 23, Mulan begins to further define Mushu, and Mushu proudly offers her options in line 24: "Intimidating? All inspiring?" expecting to get compliments, but his expectations are denied as Mulan calls her "tiny" instead, which again offends Mushu who gives her another annoyed look. This results in incongruence between what Mushu expected and what he got, so there is also a sense of situational irony. Then in lines 26 and 27, Mushu insults Mulan's horse Khan by calling him a cow twice, "...your cow here would die of fright" and "down Bessy!" (Bessy is a nickname for cows) and Khan tries to bite him. In lines 28 and 29, Mushu again exaggerates by saying that "My powers are beyond your mortal imagination! For instance, my eyes can see straight through your armor" and proceeds to stare at Mulan's chest, alluding that he can see her breasts. The allusion is enhanced visually by Mulan's reaction, as she is shocked and covers her chest and slaps Mushu.

Catalogue is used again in lines 32-33 as Mushu delivers his famous "Dishonor"-rant. He exclaims "Alright that's it! DISHONOR! Dishonor on your whole family! Make a note of this. Dishonor on you, dishonor on your cow dis-". The list is funny as he exaggerates and lists persons that Mulan has dishonoured with her actions. The list begins with her family and Mulan herself which sounds somewhat reasonable, but the final object before he is interrupted is "dishonor on your cow", which stands out as he again insults Khan by addressing him with a incorrect term.

In addition to the different techniques, humour is created by Mulan's, Mushu's and Khan's paraverbal markers and actions. Mushu uses exaggerated and dramatic gestures throughout the scene and there is also some visual humour exhibited as physical actions as Khan stomps on

Mushu and tries to bite him and Mulan slaps Mushu after he claims to see her breasts. Mushu also uses stress, tone, facial expressions, and gestures to enhance the drama in his speech which makes the scene funnier. His offended and Mulan's amazed facial expressions are also a source of comedy during the scene. Crickee's actions also provide humour, as he mocks Mushu with his shadow play during line 7. All in all, the scene uses multiple techniques and contains verbal and visual humour as well as aural factors that together construct the humour in the scene.

In the next extract, Mulan has gotten in trouble with the other soldiers and is trying to calm them down as they advance towards her. Meanwhile, Shang, Chi-Fu, and Shang's father (General Li) have discussed war plans and General plans to make Shang a captain. Chi-Fu is not thrilled with the idea, but Shang is excited. General and Chi-Fu exit the tent. Shang stays behind to boast with his future title.

Extract 18. Mulan, 30:53-31:14

1. SHA: Captain (.) Lee Shang (1.2) ((Shang looks dreamingly to the distance)) hmm (1.0) Leader
2. of China's finest troops (1.) ((realizes he can dream bigger, eyes widen)) No (.) the
3. greatest troops of all time heh hhh
4. ((Chang steps outside the tent, where chaos awaits: the troops are fighting amongst themselves, chickens are running around the yard, Ling is hitting a soldier with a fish, and Chien-Po is eating rice. A beaten soldier walks up to the astonished trio, salutes the general, and falls to the ground. The General smirks and glances at his son before leaving.
5. CHI: <Most (.) impressive> ((spoken in flat, slow manner. Gives a sarcastic side-eyed look to Shang))

This extract contains irony, defeated expectations, and sarcasm. There is an element of situational and dramatic irony; the irony is situational for Shang as he is unaware of the trouble in the camp and dramatic for the audience who are already aware of the trouble as they have seen Mulan accidentally start a fight. The dramatic irony fits Well's (2017:89) definition, as the audience has more information than the characters and the situational irony fits Beckson's (1989:134) definition, as contrary to what was expected to happen, happens. In lines 1-3, the audience sees how Shang is thrilled with the idea of becoming a captain, daydreaming about his future, and imagining himself as the captain of "the greatest troops of all time", and then, in line 4, Shang realises that his troops are the opposite. The situation is funny, as Shang prides on his great future and his expectations of his troops and is then shown the reality, which is a group of squabbling men. The irony also entails defeated expectations, as the animation

portrays and builds on Shang's great expectations and then denies them by showing a comical view of the troops fighting amongst themselves, completed by running chickens. The verbally expressed expectations are then in a way visually crushed. This absurd view that crushes Shang's expectations is a great source of visual humour in the scene that is enhanced by the fighting sounds and clucking chickens. The comic fight amongst the troops also counts as slapstick. The comic fight offered aural and visual factors that contributed to the overall humour and was therefore included in this analysis even though slapstick is generally visual and not verbal. The comic fight also provoked the sarcastic remark (line 5), so the two are connected.

The sarcasm comes from Chi-Fu's line "Most impressive". The remark contains the use of paraverbal channels (aural and visual modes) as it is spoken in a slow, flat voice and completed with a sarcastic side-eye. The flat tone can be considered an ironic marker according to Giora and Attardo (2014:398) and can thus convey sarcastic intent. The sight of the fighting soldiers is comically pitiful and Chi-Fu only says his line to convey his contempt, not because he literally means it. Therefore, the verbal utterance expresses sarcasm, as it states the opposite in a manner that shows contempt. He is being hostile towards Shang who he believes is not fit to be a captain. The humour in this remark comes from Chi-Fu's spiteful sarcasm that is delivered in an unempathetic and mocking manner. Overall, the humour in the scene is communicated by visually complementing the verbal remarks in a way that creates humour.

In this next scene, Mulan has arrived at the camp. Due to Mushu's bad advice, she accidentally starts a fight. Captain Li Shang breaks off the fight after what happened in the previous extract and everyone is blaming Mulan. Shang asks for Mulan's name and Mulan has trouble coming up with a fake name. Chi-Fu comes up and repeats the question. Mulan is trying to come up with a fake name and hidden Mushu tries to help.

Extract 19. Mulan, 32:17-32.44

1. MUL: I've got a name (.) Ha (.) a:nd it's a boy's name too ((Mulan looks confused at first, then takes on a serious face and frowns as she tries to convince them. Her voice drops on the second part after the second pause))
2. MUS: Ling! How 'bout Ling
4. MUL: °his name is Ling° ((nods towards Ling, speaking to Mushu))
5. SHA: I didn't ask for HIS name ((nods to Ling, who smiles, and his tooth falls out)) (.)
6. I asked for yours
7. MUL: Try uh ah uh (0.5) Ah-chu:: ((Mushu makes a sneezing sound, but it does not sound real))

8. MUL: AH-Chu? ((confidently))
9. SHA: ↓Ah-Chu? ((Shang lifts his eyebrows in a questioning manner and tilts his head))
10. MUS: Gesuintit! (.) \$Heh hhh\$ (.) I kill myself. ((Mushu wipes his tears on Mulan's shirt))
11. MUL: °Mushu° ((looks back at Mushu))
12. SHA: MUSHU? ((Shang frowns and looks frustrated))
13. MUL: NO
14. SHA: Then WHAT is it?! ((frustrated, lifts his eyebrows and then frowns angrily))
15. MUS: Ping! Ping was my best friend growing up.
16. MUL: It's Ping.
17. SHA: Ping? ((Looks at Mulan in a questioning manner, one eyebrow lifted high, head tilted))
18. MUS: >Of course Ping did steal my girl<?--
19. MUL: Yes. My name is Ping.

