Perceiving Explanations from the Nonsense: An Analysis of Attributions in Carroll's *Alice's Adventures in Wonderland*

A Final Project

Submitted in partial fulfilment of the requirements for the degree of
Sarjana Sastra in English

By

Annisa Widyawati Fathonah
2211412051

ENGLISH DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
SEMARANG STATE UNIVERSITY
2016
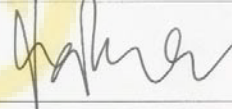
APPROVAL

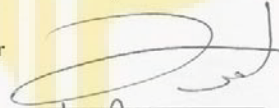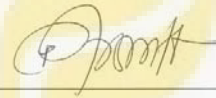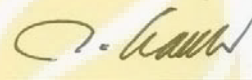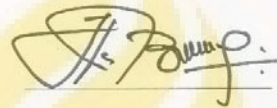This final project has been approved by the Board of Examiners of the English Department, of Languages and Arts Faculty, Semarang State University on October 15, 2016.

Board of Examiners

1. Chairperson
   Prof. Dr. Subyantoro, M.Hum.
   NIP. 196802131992031002

2. Secretary
   Dr. Rudi Hartono, S.S., M.Pd.
   NIP. 196909072002121001

3. First Examiner
   Prayudias Margawati, S.Pd., M.Hum.
   NIP. 198103162008122002

4. Second Examiner as Second Advisor
   Arif Suryo Priyatmojo, S.Pd., M.Pd.
   NIP. 198306102010121002

5. Third Examiner as First Advisor
   Fatma Hetami, S.S., M.Hum.
   NIP. 197708272008122002

Approved by
Dean of Languages and Arts Faculty

Prof. Dr. Agus Nuryatin, M.Hum.
NIP. 19600831989011001

ii

DECLARATION OF ORIGINALITY

I, Annisa Widyawati Fathonah, hereby declare that this final project titled *Perceiving Explanations from the Nonsense: An Analysis of Attributions in Carroll's Alice's Adventures in Wonderland* is my own work and has not been submitted in any form for another degree or diploma at any university or other institute of tertiary education. Information derived from the published and unpublished work of others has been acknowledged in the text and a list of references is given in the bibliography.

Semarang, 18 Oktober 2016

Annisa Widyawati Fathonah
NIM 2211412051

iii

MOTTO AND DEDICATION

Work hard, play hard.

For:

Widagdo Eko Wartono, Patmawati, Anggoro Wicaksono, and you.
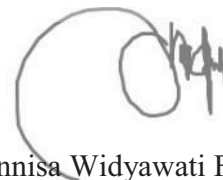
ACKNOWLEDGEMENTS

v

ABSTRACT

This study is conducted to investigate Alice's comprehension of explanation perceiving through the attributions she gives to the circumstance in Wonderland. The topic of this study is Perceiving Explanations from the Nonsense; an Analysis of Attributions as Represented in Carroll's *Alice's Adventures in Wonderland*. The objectives of this study are three, which are 1) to explain how the perceiving of explanations from the nonsense through attributions as represented in Carroll's *Alice's Adventures in Wonderland*, 2) to identify to what extent Alice attributes the nonsense as represented in *Alice's Adventures in Wonderland*, and 3) to explain how the attributions given by Alice construct the most relevant explanations as reflected in Carroll's *Alice's Adventures in Wonderland*.

Carroll's *Alice's Adventures in Wonderland* is the object of the study. The research instrument uses observation sheets, while the data collection is based on library research. The discussion was conducted by analyzing Alice's attributions according to her social and psychological processes based on the social-psychology in literature, focusing on the attribution theory as proposed by Heider (1958) and Malle (2003).

This study results in several findings as follows: 1) through her attributions, Alice relates the nonsense in Wonderland with the sense in her original world in order to retrieve an understanding. All the more, there are two ultimate reasons for Alice to attribute: to call into a respond and to maintain her identity including goals. 2) Alice unconsciously divides her attributions into two extensions directed to the creatures as personal figure and the environment as impersonal figure. 3) Alice's process of attributing includes a) frame-working through behavior, which covers reasonable and causal intentions, and b) attributing under psychological processes, which covers the sub-steps of behavior evaluation, pragmatic goals identification, and information resources demand.

TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

Chapter I presents an introduction of the final project. It consists of background of the study, reasons for choosing the topic, statement of the problems, objectives of the study, significance of the study, and outline of the study report.

