WHY HUMOROUS PICTURE BOOKS FOR YOUNG CHILDREN?

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ABSTRACT

This research aims to explore children's reaction to humorous picture books, and discuss the difference between young children's and the adults' humorous concepts. With the analysis of preschool educators' humor presenting through picture books, the researcher used the picture book "No, David" to proceed the pretest, and found that in the process of telling a story, the children may be affected by the partners who surround them. Therefore, one to one formally reciting story was conducted (totally 20 children) with 5 picture books, including "Gorilla", "Lost My Dad", "Crocodile and Dentist", "I've become a fire-breathing dragon!" and "The Monster of Palapala Mountain". In the research, through text analysis, it is found that exertion of humor technique corresponds to children's perception of humor. And, the elements of humor, including arrangement of repeated sentences, someone's embarrassing situation in the plot, imagination and exaggeration against common facts, and the images close to real life experiences that guide the children towards education, picture in picture (or words in words), and so on, make children feel fun and interesting. On the other hand, they can also learn the adult's humor is based on enhancing interpersonal relationship, which differs from the children's sense of humor that stresses on self-recreation.

Keywords: Young Children, Humor, Literature, Picture Books.

RESEARCH MOTIVATIONS AND PURPOSES
Humor has multi-dimensional functions

Research (Martinez & Harmon, 2012; Merchant & Thomas, 2013) proposed that children who are catered and well taken care by their mother will show higher degree of sense of humor. Also, children that were given space to solve problems by themselves in early childhood will exhibit higher degree of sense of humor without hostility when they grow up (Lewis, 2012; Fingon, 2011). It may be that with development of cognition and language reaching certain level, and then, in coordination with germination of imagination (Beckett, 2013; Cremin et al, 2008) , and providing children with enough sense of security (Harris, 2008), sense of satisfaction as well as free space, children will be guided to understand and create humor, since they will generate a lot of interests only from converting the real world to ridiculous imagination, and link such imagination with events in the past. As for Cameron and Kennedy (2008), they proposed that humor offers the functions of social emotions and cognitive language by observing a 30-month-old baby girl's learning to walk.

Chen Hsueh-chi (2004) found in the biographical studies focusing on personality traits of people with high creativity that: humor and creativity has high correlation-- those with high creativity demonstrate more humorous performances than those with low creativity; when

people with high creativity are in the serious or difficult situations, they can show more humors. With right brain activation as the mediator, Chiu Fa-jung (2010) studied the multi-semantics excitation in humor understanding, and found that humor is correlative to creative power in respect with construction; the component of fun stimulated by humor will elevate performance of creativity, and right brain activation will intervene the relationship between fun reaction and creative performance.

Humor is also one of the aesthetic characteristics that are the most influential in children's literature, because it has potentially important influence on construction of children's aesthetic psychology, and can carry out the implication of humor with the form of laughing, and achieve the spiritual comfort and aesthetic practice. In addition, Harris (2008) indicated that humor plays a considerably important role in constructing and fostering social relationship, because it can provide interpersonal communication. Zeece (2009) also claimed that people with sense of humor are agreeable to others, so it can enhance interpersonal relationship. Consequently, proper and timely humor can alleviate the tense relationship, enhance affection among people, and generate positive influence on interpersonal influence. Meanwhile, humor is good medicine for health; it can organize children's development in language, intelligence, health. and emotions. Moreover, oriented humor possesses the intelligence dimension; therefore, if we want to raise children's sense of humor, it may start with the surrounding environment by developing an environment filled with humors (Fingon, 2011).

Such works can further enhance children's fondness of reading

Through the experimental research of describing the humor-lost situation by watching the pictures, Loizou (2006) found that both male and female has the ability of appreciating humor and describing the humorous situation. Cheng Juei-jing (2005) quoted Swanton's survey report and indicated that, regarding the reading materials that students with general ability are favorite, the first four types of materials include: detective fictions (47%), comedy/humor (27%), true fictions (23%), and adventure fictions (18%), in which the comedy and humor type occupies the second place. Harris (2008) also mentioned that children's favorite story content includes humorous stories, stories with animals, adventure stories, and stories with a happy ending. Humorous books have recreational functions; and, as Dorothy White indicated that there are considerably many funny and extraordinary books in children's readings, although they are not seen frequently in adult literature.