This extract showcases the techniques of wordplay, misunderstanding and mistake. The first misunderstanding occurs in lines 1-3 as Mushu is talking to Mulan and Mulan is discreetly answering him – however, Shang is not aware of Mushu, and believes that Mulan is answering to him. This is the beginning of an awkward conversation where Mulan looks like a fool in front of the troops. In line 7, Mushu says “Try uh ah uh, Ah-chu” and Mulan confidently repeats “Ah-Chu” in line 8, as she misunderstands and mistakes it as a legit name proposition. In line 9, Shang questions the name and looks at Mulan with an expression that can be interpreted as “are you serious?”. In line 10, Mushu says “Gesuintit” heh hhh, I kill myself” which reveals that “Ah-Chu” was not a real proposition, but Mushu making a sneezing sound. “Gesuintit” is the equivalent of “Bless you” in German, and the laughter and the remark “I kill myself” accompanied by Mushu wiping tears of laughter off indicates that it could have been a practical joke pulled off by Mushu, since the sneeze did not sound real either. Then, in line 11, Mulan again addresses Mushu, forgetting that Shang will interpret it as an answer to him. This mistake leads to another misunderstanding as Shang (line 12) repeats the name in a questioning tone, thinking that was Mulan's answer. The humour comes from Mulan having two conversations simultaneously, which leads to misunderstandings and her making mistakes. The facial expressions and tones also add to the humour. Shang's facial expressions during the conversation are especially revealing and convey his feelings.

The pun occurs in lines 15 to 17. Mushu suggests “Ping” as a name, and Mulan goes for it. The name sounds legit for everyone who does not understand Chinese, but in line 17, Shang's

reaction and expression hints that there is something off as he tilts his head and lifts his eyebrow in a very questioning and doubting manner. Combined with “Ping”, Mulan’s fake name “Hua/Fa Ping” produces a pun in Chinese and depending on sources, means a vase and is also a slang word for gayness (Zhao 2020), or means literally a “flower vase” and is a figurative term for someone who is “just a pretty face” (Chinese Yabla n.d.). The humour in the pun comes from the slang or figurative meanings that make the fake name seem silly, which is enhanced by Shang’s reaction as he lifts his eyebrow and looks at Mulan in a very questioning manner. The overall humour in this extract comes from the verbal dialogue and the way that the paraverbal channels complement the intended meanings and enhance the humoristic properties of the dialogue.

In the following scene, Mulan has gone to the lake to bathe herself, saying that although she is acting like men, she does not want to smell like one. Mushu is not happy about this as he thinks that Mulan might get caught. Mulan tells him to stand guard and Mushu obeys.

Extract 20. Mulan, 40:53-41:08

1. MUS: <Yeah, yeah> ((normally)) @Stand watch Mushu@
2. ((Mushu throws away his towel in a dramatic way))
3. @while I blow our secret with my stupid girly habits@ hygiene:
4. ((Mushu imitates Mulan’s voice, and moves his body in a girly way to make fun of her. “Hygiene” is said dismissively to Crickee, with a manly lean on a rock))
5. ((Crickee notices something, pulls on Mushu’s beard to warn him. Three naked men (Ling, Yao, Shien-Po) run by Mushu towards the lake, laughing. Someone throws his underwear with heart patterns on his head, Mushu clutches on to them))
6. MUS: Huh (.) We’re doomed! There’s a couple of things I know they’re bound to notice! ((worriedly))

In this extract, mimicry, allusion, ridicule, and sarcasm are used to create humour. Through lines 1 and 4, Mushu is sarcastically mimicking Mulan because he disagrees and protests with what Mulan is doing. The mimicking is done with an animated girly voice and girly body movements like swaying his hips and body, seductively throwing the towel, and posing with a hand placed on his head. An extra level of humour comes from the way Mushu is covering his eyes with his ears, resulting in a black-eyed look. His actions and voice mimic Mulan, but the content of his speech is sarcastic and conveys what Mushu believes Mulan is doing; risking exposure for the sake of something as trivial as hygiene. The sarcasm also entails a hint of

ridicule, as Mushu is mocking Mulan for wanting to be clean and insinuating that bathing is a stupid girly habit. Mocking ridicule according to Berger (2017a: Chapter 1) imitates appearances or actions, which is what happens in this extract. The mockery is also evident in the way Mushu says “hygiene”, as he says it dismissively while leaning on to a rock with a manly stance, emphasising the trivialness of it. The way that Mushu expresses himself conveys the techniques of ridicule, mimicry, and sarcasm.

The allusion comes in line 6 when Mushu says “There's a couple of things I know they're bound to notice!”. With that line, Mushu is referring to Mulan’s breasts, which is something that the youngest audience may or may not understand. There is also a difference between how the younger audience and the more mature audience see this reference: the younger audience who recognize the allusion might interpret breasts as something that differentiates Mulan from a man, but the mature audience might see a sexual connotation as breasts are often sexualised in many cultures. Moreover, Mushu’s worried tone and how he clutches on to someone’s underwear like it is a cape after it has been thrown on him offers extra humour. The humour in this extract contains both verbal and visual humour as well as aural components that further enhance the humour.

The next scene comes right after the previous extract (20). Ling, Yao, and Shien-Po have gone to the same lake where Mulan is bathing. Ling is trying to get Mulan to play King of the Hill with them and is gripping Mulan’s arm to try and get her closer. Mulan is desperately trying to cover up her naked body.

Extract 21. Mulan, 42:07-42:14

1. LIN: C'mo::n! Don't' be such a-(.) OUCH! Something bit me! ((Ling rubs his buttocks underwater, looks around him with a scared expression))
2. MUS: ((Coughs and spits)) What a nasty flavour.
3. LIN: SNAKE!

This extract uses allusion to create humour. To help Mulan, Mushu bites Ling’s buttocks to get him to leave Mulan alone. This is alluded verbally and visually, as first in line 1, Lin yells out “Ouch! Something bit me!” and presumably rubs his buttocks underwater. Then in line 2, Mushu comes to the surface, coughs and spits, and says, “What a nasty flavour”. Mushu biting his buttocks is then visually alluded to by showing Ling rubbing his buttocks and verbally by Mushu saying “What a nasty flavour!”. The allusion is thus made clear by the combination of

the verbal and visual factors. There is both verbal and visual/ humour in this extract: Mushu biting Ling's bum offers some visual comedy, and the verbal remarks that allude to what has happened are funny as well. Mushu's matter-of-fact delivery of the line "what a nasty flavour" adds another level of humour, as one would imagine a different reaction would have taken place. Ling's exclamation "Snake!" in line 3 also adds humour to the scene, as he identifies Mushu as a snake. Calling things by incorrect names is something that children enjoy according to Bergen, (2014:120), so this running joke in *Mulan* is probably aimed at the younger audience. The same joke is seen in Extract 17 as Mushu calls Khan a cow and Mulan calls Mushu a lizard. The humour in this extract is communicated through both verbal and visual modes.

The following scene comes after Mushu and Crickee forged a letter from the General. Due to this scam, Mulan and the soldiers have been summoned to the battlefield. The troops are singing about women who they think are worth fighting for, reasoning that they are going to war for them. These lines are from the scene where the song "A Girl Worth Fighting For" is played. The lines are sung in a cheery tune.