1.1 Background of the Study

We are currently living in a world that highly demands technology. It is undeniable that our daily activity is strongly acquainted with internet connection, computer, and smart phone. Technology is the definition of modernity in this decade. In 2015, internet users reached 3.370.000.000, according to Internet World Stats. This definitely will keep increasing along with people's increasing demand for information. Moreover, the model of computer and smart phone supporting an easy access to the internet are kept being updated at short intervals. The easier the access, the wider everyone's eyes open up about what is going on in this world. What is on the internet makes us aware of issues regarding human rights, environment, education, culture, politics, etc. Then, at a certain point, we finally find out how problematic the world we are living is. As a reaction to our awareness, we try to design a better world by making stories. It all, finally, leads to escapism.

Escapism means that most people have, due to unsatisfying life circumstances, again and again cause to 'leave' the reality in which they live in a cognitive and

emotional way (Vorderer, 1996 in Henning & *Vorderer*, 2001:101). This mental diversion is commonly in a form of literature that we enjoy today such as book, drama, movie, and song. Through literature, we imagine a better world, make a pleasant escape, and criticize the conditions that happen in reality. A genre of literature that offers a large space for escapism is nonsense literature, in which people turn the fragility of reality into a hope for a betterment.

Nonsense literature is a genre that tells about illogical, magical, and nonsensical stories. Its literary work is a combination of madness, creativity, intelligence and cultural knowledge. Its language usually contains either irony or satire as an approach of saying the truth. It usually says something but hides a certain meaning behind it. The meaning may be a critic, delineation, or provocation towards occurrences that happen in real life. In a further study, they can be deconstructed as a source of moral lessons that gives values to reality. Those moral lessons teach the audience to do or not to do things, to follow or unfollow certain concepts, or to like or unlike people.

The genre of nonsense literature first appeared in 1800s. Many studies about the genre were then attempted after many related works started to show its existence. In 1900, G.K Chesterton said that the best proof of adventurous growth in the nineteenth century is "with all respect for its portentous science and philosophy that it was to be found in the rhymes of Mr Edward Lear and the literature of nonsense" and that "this was the literature of the future." (https:// www.york.ac.uk/english/undergraduate/ courses/modules/module-catalogue/specia l-modules/literature-of-nonsense)

Nonsense literature has reached its glory in the twentieth century. Nonsense literary works nowadays do not only reflect advanced ironical and satirical skill, but also modern mankind's intelligence with technology as the central. In the past, its works usually played around conservative society and mostly predicted about how the future will be as reflected on Dr.Seuss' *The Lorax* (1971). Nowadays, they mostly talk about the future, and not only predict it but they also try to invent solutions to overcome the crisis. There are hundreds of examples for modern nonsense works. The famous ones are such as Suzanne Collins' *The Hunger Games* (2008) and Veronica Roth's *Divergent* (2011). They are nonsense books adopted into movies, in which the story criticizes the society and builds an imaginative world as an escape from reality.

Back to the old days, there were classic nonsense literary works that can be said as the trigger to the genre. The most talked about work of all time is Carroll's children book entitled *Alice's Adventures in Wonderland* (1865).

Alice's Adventures in Wonderland tells about Alice, a seven year old girl, who chases after a rabbit with a waistcoat and then falls down into Wonderland, a world where animals talk and logic no longer applies. In there she faces illogical situations and meets nonsense creatures. She gets overwhelmed with what is happening and even questions her own identity whether she is really herself or someone else. Explanations for these illogical situations are needed in order to understand what is happening. Hence, the attribution theory appears as a device to perceive the explanations. The explanations are according to the situation comprehension, which determine how Alice

reacts, behaves, and says towards the occurrences. The explanations, then, lead to establish her identity as well as her position in the story.

Attribution theory concerns with how humans interpret situations according to their knowledge, and how those situations relate to them. Humans are more likely to be a natural observer who tends to seek meanings behind what they see, hear, and feel; and supposedly asks for an explanation to satisfy their curiosity. According to Manusov & Spitzberg (2008:38), attributions are as the internal (thinking) and external (talking) process of interpreting and understanding what is behind our own and others' behaviours.

The nature of demanding explanations by attributing is practiced by Alice. She perceives things happening, judges the intentions, then, gives attributions of disposition. All this is in the effort of elaborating events and of finding out her true identity, that whether it is really her going through this madness or not. The madness, however, is enjoyed by Alice since it comes as a blessing benefited to escape from reality – a reality that bores her to the stomach.

The phenomena in *Alice's Adventures in Wonderland* is seen in modern nonsense literature that becomes a trend these days; escaping to a fantasy world in order to find one self's true identity. Therefore, I intend to give a contribution to the modern research regarding the same discussion by analysing Alice's attributions in *Alice's Adventures in Wonderland* using the attribution theory.