The researcher's personal interest

By chance, the research once went to listen to the lecture delivered by the owner of Babybook Publish Company. She once used 100 humorous picture books to conduct on-the-spot experiment for the children in order to observe their reaction, and analyze and generalize children's receptive properties. Her lecture stirred my ideas of the researcher's exploring and investigating children's sense of humor profoundly, and the researcher's conception to take "analyzing research on humorous children's picture books" as the research theme emerged. In the meantime, the researcher also found that studies in this field are not many, since most of them focus on adopting the elementary school students or elder children as the observation subject, on discussing the teaching benefit of the preschool educators' humorous teaching form, on observing children's humorous performance in a natural situation, or developing scales to analyze humor, just as Jan Yu-chen et al (2011) develop the Chinese version HSQ-

TC, while studies with humorous picture books used as the research tool are a few. As a result, the purposes of this research are listed below:

(1) Discuss children's reaction to humorous pictures

(2) Compare the difference in children's and adult's concept of humor

(3) Analyze the methods used for humorous children's picture books' presenting humor

LITERATURE DISCUSSION
Definition of humor

Different from jokes, in nature, humor is synthetic compound of a variety of elements, while joke is a way to express humor. Besides, humor is composed by various kinds of forms, such as self-deprecation, sarcasm, comics, wit, inharmonic logic, slogans, and etc., and contains a kind of sense of intrigue (Nikolajeva & Scott, 2013). In recent years, with integral concept, the scholars have defined humor as a complicated yet single idea, while Martin (2000) held that humor consists of many aspects like cognition, emotions, behaviors, and society. As for Maher (2011) asserted, humor is a kind of psychological state that generates positive or negative complex feelings for stimulation aroused by the comic, paradoxical, and disharmonious events. By means of such mental experiences, a series of physical or psychological reflection are released (eg: laughing, cheering people's spirit up), in order to satisfy the desire and relieve the nervous emotion (Hume, 2014).

To sum up, from the perspectives of the above-mentioned internal and foreign researchers, we can find that humor from different viewpoints will generate different definitions of humor. As a result, this research mainly concentrated on observing and analyzing children's reaction to humorous picture books, and humorous picture book's humor technique.

Humor related Theories

From the perspective of psychological analysis theory, Freud (1960) considered that triggering the reaction of the individual to stimulation primarily aims to release the need of nervousness. According to psychodynamic theory, psychological energy of the individual accumulates continuously, but such psychological energy cannot directly be purged out under control of superego, so the individual need a channel as outlet to achieve balance. In this sense, joke exactly provides the best channel for purging out id's drive, which enables the individual to alleviate tension and reach balance state. In addition, humor is also the mature ability to refuse pain, and the sign of happiness and joy (Wolf, 2014; Weaver, 2007). Humor can free the individual's pressure and reduce the individual's tension and instinct of seeking for happiness.

From the viewpoint of cognitive theory, including incongruity theory, incongruity-resolution theory, and the opposition-coherence theory as listed below:

(1). Incongruity theory
Incongruity theory claims that the conflict, opposition, disharmonious, or inconsistency will trigger humor. In 1970, Nerhardt proposed that in a safe and non-threatening environment, when conflict and paradox of the inner superficial characteristics got even more serious, more laughing will be generated. In the experiment of weight changing suddenly, Nerhardt lied to the testees that the experiment is to observe man's identification of the object's weight, but in fact, it is to observe whether "dissonance" will trigger the testees' behavior of laughing. The testees were asked to lift some objects whose shapes are totally the same, but one of the

objects has weight significantly different from the others. The results show that, the more certain object's weight differs from our expectation, the more intense the taste reaction of laughing will be. That is, in a safe and non-threatening environment, when paradox between the predicted and the actual perception takes place, humor is generated; that is, incongruity.

(2). Incongruity-resolution theory

Suls proposed incongruity-resolution theory in 1972, holding that conflict and incongruity will not generate sense of humor. Instead, it must employ the existing cognitive schema knowledge to solve the state of incongruity to generate sense of humor. When the individual meets a humor-based stimulator, he/she will predict the possible results accordingly. If he/she cannot get rid of the difficulty, he/she fails to comprehend that humor stimulator, and will have a sense of confusion and loss (Van der Pol, 2012). Schultz (1976) agreed that if a joke is supposed to make the audience feel funny and interesting, explanation of incongruity must make sense, or people will be like the young children that feel funny of non-punch-line. For the adults or the elder children, young children's joke may not always funny; in contrast, the adult's joke may be boring for the young children.