Extract 22. *Mulan*, 46:44-46:49

1. TRO: You can guess
2. ((The soldiers are passing a rice field. The field is full of women workers))
3. what we have missed the most
4. ((the camera cuts to a closer view of them))
5. Since we went off to war!
6. ((Mushu whistles at the women, and they look at embarrassed Mulan walking away and hiding behind her hand. The women giggle, thinking it was her, "a male soldier", who whistled at them))

Aurally, there are no distinct factors that influence the humour in this scene as the lines are sung in a fairly normal way. The humour is created with the combination of an intertextual allusion, the timing of the lyrics and what is shown on the screen. The timing is essential in this allusion as the camera cuts to a closer view of the women during line 3, implying that they are missing women, even though it is not stated verbally. Consequently, lines 1, 3, and 5 are a sexual allusion and the soldiers are referring to women and sex, as something they have "missed the most". During the song, Ling, Yao, and Chien-Po are singing about their ideal woman and the whole song is about how going to war is worth it if the soldiers have girls back at home waiting

for them. During that time there were no women soldiers so the troops have not been in contact with women for a while, which is probably why they are insinuating that they are missing “a womanly touch” so to speak. The younger audience might make a connection that the soldiers are missing their loved ones (their wives), but they probably do not understand the sexual connotation in the lyrics. The allusion is further enhanced by Mushu whistling at the women and the women giggling as they think that a male soldier whistled at them. Whistling can be understood as a sexual “looking good” kind of gesture or as “catcalling”, so the women probably interpreted it as the soldier making a pass at them. Mulan’s reaction as she walks away (hiding behind her hand) conveys that she is embarrassed by Mushu’s actions and the women’s attention, which also adds to the humour.

The humour in this extract comes from the sexual allusion that is hidden in a children’s film. The humour is targeted mainly to the more mature audience as it involves a play frame that must be understood to understand the allusion. The humour is also multimodal: the allusion is delivered verbally, but the visuals complete it and help the audience to make the connection between what is said and what is meant by it. The visuals are vital in this allusion as if they were different, the allusion would have been different. For example, if the background had shown soldiers fighting over food, the allusion would have implied that they miss food. The verbal remark states the allusion, but it is the visuals that finalize it.

Concluding statements

In conclusion, based on the examined films and the analysed extracts, Disney animations contain a lot of humour. The humour in the animated films was versatile and both visual and verbal humour was found in the analysed extracts. All three main types of humour (verbal, visual, and physical) were found in the films: verbal and visual humour was heard and seen on the screen and the animations contained enough humour and comedic elements to be considered comedy films, which I interpreted as physical humour. There were also instances of black-, scatological-, and self-denigrating humour. The black humour contained taboos like death and violence even though in very mild forms (Extracts 2 and 9), scatological humour contained toilet humour (Extract 15), and self-denigrating humour was found in Extracts 6 and 16.

The visual and aural factors often enhanced the verbal humour and, in some techniques, helped to clarify the humoristic intentions behind the verbal utterances. They for example helped to make a connection between the verbal utterance and its intended meaning. For instance, the facial expressions and tone in Extract 4 further enhanced the suggestiveness of the woman’s

remark and help the mature audience to identify it as a sexual allusion. The remark “Still I think he’s rather tasty” might have been understood differently had it been connected to a different tone and facial expressions. The humour in the verbal remark was therefore created by multiple modes, as it was also affected by the woman’s facial expressions as well as the way she delivered the line. Generally, the techniques that involved a level of ambiguity, for example, allusion, irony, and sarcasm, were often connected to visual or aural factors such as facial expressions, body language, and tone, as they supported the underlying connotations or meanings behind the verbal utterances.

The humour in *Aladdin* (1992), *Lion King* (1994), and *Mulan* (1998) was generally quite universal, however, some of the humour was clearly targeted towards the more mature audience and some required more specific knowledge. For example, *Mulan* entailed one instance of wordplay (Extract 18) that was targeted to a specific audience as understanding it required knowing Chinese. There were also other examples, like Extracts 1 and 16, that also required more specific information about the origin story of *Aladdin* (*One Thousand and One Nights*) and Disney World attraction or its theme song (*It’s a Small World After All*). The targeted humour often entailed allusion in some form and therefore understanding it necessitated comprehension of the alluded material. The humour that was targeted to a more mature audience often contained sexual connotations (Extracts 1, 4, 17, 19, 20, 22) or alluded to sexual themes.

It can also be noted that some of the techniques were often used by the same characters: for example, Iago’s lines often entailed irony, exaggeration, and sarcasm, and Zazu and Mushu similarly also exhibited irony and sarcasm. This could mean that the humour techniques the characters utilized were also part of the character and helped to build them. Iago, Zazu, and Mushu are all “sidekick” characters who often work as comedic reliefs, so their sassy and ironic verbalisms also make sense to their characters. Similarly, villain characters also generally conveyed irony and eirons, as they were dishonest characters who pretended to be honest.

5. DISCUSSION

This section will first discuss the answers that the analysis provided for the research questions posed in Chapter 3.1. Then, it will discuss those findings and relate them to the previous research on the field. Finally, the process and methods of this study will be critically evaluated.

5.1 Answering the research questions

This section will provide answers to the research questions. These research questions helped to narrow and focus the study. The research questions were the following:

1. Which of Berger's (1997) humour techniques were used in the Disney films?
2. How is humour constructed through the techniques?
3. What types of humour are found in Disney films?

The first research question, "Which of Berger's (1997) humour techniques were used in the Disney films?" was approached by identifying and counting the identified instances of humour technique usage in the analysed films. These findings were made into a Table of Humour (Table 2), which provides answers to the first research question by presenting the used Berger's (1997) techniques. Out of the 45 techniques, 33 were used in the analysed three films. Out of the 33 used techniques, irony, wordplay, sarcasm, insult, allusion, slapstick, and exaggeration were the most frequently used with each of them being used 20 or more times in the animated films. These techniques were in my view used frequently because of their versatility and their appeal to different ages. The used techniques and their frequency are presented again in Table 2 below.

Table 2. The Table of Humour

Techniques of humour	Aladdin	Lion King	Mulan	In total	Percentages of techniques of humour
Irony	24	25	21	70	15,7 %
Pun, wordplay	22	22	5	49	11,0 %
Sarcasm	14	16	14	44	9,9 %

Insults	16	16	12	44	9,9 %
Allusion	15	10	10	35	7,9 %
Slapstick	8	7	7	22	4,9 %
Exaggeration	9	1	10	20	4,5 %
Facetiousness	9	9	1	19	4,3 %
Ignorance,gullibility,naivete	6	6	4	16	3,6 %
Mimicry	11	1	4	16	3,6 %
Ridicule	6	2	4	12	2,7 %
Analogy/metaphor(simile)	4	6	2	12	2,7 %
Mistakes	6	2	3	11	2,5 %
Catalogue	3	1	6	10	2,2 %
Literalness	3	6		9	2,0 %
Repetition		3	5	8	1,8 %
Reversal	2	1	3	6	1,3 %
Definition	1		4	5	1,1 %
Disappointment	1		4	5	1,1 %
Misunderstanding	1	1	3	5	1,1 %
Bombast	2	2	1	5	1,1 %
Chase Scene	1		2	3	0,7 %
Repartee	3			3	0,7 %
Impersonation			2	2	0,4 %
Accident		1	1	2	0,4 %
Infantilism		2		2	0,4 %
Parody	2			2	0,4 %
Scale, Size	2			2	0,4 %
Satire		1		1	0,2 %
Speed		1		1	0,2 %
Absurdity	1			1	0,2 %
Exposure	1			1	0,2 %
Imitation and pretense	1			1	0,2 %
Unmasking	1			1	0,2 %

The second research question, “How is the humour constructed through the techniques?” was approached by multimodally analysing the chosen excerpts of dialogue that contained the use of Berger’s (1997) humour techniques. The analysis found that the humour was the sum of different factors and constructed by combining compatible layers. The humour in the films was constructed by first, combining techniques and humour types (verbal and visual), and second, enhancing verbal utterances visually or aurally by using paraverbal factors like facial expressions, body language, gestures, tone, or stress. Verbal humour was often connected to or enhanced by visual humour and visual humour often helped to clarify the verbal humour and its underlying meanings. Meaning, visual humour, like facial expressions or gestures, alluded that the verbal utterances might have underlying or figurative meanings in addition to the literal interpretation. Therefore, as the humour often combined verbal and visual humour and included aural factors, the films contained multimodal humour.