1.2 Reasons for choosing the topic

In line with the background of study, I have chosen the topic *Perceiving Explanations from the Nonsense: An Analysis of Attributions in Carroll's* Alice's Adventures in Wonderland with the following reasons:

Firstly, the effort to seek for a runaway from unpleasant realities, which is most commonly termed as escapism, has been attempted since hundreds of years ago – even before technology becomes mushroomed like nowadays. The most common form of the runaway is nonsense literature. It can be seen from the literature works written from the old times that people have always been creating stories, designing a better world, and criticizing the society in a form of humanities. Therefore, I would like to analyze the book *Alice's Adventures in Wonderland*, a famous 1800s nonsense book, in order to have a reflection of nonsense literature from the past.

Secondly, I intend to take a different perspective on the way Alice explains the occurrences in Wonderland. The attribution theory is picked to be the main approach as for I, as the researcher of this study, think that it is relevant along with my aim that is to comprehend Alice's perceiving explanation and identity finding. The theory offers a study of social-psychology interaction and provides a diagram of situation comprehension, which are useful to conceive a process of explaining occurrences. This study needs such study and diagram in order to establish an intense investigation, therefore, the attribution theory is applied.

1.3 Research Problems

With regards to the background of the study, the research problems are as the followings:

1. How is the perceiving of explanations from the nonsense through attributions represented in Carroll's *Alice's Adventures in Wonderland*?

2. To what extent does Alice attribute the nonsense as represented in Carroll's *Alice's Adventures in Wonderland*?

3. How do the attributions given by Alice construct the most relevant explanations as reflected in Carroll's *Alice's Adventures in Wonderland*?

1.4 Objectives of the Study

Based on the research problems that will be discussed in this study stated above, the objectives of the study are as follows:

1. To explain how the perceiving of explanations from the nonsense through attributions is represented in Carroll's *Alice's Adventures in Wonderland*.

2. To identify to what extent Alice attributes the nonsense as represented in *Alice's Adventures in Wonderland*.

3. To explain how the attributions given by Alice construct the most relevant explanations as reflected in Carroll's *Alice's Adventures in Wonderland*.

1.5 Objectives of the Study

This research is conducted for three significances, which are for the writer, for the reader, and for the university. Particularly for the writer, this study is conducted to fulfil the requirements for the degree *Sarjana Sastra* in the English Department. In the

process of conducting this study, the writer has the opportunity to apply the knowledge she has learned during her study. All the more, the writer also gets to have a deeper understanding about nonsense literature and the attribution theory.

For the readers, this study will be useful for them to comprehend attributions as one of the ways to seek explanations, especially for those who are interested in the study of the attribution theory. Not only the attribution theory, has this study also provided the analysis of a nonsense literature book that is Carroll's *Alice's Adventures in Wonderland*.

For the university, this study is expected to be a reference for the next studies regarding the same book, approach, and theory. This study is anticipated to give knowledge about the attribution theory, which is apparently not common in general studies in the English Department. Besides introducing the attribution theory, it also provides a direct example of a nonsense literature analysis. Therefore, hopefully this study gives a considerable contribution to the department.

1.6 Outline of the Study Report

The report of the study will be presented in the following structure:

Chapter I covers background of the study related to nonsense literature and the attribution theory, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study and outline of the study report.

Chapter II presents the review of the related studies, including the review of the previous studies and review of the related theories and approaches.

Chapter III discusses about research methodology, which consists of research design, research instrument, procedure of collecting data, procedure of analyzing data.

Chapter IV is the analysis of the study, which contains the descriptions of the answer to the statement of problems using relevant theories and approaches as designed in the previous chapter.

Chapter V offers conclusion and suggestions. This chapter contains conclusion of this study and suggestion for readers.
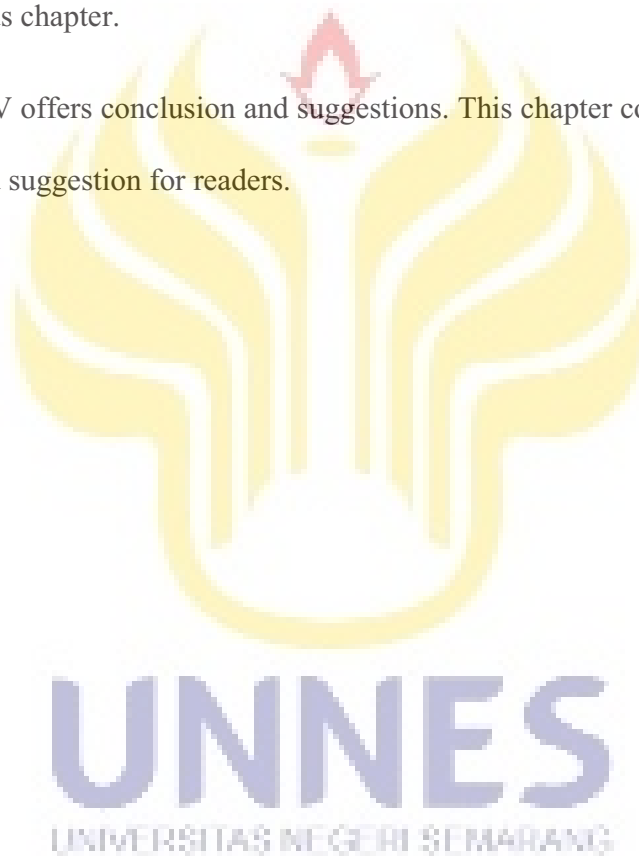
CHAPTER II