(3). Opposition-coherence theory

The "opposition-coherence" model proposed by Wu (2015) regards that the article aims to arouse funny feelings must undergo four stages, which is described as below:

1. Deviation and implication proposition stage: Based on the joke's context that the present schema derive, the elaboration of the joke includes constructive sentence and critical sentence. Like the normal language reading, when the individual reads the "constructive sentence", he/she will use the "dominant schema" exerted most often and most potential to deduct "the implication proposition" in order to supplement and interpret the "constructive sentence". This dominant schema is situated in the cognitive schema, and is the habit of language use in daily life.

2. Disharmonious stage: when the reader continue to read the narration, if the "critical sentence" in narration is not within the range that the individual's fundamental model can predict, it does not comply with the implication proposition derived previously, and the "critical sentence" will trigger the reader's disharmonious reaction.

3. "Backward inference" stage: After the reader generates disharmonious reaction, the reader will attempt to proceed "backward inference" from the "critical sentence" or the semantic hints in the narrated paragraph to generate "backward proposition". That is, the individual infers from the conclusion or the results the premise or fact required to comprehend the previous sentences. If the proposition referred backwards by the reader is harmonious with the semantic situation in this paragraph, the disharmonious reaction can be solved, or he/she will enter into the confusion state (Zeece, 2009).

4. Denial of implication proposition stage: This stage is the humor comprehension's exclusive process. In this stage, the reader will find that "backwards inference" is not consistent with the "implication proposition", so that presently, the individual understands that implication proposition is the semantics filled up by the reader rather than the facts presented by the constructive sentence. Therefore, while denying or modifying the "implication proposition", the reader will feel like laughing.

Humor can release and solve one's confusion. The most importantly, it makes one feels a kind of joy that makes the emotions achieve better state of balance. Humor can not only cultivate positive character, but also control emotions by proper means and skills, which provide the chance to learn knowledge and skills for inference, observation, and analysis (Edmunds & Bauserman, 2006). Moreover, through laughers, the gap existing between people can be

dissolved instantly, the affection between one another can be shortened, and thus foster harmonious friendship among the group.

Development of Children's Sense of Hhumor

Based on Piaget's theory, Scholar McGhee (1979) classify development of children aged 2-7 into 4 stages:

(1) Stage 1: conduct disharmonious behaviors against the object

Around 18 months old, to start with symbolic games, children gradually take disharmonious actions towards object. From 1.5 to 2 years old, they will manipulate new objects, fond of pretending to mistaken one thing as another. In symbolic games, by adding a little creativity into the real things, they can create humor. For example, children might pick up a leaf and put it by the ear, and take it as the telephone, talking to it. Or, they pretend that the ruler is the brush to brush their hair. Since it is done through pretending games, and the children perceive that the two things are different in function, humorous or funny behaviors thus appear, further making people laugh at that behavior. As a result, "symbolic game" is the major way for children to create disharmony.

(2) Stage 2: Name the disharmony between the object and the event

From 2 to 3 years old, young children are developing language ability; namely, they start to replace movement and actions with linguistic symbols, and are able to manipulate the relationship between "words" and "object". In this stage, young children are rich in imagination, and fond of change the real name of the object or thing with another name irrelevant to the object or event by using what they have already know as "incorrect" name for the object or event. In fact, their names for the objects are often changeable; for example, children call a "dog" "cat", and call "hand" "leg", and feel funny with such names.

Besides, game signals play an important role in the social situation with humor experiences. When the adults seriously call a "cat" into "dog", they are confusing the children, because they know that is actually a cat. Accordingly, we can learn that children's reactions are deeply influenced by the adults, and they regard the adults' behaviors as the hint to identifying humorous messages. Children can be confident in "making the object become this", and merged the ideas to call a "cat" "dog", or use "chopsticks" as a "brush", because they know such behaviors are merely make-believe games. Therefore, it is not difficult for us to know that children learning to walk indeed have illogic perceptions. In this stage, children begin to participate in interaction with the society's humor, and they share their own humor with the peers or the adults, and start to be interested in others' humorous affairs. In this period, children gradually covert their humor experience to humor regarding interaction with others.s

(Stage 3: Disharmony of concept)

Around 3 years old, children begin to develop conceptionized thoughts. When those traits are changed or against normal conditions, they become illogic humor messages. For example, when children in Stage 2 hear a "cat" being called a "dog", they burst into laughers. Besides, when children in Stage 3 see a cat with two heads but with no ears, and making the sound "moo" instead of "meow", humor is purging out. The stimulations in this stage involve with a variety of different traits, and the humor stimulators are much more complicated than they are

in Stage 2. In experiencing humor, the visual and the auditory stimulation methods make no difference, the point lies in children's comprehension of the concept of cat. When children grow up to 3-4 years old, they already have the ability to perceive illogic to different degree. As for their distinguishing imagination from fact, they depend on hints surrounding event.