There were also instances of humour that was constructed in a way that excluded some of the audience, as the humour was targeted to a specific audience. This was done by constructing ambiguous humour. The ambiguous humour relied on the audience to possess certain knowledge or the means to understand the humour and left those unaware or unable to understand to miss the humour altogether.

The third question, “What types of humour are found in Disney’s animated films?” was approached in both sections “Techniques of humour in Disney” and “Disney’s humour in general”. It was approached in the multimodal analysis of the extracts by identifying whether the extracts contained some of the three main humour types (verbal, visual, and physical) and by making general notions of the humour in the extracts. Based on the analysis, all three main types of humour (verbal, visual, and physical) were found in the analysed extracts and there were also instances of black -, scatological-, and self-denigrating humour. The humour was found to be quite universal, but some of the humour was targeted to specific audiences like children or adults.

5.2 Discussing the findings

Based on the findings, Disney films contain a lot of humour. The animated films contain a lot of comedic elements and entail all three main types of humour (verbal, visual, physical). Looking at the results of this study, Renaissance-era Disney films appear to contain adult-

targeted humour, plenty of examples of irony, sarcasm, and different forms of wordplay, like puns. Generally, humour techniques were used a lot, and out of Berger's (1997) 45 humour techniques, 33 were used.

Irony, wordplay, sarcasm, insult, allusion, slapstick, and exaggeration were the most frequently used techniques, each of them being used 20 or more times in the animated films. The fact that these were the most prevalent techniques makes sense, as they are versatile techniques and can cater to different ages. Wordplay, for example, depending on its difficulty and sophistication, can cater to all ages and is, therefore, a versatile technique. Irony and sarcasm are enjoyed by adolescents (Zimmerman 2014b:126), and as they are a more hostile form of humour in addition to insults, they can be enjoyed by adults as well (Mundorf, Bhatia, Zillmann, Lester, & Robertson, 1988; Whipple & Courtney, 1980, as quoted by Buijzen and Valkenburg 2004:161). Irony and sarcasm entail incongruity as well, which is a type of humour that is generally exhibited by children, together with nonsense humour (Bergen 2014:120). Exaggeration on the other hand can be both visual and verbal, and its visual form can appeal especially to the younger audience who enjoy visual humour (Davis, 2017). Allusions are also very versatile and can be made by alluding to things that only adults understand, or, they can allude to themes that children will understand as well. Slapstick is a visual form of comedy and as such appeals to children. It can be connected to any technique, even though it is mainly visual. Irony, sarcasm, wordplay, allusion, insult, and exaggeration are also easily combinable to other techniques and can therefore easily construct different kinds of technique combinations. For example, there were instances where sarcasm was connected to exaggeration or where wordplay was combined with allusion.

Ambiguity was a prevalent factor in the humour found in the films and it was often used in allusions, wordplays, and puns. Ambiguity is a great tool for constructing reference frames that are understood by only part of the audience, and therefore, it can be used to target humour. Wordplay, puns, and ambiguity were utilized in many cases of humour, which makes sense since they are enjoyed by the younger audience (Zimmerman 2014a; Bergen, 2014:120). According to Shulz (1996) and Davis (2017) visual and physical humour are preferred by children, and the analysis of the extracts also showed that visual humour was often connected to verbal humour. For example, exaggeration was often shown both verbally and visually, or visual exaggeration was connected to other techniques like sarcasm or bombast to enhance the humour. The techniques used in the films were often connected to other techniques and formed

combinations that created humour. Additionally, the scenes or extracts often involved many techniques that made the humour multi-levelled.

Multimodality can be characterised as communicative situations that rely upon combinations of different forms of communication to be effective (Bateman et al. 2017:15). The analysed films relied on verbal, visual, and aural modes to communicate the stories to their audience, as well as to successfully communicate the humour across the screen. Therefore, multimodality was inherent in the films and the multimodal elements also contributed to the creation of humour. The animated films contained a lot of multimodal humour, as humour was created using multiple modes and involved multimodal elements. The multimodal elements included the verbal dialogue and the aural factors connected to it, such as tone, stress, and pauses, as well as the visual aspect of what was seen on the screen, like gestures, actions, and facial expressions. Norris (2004:2) points out that the nonverbal channels communicate meaning and that everything, once perceived by a person, all movements, all noises, and all material objects, carries interactional meaning. Similarly, everything that the audience perceives on the screen carries meaning and can be used to create humour. Furthermore, as noted by Norris (2004:1), all interaction is multimodal. In a like manner, all interaction taking place on the screen can create humour: what the characters say, how they say it, and what they are doing while saying it, can produce humour. This can be seen in the analysis, as it was noted that the paraverbal factors worked as enhancing as well as clarifying elements to the verbal humour. Several extracts for example contained facial expressions that signal sarcastic or ironic intent as based on Adams (2014:360).

While analysing the films, there were several notions made about the characters and their humour that did not end up in the analysis as the extracts they appeared on were not included. These notions included observations such as repeated techniques in characters, for instance, Pumbaa and malapropism and Genie and mimicry, that further suggests that techniques can be integral characteristics of characters and part of the character's creative components. It can also be noted that the animations contained a plenitude of slapstick, but it was mostly only visual and not connected to verbal humour. However, there were some instances where it was connected to verbal humour.

In relation to previous studies, in Buijzen and Valkenburg (2004) their results found that the categories and the type of humour they contained generally corresponded with the age group preferences. On a similar note, the results of this study found indications that some of the

humour was targeted to specific audiences and therefore corresponded to that group's preferences. The targeted groups were mainly children or adults, but there were few instances of more specific groups as well. These particular groups required knowledge like speaking Chinese, which would help them understand more specific reference frames. Buijzen and Valkenburg (2004:157) found that the prevalent humour categories in children's commercials were slapstick and clownish humour, which both are very visual and physical forms of humour. Similarly, exaggeration (both verbal and visual form of humour) was found prevalent in the analysed Disney films. They (2004:161) also found that commercials aimed at adolescents contained humour techniques like sexual allusion, eccentricity, and grotesque appearance. Again similarly, several sexual allusions were found in the analysed Disney films.

Consequently, some similarities are found between Buijzen and Valkenburg (2004) and this present study. Whereas Buijzen and Valkenburg found different techniques in different adverts corresponding to the age group preferences of the targeted audiences in each advert, this study found that each analysed film contained techniques that corresponded to different age group preferences, meaning that the films catered to all age groups instead of focusing on one. According to Buijzen and Valkenburg's (2004) results, the most used categories in order of frequency were slapstick, surprise, irony, clownish humour, satire, misunderstanding, and parody. Irony was also among the most prevalent techniques in Disney films based on the results of this present study. This could indicate that irony is a technique that can be easily adapted in the audio-visual form.

The findings also correlate with the gag structures that Wells (2016:90) suggests are well suited to visual humour, as he mentions misdirection and juxtaposition, illogical logic, dramatic irony, puns and parody, exaggeration and understatement, and repetition. This study found dramatic irony, puns, exaggeration, understatement, and repetition in the analysed films in both verbal and visual form.

Some of the humour seemed to be targeted at the younger audience. A good example of humour that appeared to be aimed at the children, was the instance of scatological humour in Extract 15. The extract contained toilet humour as Timon and Pumbaa sang about Pumbaa's profuse farting habits, which seems like something that the children would find very amusing. This notion is verified by Zimmerman (2014b:126), who suggests that children enjoy toilet talk as a form of humour. Shulz (1996) and Davis (2017) suggest that children prefer visual and physical humour, which could explain why a lot of visual humour was found in the films, either on its

own or connected to verbal humour as an enhancing factor. The wordplays and puns in the films were also of varying sophistication levels which means that they are probably understood by different age groups. This was probably done intentionally to offer complex humour that would challenge different ages. As children's understanding of humour develops as they age, it makes sense to make jokes that vary in their sophistication so that they will cater to different ages.

Based on the analysis, insulting humour and "adult humour" seems to be quite common in Disney animations. "Insult humour" refers to humour that is based on insults and "Adult humour" refers to the humour that was targeted to the more mature audience, like sexual allusions and similar humour that referred to adult themes. According to (McGhee, 1979 as cited in Buijzen and Valkenburg, 2004:152) adults enjoy humour that is based on puns and polysemic words as well as slapstick and sexual humour (Unger, 1996 as cited in Valkenburg, 2004:152). This was evident in some of the humour in the analysed films as there were multiple instances of sexual humour and more sophisticated puns that were more likely targeted at adults. Ambiguity is a great tool for constructing reference frames that are understood by only part of the audience and therefore it can be used to target humour. Targeting humour to adults can however be more challenging, as humour appreciation with adolescents and adults depend more on the individual's personality and their demographic factors (Zimmerman 2014b:126; Weinberger & Gulas 1992 as cited in Buijzen and Valkenburg 2004:152). The use of adult-targeted humour however implies that Disney also considers the adult audience when producing films. This can be done with two different adult audiences – the current adult audience and the future adult audience – as in the children watching the animations who will grow up to be adults.

Relating to previous studies, Breckles (2020) analysed humour in Mulan and Mushu's dialogue, and our analyses overlap in one scene (Extract 17). There are some similarities with the analyses: Breckles (2020:28) also notes the pretentiousness in Mushu's dialogue that I identified as bombast. Breckles (2020:28) identified multiple dimensions of humour, suggesting that the dialogue relies on two different humour theories, multiple devices, and verbal and physical comedic markers. Similarly, my analysis recognised multiple devices or techniques in the scene and also made note of the verbal and physical (or visual) comedic markers. Both also identified dramatic and situational irony in the extract. There are some differences, however: Breckles identified Mushu's lines where he calls Khan a cow as a malapropism, whereas I have identified it as an insult. I identified it as an insult rather than malapropism as malapropisms are generally made mistakenly, whereas Mushu's use of incorrect terms seemed deliberate and therefore seemed more like an insult. Additionally, I

identified Mushu's line "Intimidating? All inspiring?" as technique called Disappointments and Defeated expectations, whereas Breckles (2020:26) identified it as dramatic irony.

Breckles (2020:28) concluded that the complexity in Disney films' humour is the reason why the audience revisits the same Disney films time and time again; there are nuances in the films that are more likely noticed by children and nuances that are more likely noticed by adults, which makes the films timeless. I came to the same conclusion – Disney films entail complex humour that the audience grows up with; the jokes they did not understand as five-year-olds, are understood when they get older. There is humour that can be discovered immediately, and humour that can be discovered later in life. This is also seen in the following quote by Walt Disney himself:

"I do not make films primarily for children. I make them for the child in all of us, whether we be six or sixty. (Walt Disney quoted by Hazel and Fippen 2002:211)

As declared by Disney, the Walt Disney films are for everyone, and not limited by age. I agree with Breckles (2020:28) that the filmmakers are likely aware of these nuances. The nuances according to Breckles (2020:28) are used to interject different morals, which sounds reasonable, but I would add that it is probably also used for entertainment purposes.

The humour found in the analysed films and extracts can be traced to some of the main humour theories, like superiority-, incongruity-, and relief theory. Elements of superiority were found with humour connected to techniques like ignorance or insult, and elements of incongruity were found with techniques like irony, sarcasm, and disappointment and defeated expectations. Relief theory was found within some extracts that entailed characters that used humour to relieve tension coming out of fear or aggression.

Comparing this present study with previous studies proved to be difficult, as similar studies were scarce, and the studies that were found only share some similarities and do not fully correspond to this study and its subject and methods. While Buijzen and Valkenburg's (2004) study uses Berger's (1997) typology to study humour, it has been adapted to adverts and therefore the techniques differ from the original typology. The study also does not analyse the humour qualitatively or multimodally and does not present any extracts or examples. Breckles' (2020) study similarly examines humour in *Mulan* but through a sociolinguistic case study of a side-kick character. It also concentrates on the use of literary devices in a selected piece of dialogue and does not concentrate on the visuals so the approach is not as extensive. Consequently, this study is unprecedented in some ways, as it examines humour in Disney

animations multimodally through Berger's (1997) techniques and in a way that has not been done before. This study examines humour in animation with a different approach and also takes the multimodal factors that impact humour into consideration as well as presents the data through transcripts that include the important paraverbal factors.

5.3 Evaluating the process and methods

Although the data of this study contains 22 extracts and is therefore extensive enough to make conclusions, the data comes from three films out of the ten produced in Disney's Renaissance era and therefore, the findings are not generalizable. The findings can help to make assumptions about the era's humour but will not verify them. The data was limited to Disney's Renaissance era (1989-1999). Limiting the study to a specific timeline allowed me to make preliminary remarks about the era's use of humour and the roles that the techniques of humour play in the creation of that humour. Making definite conclusions of the era's humour would require examining more than three films and the best and most definitive results would come from examining all ten films. For the purpose of this study, I watched the film extracts and generated the transcriptions used in this study based on those viewings – the focus was on linguistic data, but visual and aural factors were also considered. However, although the visual and aural factors were considered, the transcriptions provided in this study do not include all the modes and are not therefore full multimodal transcriptions that would perhaps have given the readers of this study a more wide-ranging view of the data. The subjectivity of this study must also be acknowledged: as humour is a subjective phenomenon, the study is affected by my own understanding and sense of humour. Therefore, if another researcher were to replicate this study, they would identify humour based on their own understanding and sense of humour, which could result in different conclusions.

The methods chosen for this study were appropriate and chosen for justifiable reasons. The multimodal approach (multimodal discourse analysis and multimodal interaction analysis) were chosen for this study as it was necessary to examine the data from both visual, aural, and textual point of views. Like O'Halloran (2004:1) states, multimodal analysis not only takes into account the linguistic choices, but also the functions and meanings of visual images so it examines the phenomenon more comprehensively. Multimodal interaction was also considered, as it helped to further observe the nonverbal channels that according to Norris (2004:2)

communicate meaning. This meant that everything perceived on the screen, like movements and noises, were observed as they carry meaning according to Norris (2004:2) and could therefore carry meanings that affect humour. A comprehensive approach was necessary for this kind of study, as humour in animation is not a one-levelled phenomenon.

As discussed in 3.3.1, I also adapted Jaeckle's (2013) four dialogue centred practices. The practices that Jaeckle (2013) proposes when followed ensure the proper and thorough analysis of transcribed film dialogue. The practices were followed carefully, but exceptions were made with practices 3 and 4, both of which were implemented with some adjusting as only the aural components that affected the humour were included and the literal and figurative components were analysed only in extracts where they clearly affected the humour or where they were clearly present. Jaeckle (2013:10) suggests that the method makes linguistic, literary, and rhetorical analyses easier, but it also worked well for this study. Transcribing the data instead of using scripts was important for this present study, as getting the remarks word-for-word was crucial for the analysis process because incorrect remarks can change the results of the analysis.