In this stage, children mainly comprehend objects according to the shape the objects present, which is another important characteristic for the children to perceive humor. Since children aged 3-9 thinking centralizedly, and they would notice the apparent traits of things. For example, they will laugh on seeing a bicycle with square wheels, not because they know such wheels cannot roll, but because they consider the wheels are not with the shape they see in daily life. Also, when they see an elephant staying in a tree's branch, they would laugh, because they know an elephant cannot climb the tree, rather than understanding that the branch cannot bear the elephant's weight. In this period, with even more skilled and proficient language skills, they start to like playing word-sound game, such as repeating the rhymed words, meaningless words, and achieving interesting property by means of change in the word's pronunciation instead of semantics.

(4). Stage 4: Discovering humor's multiple meanings

It is only in this stage that children can supersede the appearance of the object, and start to think logically of the possible causes of the event. Besides, in this stage, the children start to express humor in the way of the adult, comprehend the puns, a typical example of such humor. Around 7 years old, children begin to detect the ridicule in language, and understand that such keywords have double meanings, so selection of the funny answers increases gradually. About 7-8 years old, children are in the period of concrete operations, and they start to be aware of the inconsistent abstract relationship between the events, and find the disharmony in logic. Meanwhile, children's concrete operation ability also involves reversible thinking, which enables them to examine the whole contextual points of the event, which is the required element in understanding jokes with multiple meanings.

Children in Stage 4 have already had the trait of "decentralization", able to use so-called thinking of reversibility. That is, they not only induct backwards by focusing on the results of the event, and further examine the whole event, but also discover the puns in the process, which is the foundation to comprehend jokes. According to McGhee's (1979) viewpoints of humor, the adult's jokes and humorous situations are mingled with a lot of emotional components, and such experiences differ from children's experiences, so children's humor differs from the adult's. At last, McGhee (1979) indicated that in this stage, in comparison with change of children's age or development, the dominant factor that affects humor appreciation is children's individual difference.

Nevertheless, by means of the record of daily observation of three children, and comparing with the development stages proposed by McGhee, Chaney (1993) found that two children's traits in Stage 3 appear in around two years old, and traits in Stage 4 appear in about three years old. If we proposed Piaget's theory of cognitive development accordingly as the foundation, it is quite possible to underestimate preschool children's cognitive ability. As Eleni (2002) selected 6 children under two years old to observe, it is found that children before two years old would intervene the disharmonious event, and create or appreciate humor. This finding provide further thinking for the future research--is cognitive ability the main factor to identify disharmony? Anyhow, research have found that children indeed has humor perception, and are capable of exhibit their sense of humor.

Analysis of humorous picture books

The picture books' inherent characteristics can bring a lot of morals and enlightenment to children, and also combine their prior knowledge and the existing experiences. Particularly, picture books with addition of humor elements allow children to read without heavy burden; instead, such picture books can stimulate the reading willingness, and indirectly encourage thinking and judging abilities. Performance in the process of children's interpreting work often leads to unexpected fun and outcomes, which proves the value of humorous picture books.

(1) Traits and comprehension of humorous picture books

In accordance with the content and the theme, picture books can be categorized as follows: stories about family life and family experiences, the urban-rural stories, stories about weather, seasons, and mother nature, animal stories, humorous and imaginary picture books, modern folk stories, and stories about friends and school. Those humorous and imaginary picture books present in a simple and obvious way with sense of humor comprehendible to the children, some silly and funny situations arouse children's funny bone, while unexpected end makes them feel funny as well (Chang Chien-ju, 2007). As for Michael Carter, he has classified humorous picture books into three major types: 1) Animals that can talk, the imaginary humor can be applied universally. 2) Ridiculous stories, such as hero's tale that is about superseding life, or lies extremely incredible. 3) Family's comic stories (quoted from Chen Shih-hung's translation, 2003).