The main challenge in this study was identifying the humorous instances as humour depends on one's personal preference – for example, instances could be found that fit the explanation of insult, however, they did not strike as funny to me but appeared as it could be considered funny by others. There were also instances that I recognized as possibly funny but was not sure if they would generally be thought of as funny. There were also instances that were recognized as humorous, but I was not able to identify any techniques. It was also challenging to differentiate between some techniques that also have non-humorous counterparts: for example, plain insult and humorous insult as well as ridicule and comedic ridicule. It was also generally challenging to identify the techniques, as Berger's (1997) definitions were based on literary works and Buijzen and Valkenburg's (2004) adapted typology had somewhat different techniques and the definitions of them were one sentence long.

It is also important to acknowledge that there are also possible misinterpretations: it is impossible to know for certain what the filmmakers have intended as funny and not, so there is no way of knowing whether the interpretations of humour or reasons behind the humour are completely accurate. However, that is what makes studying humour and humour in general interesting as everyone makes their own interpretations and understands humour differently. Consequently, I may have found humour in places where it was not intended or have missed

humour that was clear to others. This shows that people can find humour in places where others cannot and proves how subjective a phenomenon humour is.

6. CONCLUSION

The aim of this present study was to examine multimodally how humour is used in Disney films and to identify what Berger's (1997) techniques of humour have been used to create humour. The examined Disney films were chosen from a selected Disney era (the Renaissance era 1989-1999) based on their popularity, success in the box office, as well as their overall success. Renaissance-era was chosen because it is viewed as the turning point for the company that returned Disney to its former glory and because it is also considered a key era (Pallant 2013:89) that produced some of the company's most critically and commercially successful animations. The data was further narrowed down by excluding films that contained human actors. The study examined three animated Disney films: Aladdin (1992), Lion King (1994), and Mulan (1998). I chose and transcribed the analysed extracts myself. The data was selected based on my interpretation of what was clearly funny and what were the most humorous examples out of the 224 identified funny instances in the analysed films. As a consequence, the results are subjective and based on my understanding and sense of humour.

In transcribing the extracts, I adapted Jaeckle's (2013) four dialogue centred practices, and the transcriptions were also made according to the transcription conventions presented in Appendix 2. The data were analysed through a multimodal discourse analysis that applied Jaeckle's methodology of film dialogue study and its aforementioned four dialogue-centred practises to the analysis and was based on Berger's (1997) *Techniques of Humor* typology that was reinforced with other scholar's definitions of the terms. The multimodal approach considered the visual and aural elements that somehow affected the humoristic properties of the verbal remarks but excluded visual humour that was not connected to verbal humour. Meaning that humour that was solely visual, like a character slipping on a banana peel, was not included if the slipping was not connected to verbal remarks or verbal humour. The exclusion of visual humour not connected to language was done to focus the study on language as even though the approach was multimodal, the general focus was on humorous language and how multimodal elements can impact it. According to O'Halloran (2004:1), multimodal analysis considers the linguistic choices, as well as the functions and meanings of visual images, and therefore examines the phenomenon more comprehensively. A multimodal approach was deemed necessary for this study as animations and humour in animations are not a one levelled simple event but a multimodal phenomenon that require a multimodal approach. It was important to

also look at the visuals from the point of view of expressions, as Norris (2004:2) suggests that the nonverbal channels communicate meaning just like images.

In this present study, I first provided a quantitative look at the use of techniques in the films through Table 2, as well as a general analysis of how humour was used in the films. Then I identified and analysed how humour has been constructed through Berger's (1997) techniques of humour. Based on these analyses, conclusions were made regarding the data.

Out of Berger's (1997) typology of 45 techniques, 33 in total were identified in the analysed films. I was also able to identify most of the techniques that created humour with the typology. The most frequently used techniques were irony, wordplay, sarcasm, insult, allusion, slapstick, and exaggeration, each of them being used 20 or more times in the animated films. As was assumed, it was found that the analysed Disney animated films contained a lot of humour. The humour was versatile and there were several types of humour identified and the three main types of humour were all represented: verbal, visual and physical. Verbal and visual humour was heard and seen on the screen and the animations contained enough humour and comedic elements to be considered comedy films, which was interpreted as physical humour. The interpretation was based on Sover's (2018:16) definition of physical humour being presented in mediums such as film. Instances of black-, scatological-, and self-denigrating humour were also found. Furthermore, it was found that the animated films contained universal family-friendly humour, and also humour targeted to specific audiences, like adult audiences. Adult targeted humour required utilizing specific knowledge that young children are generally not aware of, as understanding the targeted humour necessitated the comprehension of the underlying themes. The adult targeted humour included humour with sexual connotations.

The three analysed films relied on verbal, visual, and aural modes to communicate the stories and the humour across the screen. Multimodality was therefore an inherent part of the films and the multimodal elements contributed to the creation of humour. The multimodal interactions that took place on the screen often produced humour: what the characters said, how they said it, and what they did while saying it, all contributed to the construction of the films' humour. The humour was created with various techniques and constructed by combining both different techniques and types of humour. Visual humour often complemented, enhanced, and helped to clarify the verbal humour, so the humour was often a combination of the two. Paraverbal factors like facial expressions, gestures, tone, or stress also contributed to the creation and construction of the humour by complementing, enhancing, and clarifying the verbal remarks. There were

also instances where the visuals (i.e., the paraverbal channels or factors) contrasted the verbal remarks, thus creating humour like in the case of sarcasm. As suggested by Berger (1997:139), visuals do have an important role in humour, especially in filmic mediums.

As this study examined three films out of the ten produced in the Disney Renaissance era, these findings cannot be used to explicitly define the era; to do so, would require a larger set of data. However, these findings can be used to make preliminary conclusions and assumptions of the era's humour. The results of this study implicate that Disney's animated films at least from the Renaissance era contain plenty of humour, created by various means and techniques. Based on the findings, it can be said that Disney uses humour in various ways, as many types of humour and techniques were found in the analysed animated films. Sexual humour and humour using insults were an interesting find in family films but can be explained as filmmakers wanting to take the parents of the children watching the films into account. This implicates that Disney animations do not only consider the younger audience but the older audience as well when creating comedic dialogues and scenes. Additionally, based on my own experiences the other eras contain humour as well, but making a more explicit assumption would require a larger set of data.

This present study could be continued by broadening the data or by shifting the focus. The data could be taken from more than one Disney era, another era could be examined, or the study could include all the eras. Similar studies could also be conducted on DreamWorks or Ghibli animations or any other animation or film studios. The focus could also be shifted to another perspective, like examining insult humour or humour targeted at adults in animated family films. The analysis could also concentrate on specific techniques, like irony, sarcasm, wordplay or exaggeration, to mention a few.

This research adds to the study of humour, humour techniques, and Disney. Linguistic humour explorations on animated films often concentrate on the translation of humour and comparing the humour between the languages and while that is an interesting and important topic, it can overlook the humour itself. Consequently, this study fills a research gap by examining the creation of humour and the humour itself. Finding similar previous studies was difficult, and therefore this present study can be considered unprecedented. This study provides further information about Berger's (1997) humour techniques and their usage in audio-visual, animated entertainment media form and shows a model of how they can be examined. Berger's (1997) typology offered a good basis for the analysis, but as it focused more on literary examples it

provided more of a one-dimensional view for the purposes of this study and therefore had to be broadened by other scholars' definitions. Consequently, Berger's (1997) typology worked well for the linguistic part of the analysis and benefitted from the multimodal approach but did not on its own provide much information about the techniques outside the literary medium.