Shaeffer and Hopkins (1988) considered that humor involves two major traits that make it suitable for studying correlation between humor and literature: 1) Humor is a form of the puzzle game; 2) Humor is based on "inconsistency" and a kind of fun and interesting mental attitude, and we will explain or solve what we hear and see, both traits connected with literature is the process of prediction. "Prediction" plays a core role in humor. When the individual accepts image messages, he/she will extract the past experiences to compare with cognition, so the outcome will be predicted in reading a humorous situation. When the fact presented in the text is contradictory with the individual's expectation, humor may thus be generated. In children's literature, the arrangement in the book often "fool around" the reader's imagination. The famous children literature writer Anthony Browne's surrealistic drawing style often presents a kind of disharmony against the physical principle, which makes the readers subvert their thoughts, and get away from the restriction of convention in real life to generate a kind of liberal feeling, which is a kind of humor's surrealistic game (Edmunds & Saltman, 2010; Nikolajeva & Scott, 2013). Through textual and image language's comic narration, together with the skillful design of the overall meaning, the children accept the creator's concepts unconsciously, achieving the learning effect in game, and preserving profound impressions (Chen Chu-hsuan, 2007).

(2). Elements of Humorous Literature

In "Research on Shel Silverstein's children's books", Chen Hui-wen (2004) analyzed Shel Silverstein's children's books. The writer connects a lot of unpredictable surprise with ridiculous logic tightly, and, relying on rich imagination as well as highly humorous image situations, he arouses the reader's sympathetic smile. His comic sense exactly lies in ridicule and subversion, discovery of mockery in situations, unexpected ending, and improper behaviors, all extremely funny and comical. If children can indulge themselves in the textual

comics, they can value and appreciate language and texts. In regard of exaggerative, disharmonious, and definite and public humorous and sharp feelings, pus imagination and comics, such insight is the required elements in literature (Cannon, & Gonzalez, 2012; Dataleo, 2008; Strasser & Seplocha, 2007).

In the research on "difference in children in different ages' humor comprehension and humor appreciation from different picture books", ChenJuo-han (2008) divided the humorous images into two types, including awareness of "comical characteristics", consisting of deformed scale or shape-distorted, exaggerated body, facial expressions, trait transfer, change of dressings; and "comical situation and behaviors", composed by disharmonious behaviors or situations, mischief, or tragedies. In addition, change of fonts is also source of stimulation for linguistic humor, including change in font or pronunciation, or the implied interesting meaning in the puns or sentences. Nevertheless, in picture books, such terms rarely appear, so the researcher expanded the definition of this level to the comic meaning implied in a word/term. In other words, children must understand the meaning of word/term and its correlation with the preceding or subsequent sentence. Or, children must have the ability of discerning the meaning incompliant with the logic in reality in order to feel funny, such as incompliance with normal rules, the forbidden topics, or terms/sentences hidden with certain implication.

With her research with the title "research on understanding children's disharmonious humor", Wu Yu-ting (2004) listed 11 categories for interpretative reasons of the comic pictures according to 10 types of children's interpretative reasons for the funny sentences in the humorous stories, and further classified them into two aspects--cognitive motivation, and affective motivation as below:

(1). Types of interpretation of comic sentences: 1) Associate with the relative comic experience in the past. 2) Feel novel. 3) Homophonic pronunciation that makes double meaning. 4) Ugly things and silly behaviors 5) incompliant with our own daily experiences or expectation. 6) Against the principles in real world. 7) Comprehend the causal relationship in the story. 8) The role in the tale "asking what he/she already knows". 9) Ambiguous and absurd behaviors. 10) Discover what go against moral principles.

(2). Category of interpretation of comic pictures
    1. Cognitive aspect: 1) Viewpoints proposed for the unreasonable places in the picture. 2) Explain by quoting from the story's text. 3) Something against principles in reality in the picture. 4) Deliberate independently the illogic causal relationship. 5) Something against moral principles in the pictire. 6) Others (incompliant with physical phenomena..or so).
    2. Affection motivation aspect: 1) Feel novel for what is not seen in the picture. 2) Mock at the role's silly behavior or ugly appearance in the picture. 3) Describe the funny appearance or exaggerated movement in the picture book. 4) Associate certain part in the picture book with something funny. 5) Associate with personal or other people's funny experience.

To sum up, the humorous elements in literature include humorous image element and humorous sentence element. However, since this research adopted humorous picture books to tell a story, and stressed that the text and pictures help each other, we did not separate text from pictures to discuss the characteristics of humor; rather, by means of analyzing the humorous property in the picture books, we certified with the children's reaction to humor. In addition, after generalization and analysis, the researcher considers that the elements of humor include repeated language, picture in picture (or words), presentation of

embarrassment, performance against reality (illogic, and absurd situations), exaggerated imaginative performance, and unexpected plot.

Research Design and Implementation

This research collected the internal and foreign children's pictures related to humor as our research purpose, and explored the characteristics as well as the functions resented in such works through text analysis. Then, the textual depiction of the characters' role, the effect presented by images, and the picture-text relationship in such works were compared with one another for further analysis. Lastly, from the research results, and comparison with relative literature, the conclusions and suggestions were proposed, which flowchart can be seen in Fig. 1.
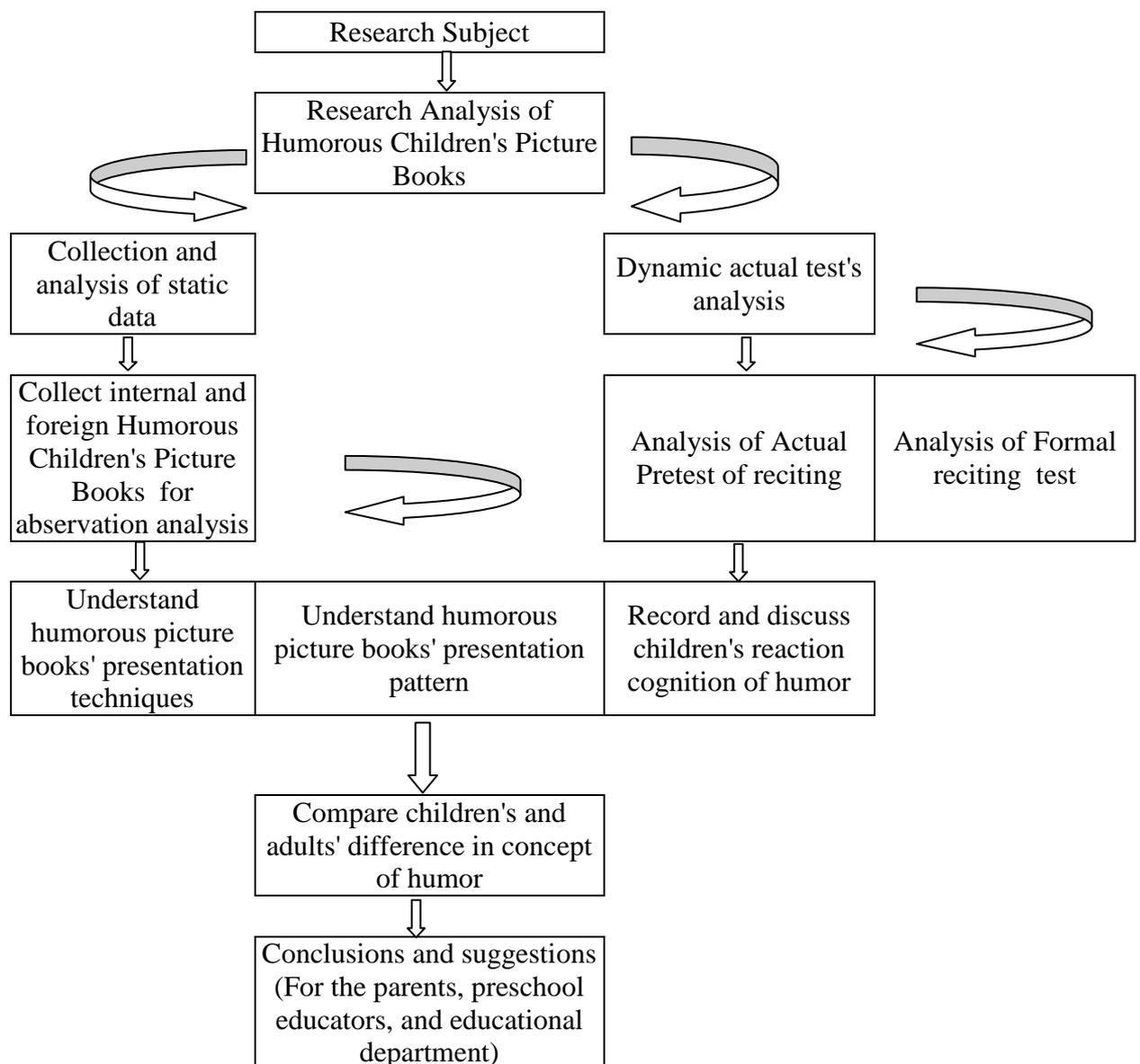
Fig, 1: Research Flowchart

1. Analysis of the actual pretest

On December 22, 2008, the researcher interviewed with the teacher in a kindergarten in Ping Tung County to understand children's feedbacks to "No, David".