Humour is an important social, cultural, and linguistic phenomenon and a significant part of people's lives and as such, worthy of a closer examination. Examining how humour has been constructed can also offer valuable information on how to create humour and can be used to create humour in different mediums. The same notion is made by Berger (1997:5), as he suggests that the techniques of humour can be used to analyse, as well as to create humour. This study models how multimodal humour can be examined through a multimodal lens and hopefully provides inspiration for further studies. As Higuchi and Rice (1997:56; 2007, as cited in Alvarez-Pereyre) suggest, the use of film corpora in linguistics is important as language teaching methods often rely on extracts from films and television series. On a similar note, the study could also be used for educational purposes: Disney animations appeal to many generations, and therefore this study can be used for many teaching purposes for different ages. This research can be used to teach students about humour techniques as well as some literary devices as the two concepts overlap. The analysis identifies and showcases different humour techniques in an audio-visual medium and can therefore provide teachers information about the techniques in analysed films or can provide a model for analysis for the students.

Disney on the other hand is one of the world's largest companies and has had a huge impact on popular culture and has been a significant part of shaping and spreading western culture. It is a powerful cultural phenomenon with a huge impact and as suggested by Rojek (1993, as quoted by Willis 2017:3), it is essentially its own culture. Disney's animated films often contain comedic elements which connects Disney to humour and since Disney is enjoyed by many different cultures and ages, it makes a good subject for humour studies, as its humour seems to work for many. Disney animations are enjoyed around the globe by all ages and to some, they are a big part of childhood nostalgia. That precious childhood nostalgia is also what inspired this study and adds a personal sentimental value to it. However, the value of this study is not limited to sentimental one – this study also provides a fresh look at linguistic humour studies by approaching humour multimodally while adapting the most extensive typology of comedic devices as the basis of analysis.

7. BIBLIOGRAPHY

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THE APPENDICES

Appendix 1

Berger's (1997) CATEGORIES AND TECHNIQUES OF HUMOR: adapted short definitions

Language

Allusion

Berger (1997:7) defines allusion as directing attention to stupid actions, scandals, sex or sexual liaisons. Essentially an ambiguous reference that may or may not be understood by everyone.

Bombast

The bases of bombast according to Berger (1997:9-10) are inflated language and rhetorical exuberance and the reason why bombast is found funny can be discovered in the difference between what is said and how it is said. Essentially, bombast is eloquent sounding speech or text that despite its fine words has little meaning. The contrast between the eloquence of the speech and the subject matter creates humour.

Definition

As defined by Berger (1997:14), definitions involve other techniques like insult, sarcasm and ridicule and are found amusing because they involve defeated explanations. Meaning, that one expects definitions to be serious, but they instead turn out to be quite foolish and the opposite of what was expected (Berger 1997:14).

Exaggeration

According to Berger (1997:18), exaggeration means enhancing reality and blowing things up beyond it. Berger continues that exaggeration is often used in tall tales and it can be direct or indirect or reversed and used as an understatement.

Facetiousness

Berger (1997:20), describes facetiousness as "...joking, frivolous, nonserious use of language and attitude by character" and adds that it can be problematic, as it is a technique that can be easily misunderstood and thus the facetiousness should be made clear for the audience. Essentially, it means a flippant attitude or cheeky speech in serious situations.

Insults

Berger (1997:26), identifies the following characteristic features of humorous insults. First, insults are the product of direct use of verbal aggression that degrades a person or an object for comic effect, often involving wild comparisons, attacks on someone's sexual aspects, or allusions to embarrassing things. Second, they can be directed to individuals or institutions, and they can be directed directly to someone, or someone overhearing them. Third, they can also be reversed and directed to oneself, so they can work as self-denigrating humour.

Infantilism

Berger (1997:25) interprets infantilism as an adult character using the baby language and playing around with words, as well as uttering nonsense terms. Berger also connects infantilism with the use of repetition and pattern, which both can be heard in "baby language".

Irony

Berger (1997:27) describes Eirons, as stock figures of comedy: the wise pretending to be dumb; the powerful pretending to be weak; and the deceitful pretending to be honest. The Eirons that Berger describes entail certain incongruence or polarity in them fitting in irony, as essentially, irony can be defined as an incongruence - an incongruence between what is said and what is meant, or what is expected and what happens.

Misunderstanding

Berger (1997:31) describes misunderstandings as a linguistic phenomenon and as primarily verbal miscommunications between characters. Misunderstandings are part of comic errors according to Berger.

Literalness

Literalness or over-literalness according to Berger (1997:28) is the basis of moron jokes. Berger explains that it involves stupid characters who become the general laughingstock due to their shortcomings: they perhaps lack imagination or good sense, or they take everything literally. They can also be incapable of flexibility or do not take circumstances into account.

Puns, wordplay and other Amalgamations

As defined by Berger (1997:34), puns and wordplay are a clever use of language, meant to amuse and entertain. Wordplay often plays with the ambiguity and meanings of words and uses

them to their advantage to form clever puns and other forms of wordplays. Berger (1997) describes puns as the specific form of wordplay using word's sound to mean different things and wordplay as a demonstration of wit – clever comments, that relate to a situation and are executed at the right timing.

Repartee

Berger (1997:35) uses the term to stand for characters who respond to provocations, such as slights, put-downs, and veiled insults in clever ways. Berger further explains that these clever responses can involve wordplay, allusion, odious comparisons, or other techniques of humour, and like in many other comic techniques, timing is of the essence. The provocation must be immediately followed by a suitable response for it to work.

Ridicule

Berger (1997:37) defines ridicule as making fun of and casting contemptuous laughter at someone or something, thus making individuals or something else seem ridiculous. Esar (1978:660) describes ridicule as making fun of fellow man by many means, like words, gestures, drawings, dress, and laughter.

Sarcasm

According to Berger (1997:38) sarcasm is contemptuous, mocking, and wounding use of language, like bitter and cutting remarks made with a hostile attitude. Berger further posits that they insult indirectly and use tone to taunt and ridicule without direct insult.

Satire

As pointed out by Berger (1997:39), satire is a difficult phenomenon to define. Berger, however, defines it for his typology as a technique that derides and ridicules individuals, institutions, or societies for their stupidity. Based on Berger's (1995) typology, satire points out the foolishness of others and suggests alternative ways that would serve better as the status quo, thus also including a moral dimension to the ridicule.

Logic

Absurdity

According to Berger (1997:4-5) absurdity involves playing with logic and characters uttering ridiculous statements. Berger also characterizes absurdity with nonsense and confusion.

Accident

Berger (1997:6-7) describes accidents as slips of the tongue, amusing typographic errors, and actions like slipping on banana peels. Berger also differentiates accidents based on their nature: accidents can occur due to chance or errors, or because of imprudence or ignorance. An accident based on chance could be exemplified by the classics like slipping on a banana peel or having gum stuck in your shoe, while an accident based on imprudence or ignorance could be exemplified by someone ignorantly insisting on using a ladder that says “out-of-use” only to fall once it breaks.

Analogy, Metaphor

Analogy means comparison. According to Berger (1997:8) metaphors and similes commonly use analogies in figurative language. Berger explains that comic analogies often involve insult, exaggeration, or ridicule. Furthermore, Berger states that they are not humorous by themselves and must be paired up with other techniques of humour for them to have the desired effect.

Catalogue

Berger (1997:11) uses the term “catalogue” to “involve lists that can use insult, wordplay, facetiousness and other techniques to obtain humorous effects.”. As explained by Berger, catalogue is often incorporated into a dialogue where characters list things and the random or incongruous nature of the listed items creates the humour.

Coincidence

According to Berger (1997:12), coincidences lead the characters to awkward situations that create the humour. Based on Berger’s typology, coincidence is the result of chance and often works with other techniques like revelation or unmasking.

Comparison

As explained by Berger (1997:13), comparisons are direct and do not use metaphors or similes, so they are unlike analogies. According to Berger (1997:13), comparisons use other techniques like insult or ridicule to generate humour.

Disappointment and Defeated Expectations

According to Berger (1997:14), this technique plays with expectations: a person’s expectations are led on and denied because of an accident, coincidence, misunderstanding or something else.

Berger (1997:14) also suggests that sexual frustration is a frequent source of humour in American culture.

Ignorance, Gullibility, Naïveté

According to Berger (1997:21), ignorant characters are often found in comedies. These kinds of foolish characters are amusing because they evoke feelings of superiority. Berger further defines two kinds of comic ignorance: stupid characters who reveal their own ignorance, and characters who are made ignorant by trickery and deception performed by others. The latter case has its own term called “discrepant awareness” which is a major element in comedies.

Mistakes

Berger (1997:30) defines mistakes as errors based on things like poor judgement, inattention, inadequate information, or stupidity. According to Berger, mistakes are a fundamental technique in comedy, and they involve various kinds of stupid errors and differ from misunderstandings which are more verbal by their nature.

Repetition, Pattern

Berger (1997:35) defines repetition in his typology as humour that involves iteration and the character’s abilities to cope with repetitious situations and as humour that often deals with monomaniacal characters. Repetition and pattern can often be seen in running gags.

Reversal

Reversal is characterized by Berger (1997:37) as when things turn out differently from what characters expect them to. Reversal can involve characters tasting their own medicine or characters getting even with those who tormented them. Reversal often involves irony, which can be seen in different levels as Berger explains. Irony can be found in plot and behaviour, and sometimes it is found even in language and dialogue.

Rigidity

Berger (1997:38) uses rigidity to characterize undeviating, unbending people who are dominated by some fixation.

Theme/variation

Berger (1997:43-44) identifies the technique writers use to illustrate the differences between different nationalities, religions etc. and their views on some matters (a belief, an action) as theme and variation. This technique often involves stereotypes.

Unmasking and Pretense

Unmasking is defined by Berger (1997:44) as bringing to light what someone is trying to hide or conceal (for example secrets or identity) and pretence is defined as pretending or trickery. A common form of pretence in comedy is someone pretending to be the opposite sex.

Identity

Before/After

The humour in this technique according to Berger (1997:8) lies in the process of transformation and in the outcomes of that change. For example, an awkward person's change to a competent person or vice versa.

Burlesque

Burlesque is imitating something in an incongruous manner with the goal being ridiculing the target (Berger 1997:10). The term also covers satire, travesty, and lampoon.

Caricature

Caricatures are visual exaggerations made for the purpose of ridiculing the subject. (Berger, 1997:10).

Eccentricity

According to Berger (1997:16), writers use eccentric characters that usually represent certain types like misanthropes or drunkards or other similar types of kooky characters to create humour. Berger further explains that these characters often cannot control themselves and only end up outsmarting themselves.

Embarrassment and Escape from it

Berger (1997:17) describes embarrassment as central importance in comedies: embarrassment involves characters who find themselves in situations that make them feel embarrassed and make them seek ways to escape those situations.

Exposure

According to Berger (1997:19) exposure involves characters inadvertently revealing something about themselves, like exposing their naked or partly naked bodies as a result of mistake or coincidence. Berger points out that exposure is not always sexual, although sexual exposures are common and people often enjoy them, but they can also involve exposure of liars, frauds, cowards, impersonators and so on. Comic tension is often involved with exposure as the audience waits to see if someone is exposed.

Grotesque

Based on Berger (1997:21), grotesque is similar to eccentricity, except that in grotesque, the eccentricity takes on a painful level. Berger further explains that grotesque is not always funny: absurd and eccentric grotesque can be comic, but if the grotesque involves deformities, it might have the opposite effect.

Imitation and Pretense

Berger (1997:23) uses the term imitation to involve characters pretending to be something else, like a dog, a chair, a robot, or in a different state like dying.

Impersonation

Berger (1997:24) differentiates between impersonation and imitation, impersonation being a character taking on someone else's identity or a profession and often degrading it somehow.

Mimicry

According to Berger (1997:29), mimicry is when someone imitates someone else's (often someone famous) voice and language while maintaining their own identity. Berger maintains that mimicry often involves other techniques as well, like body language, facial expressions, allusion, ridicule, ignorance, insults and so on.

Parody

Berger (1997:33) defines parody with following ways: parody involves humorous imitations of the style of an author or a creative artist, a genre, or literary work: parody works similarly to allusion and the audience must possess some information of the source material to fully understand and enjoy the parody, however, some parodies can be enjoyed even without knowing the source material.

Scale

Berger (1997:41) describes scale as a technique that involves contrasts in size: characters might have contrasting size differences and might be involved in ridiculous situations, or they have objects that either too small or large for their intended purposes.

Stereotype

Berger (1997:42) discusses stereotype in his typology. According to him, it is a commonly held view of a group and involves characteristics and typical behaviour patterns that are attached to that group based on their ethnicity, race, nationality, or religion. Stereotypes can be positive, negative, or mixed, but within comedy, they tend to be negative. Other techniques, like insult, exaggeration, or ridicule, are often used with stereotypes.

Action

Chase Scenes

Chase scenes are scenes where a character is being chased for some reason by other characters, and the chased character uses ingenuity and different comic ploys to escape (Berger 1997:12).

Slapstick

According to Berger (1997:42) slapstick is a physical form of comedy that can involve various physical actions that create humour, like characters getting pies thrown on their face, slipping on banana peels, comic fights between characters, destruction of objects or places and so on. Perhaps the best and most famous examples of this technique can be found in old comedies from Charlie Chaplin and other famous comedians (Berger 1997:42).

Speed

According to Berger (1997:42) speed is a technique that takes on humorous dimensions when certain actions like running or speaking are sped up, or on the contrary, slowed down.

Appendix 2

The transcription conventions adapted from Jefferson (2004) in Lerner (2004)

(.) micropause, a hearable pause, which is difficult to measure (usually less than 0.3 seconds)

(0.5) silence, timed in tenths of seconds

Pauses can be marked either within an utterance or between utterances. Within turn silences are hearable as occurring in the same turn. Silences that are not clearly within a turn are marked on a separate line.

2. Aspects of speech delivery, including intonation

Punctuation marks do not indicate grammatical units, but intonation:

. falling intonation (at the end of a unit, but not necessarily end of turn)

,

level intonation

? rising intonation (not necessarily a question)

↑ marked rise in pitch (marked before the syllable where the rise occurs)

↓ marked fall in pitch (marked before the syllable where the fall occurs)

: lengthening of sound (the more colons, the longer the sound, e.g. lo:::::ng)

ye- cut-off speech (“self-interruption”)

yes stress or emphasis (via pitch and/or amplitude)

°yes° soft speech

YES loud speech (the louder, the more letters in upper case)

>talking< compressed talk; talk that is faster than surrounding talk

<talking> talk that is slower than surrounding talk

.hh inbreath

hhh aspiration (breathing, laughter); (the more h's, the more aspiration)

heh hhh laughter

\$word\$ laughing voice

#word# creaky voice

@word@ animated voice

3. Other markings

(I suppose) item in doubt (transcriber uncertain about what is said, a possible hearing)

() something is said, but it is not possible to hear it well enough to transcribe

(()) transcriber's comment (to represent events that occur but are not part of verbal utterances, but have bearing on the interaction)

Gesture, gaze and other nonverbal activity

There are many solutions to the problem of transcribing nonverbal activity. Gestures can be marked using double brackets (e.g. ((points to X))). Detailed multimodal transcripts involve marking each type of nonverbal activity (gaze, gesture, physical action) on a separate line (rather like a musical score). However, the current view is that visual information is best presented by using still photos or other types of picture illustrations in transcripts.