(1) The process of implementing the pretest
1. The 1st step: By the one-to-one method, we had the **children read the story by themselves** and asked relative questions one another. The order of the questions emphasizes on (1) Do you feel the story funny? (2) Which part is 【not】 funny? Why is it 【not】 funny?
2. The 2nd step: By **one-to-all** method (all: 6 kids), **the researcher told the story**, and then asked whether it was comic? Then, the researcher asked the relative questions page by page. She asked page by page: (1) Which part is 【not】 funny? (2) Why is it 【not】 funny?

(2) Analysis of the pretest's results

In asking children's feelings and viewpoints for "No, David" one to one, though two children expressed in the very beginning that this book is not funny, after continuing to ask, all children said why they felt it is funny. In the process of the pretest's practice, the researcher found that one of the reasons the children felt it was not funny is because the picture book keeps on emphasizing the implication of saying "No!". It can be deducted that to forbid children to do what they feel like doing by words will not only hinder their personality growth, but also impede and suppress their growth of humor. Another child thought that it was not comic because of not obeying to what the mother said, which can help us judge his family environment has certain impact on children's development of humor awareness. On the other hand, in one-to-all inquiring the children's feeling and thoughts of "No, David", every child considered this book is fun, and all rushed to express their feedbacks, which seemingly shows that when people get together, humor tend to spread quickly under influence of others, so that laughers can resound at every corner in the classroom.

Besides, to conclude what was expressed by the children, it is found that what made them feel funny almost all related to what happened in their daily life; such as embarrassing event taking place in certain occasion, or a situation that is opposite to the real world. When the children indulge themselves in talking about what they feel interesting and funny from their own viewpoint, it is no doubt that they are fully presenting their unique creativity and imagination.

Actual process of formal reciting

Since in the pretest, it was found that in the group's story-telling, it is easy for the children to be infected by the surrounding partners' opinions or laughers, so that their own original feelings or opinions were pinned and influenced, leading to deviation from the pretest's original intention when the teacher tried to understand the children's ideas. With only a picture book "No, David" as the sample in the pretest is not sufficient, and the objectivity is concerned. Based on the concern and for the purpose of making the research more complete and sound, in the formal reciting test, the test method had been modified.

During March to April in 2009, the researcher conversed with teacher in one kindergarten in Ping Tung County, and invited the teacher to select randomly 20 kids in preschool class to

conduct actual test of reciting for observation research in order to understand children's reactions and feelings for the humorous picture books, "Gorilla", "Lost My Dad", "Crocodile and Dentist", "I've become a fire-breathing dragon!" and "The Monster of Palapala Mountain".

(1) The process of actual test of the formal reciting:
By one-to-one approach, the children were asked to read the humorous picture books first, and the teacher and researcher could observe their reactions and feelings. After all finishing reciting humorous picture books on their own, relative questions were proposed for them to answer one to one, the procedure is as follows: 1) Is this book comical?; 2) Where is it comical (not comical)? 3) Why is it comical (not comical)?s

RESEARCH RESULTS

Through further discussion and analysis of the humorous picture books, and with classification and analysis of the children's reaction to the humorous picture books, we elicited the results in the following paragraphs:

Children's concept of humor

In the picture books, for the interesting property shown by repeated sentences, the embarrassing occasion arranged in the plot, the exaggeration and imagination against the fact, the images close to living experiences, pictures guiding towards positive inspiring education, picture in picture (or words), children feel funny and comical. In accordance with formal reciting record, a few children considered some humorous picture books were not funny; and, with further inquiry for the reasons, we only received silence as the answer. It may be that children did not understand the meaning hidden in the story of the picture books, or it may be that children did not possess a clear idea of humor, or they did not know how to answer the questions, so they could only react in such way. However, even as an early childhood education teacher, this issue is worthy of our notice as well as exploration for further understanding and analysis. To find out the reasons that cause such reactions and feelings, and try to provide consultancy to mentor them anytime anywhere, preschool educators can obtain effect of teaching enhanced as learning, and provide more assistance to the children and help grow even more effectively. s

Children's concept of humor and the difference of their concept from the adult's

From what mentioned above, we can understand children's concept of humor, and it is found that children's sense of humor relates to what they contact in daily life. Besides, to generate comic feelings, germination of humor must be formed under the existing cognition. Moreover, it is also found that children's humor is very simple; they will laugh heartedly for funny things, or they will smile shyly for embarrassment, because it is personal feeling for humor. In contrast, as far as adult's concept of humor, it is not limited to personal feelings; rather, we have to pay attention to humor's influence on others and the relationship with one another.

We analyzed the difference in children's and the adults' feelings for sense of humor in the embarrassing occasion. In "Gorilla", the little girl frightened by the Gorilla made children laugh, but for the adults, this may be an embarrassing and awkward occasion. In "Crocodile and Dentist", children felt funny when the dentist smelled the crocodile's stinky mouth and when the crocodile bit the dentist's hand; but for the adults, they knew this was a

personalization technique, and were clear enough that this was merely a story. As in "Lost My Dad", children felt that the little boy unable to find his dad was comic; but for the adults, that the kid got lost made people confound and was a mistake that could not be made again. Although picture books are presented with easy and interesting approaches, but in an adult's eyes, they are eager that nothing like this will happen. Just as in "The Monster of Palapala Mountain", children felt funny when the character rolled from the top of mountain, hit the stock at feet, and when the character got frightened upon seeing a shadow at night. However, for the adults, they might feel that rolling down from top of mountain and hit the stone at feet is really painful, and wish that such thing would never happen. Lastly, "the Monster of Palapala Mountain" made the children feel funny about dragon's exhaling big fire to burn everything like breakfast, the cat's tooth brush, and others' noses. Yet, for the adults, the personalized fire-breathing dragon 's conduct is quite funny.

Accordingly, it can be seen that the adult's humor is based on enhancement of interpersonal relationship, which differs from the children's sense of humor with self-recreation orientation. However, there are similarities between children's and adult's humor. As mentioned in the literature, humor can not only enhance and create mutual benefit, to create some humor is also a kind of healthy fun that can shorten distance between people, cultivate good interpersonal relationship, as well as forgetting sadness and worries in laughers, and obtaining incredible fun, all is good to our mental and physical health.

Text analysis of humorous picture books

Through text analysis, it is found that the presentation approaches that humorous picture books exert frequently include interesting property of repeated sentences, interesting property presented by finger ryhmes, children's songs, and children's poems, like "Five Little Monkeys Sitting in a Tree", "Five little monkeys jumping on the bed", and "Brown bear, brown bear, what do you see?" As for humor arranged in the plot, the embarrassing occasions are impressive in "No, David", "David Goes to School", "David Gets in Trouble", "Imogene's Antlers", "the Gift sent from ouside the window", and "the Monster of Palapala Mountain"; against the reality, like "No, David", "David Goes to School", "Imogene's Antlers", "the Gift sent from ouside the window", "the Monster of Palapala Mountain", "A Little Pig and 100 Wolfs", "Crocodile and Dentist", "Lost My Dad", "Big Head Girl", "Bedwetting Teacher", and "Why So Lucky Today"; presentation of imagination and exaggeration, like "I've become a fire-breathing dragon!", "Mama's Little Underpants", "ELMER" series, and "I WILL NEVER NOT EVER EAT A TOMATO". The form of pictures presented by humor technique are often close to children's living experiences, such as "Spit out the Seeds", "Imogene's Antlers", "Gorilla", "A Day that Get up Early", "Wait for a Minute, Tung-tung", "I want to have a pet", and "Little Penguin"; guide to positibe and inspiring education, like "A cow that love fruits", "Crocodile likes vegetables", and "Cheer up! Brother Egg"; and picture in picture (or words) like "Lost My Dad", "the Gift sent from ouside the window", "No, David", "My Father", "My Mother", "Walk into the Forest", and "Emma Plays Hidden Game". To sum up, the humorous picture books can foster and help children's growth in various aspects. In interpreting picture books, we can learn the theme and implication that the story tries to communicate through the easily understood text. By further combining with the past experiences, it will be easier for us to interpret those picture books for children. Such picture books are applicable to early child education, and by means of "humorous" hints in the picture books, the class becomes happy and agreeable. In other aspects like enhancing interpersonal relationship, raising creativity, and good for health, picture books have unexpected influences and effects.

RESEARCH SUGGESTIONS

The research subject in this research are the active children selected by the preschool educators,. It is suggested that for the research in the future, the researchers can select research subject by random sampling to produce more accurate deduction in the research results. Since this research aims at preschool class students as the subject, it is also suggested that in the future, children with different ages can be employed as the research subject in order to compare the difference of humor in children with different ages or genders.

Regarding research tools, it is recommended that the subsequent studies can compare the humorous picture books with those in Taiwan and other foreign countries, so that the perspectives of humor in various regions and the diverse drawing and writing styles can enrich the research content, and make the research even more practical in reality.

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