REVIEW OF THE RELATED LITERATURE

Chapter II presents the review of theories underlying the topic of the study. This review is divided into review of the previous studies that provides the summary of several previous studies and review of the theoretical study that presents the theories as well as approaches used in the analysis.

2.1 Review of Previous Studies

There are several studies with the same object material with this study and they will be used as references.

One of the previous studies is a research by Marcia Lemos (2009) entitled *Language Games in Alice's Adventures in Wonderland*. Lemos concerns with the language used in the book and how Carroll as the writer plays with it, which, as the result, produces nonsensical meanings. In her study, Lemos tries to reflect on language, language-games and the boundaries between sense and nonsense in the book *Alice's Adventures in Wonderland*. She starts by defining the concept of "language-game", then selecting and analysing different sections of Carroll's text.

Another research is conducted by Libuse Liskova (2007) entitled Reflection of Reality in Alice's Adventures in Wonderland. The same with the study by Lemos explained above, Liskova's study also tries to make sense of the book. In her study, she stresses realistic elements in this adventurous book. She relates the settings of place,

characters, story timeline, and conflicts to reality that we may find every day in the real life. An analysis of the improvised songs and poems, which are compared to the real version, is also found in this study.

Bertram F. Malle (2003) researches on the theory of attribution. Her study is entitled Attributions as Behaviour Explanations: Toward a New Theory. His theory focused on the discussion of the attribution theory. He divides his research into several steps of study. He begins with a brief critique of this theory by discussing the previous studies and determining the theory's flaws reflected. He calls what he critiques as classic attribution theory as it has been fundamentally existing since very long time. Then, out of this critique, he develops a list of requirements that a new theory needs to meet. He summarizes the results of previous studies by famous researchers such as Kelley's (1967), Cheng & Novick (1990) Forsterling (1989), and etc. into two core claims. Afterwards, he discusses the flaws of each core claim, then gives improvement demands. After criticizing and demanding, he, then, introduces a new theory called The Folk-Conceptual Theory of Explanation. This alternative theory was developed by him and his colleagues in order to improve the attribution theory. His study covers almost the whole knowledge about attribution as for he explains the definition, covers and summarizes the previous studies, gives critiques, and proposes a solution in a form of an alternative new theory.

Another study is conducted by James B. Oldroyd (2002) entitled Interpersonal Trust and the Reversal of Attribution Error. Oldroyd focuses on the relationship between interpersonal trust and attribution. He, first, explains about the two kinds of

interpersonal trust, which are cognitive and affective. Afterwards, he relates it with attribution. He quotes Regan & Totten (1975) and says that rather than affecting attribution, trust will facilitate an individual in adopting the perspective of theory counterpart, that perspective is a primary mechanism of attribution. In this study he gives four hypothesises about the relationship between interpersonal trust and attribution, then gives the results of his investigation.

Along with two of the previous studies I have introduced, my study researches regarding the same object that is Carroll's *Alice's Adventures in Wonderland*. However, my research topic is not the same with any of these previous studies. The research object of nonsense literature, just like Carroll's masterpiece, has always been interesting to analyse, however, quite uncommon to research on using the attribution theory. Thereupon, in this opportunity of research writing, I propose conducting a research on a nonsense literature work by applying the attribution theory under the heading of psychology in literature. Hopefully this research gives a considerable contribution to English Department as well as to the collection of literature journal.

2.2 Theoretical Background

2.2.1 *Nonsense literature*

Nonsense literature is a kind of literature that tells about illogical and nonsensical story. According to Wikipedia, its definition is a broad categorization of literature that balances elements that make sense with some that do not, with the effect of subverting language conventions or logical reasoning.

There is a combination of two object fields that form nonsense literature. They are (1) the oral folk tradition, such as songs, games, and nursery rhymes; and (2) intellectual absurdities of scholars, poets, etc., (https://en.wikipedia.org/wiki/Literary_ nonsense). In this kind of literature, those two contrast fields are improvised and combined into a masterpiece of clever imaginative literary work that makes us think deeply as well as laugh loudly.

Nonsense literature is also commonly called as literary nonsense. This genre was common as a subject of study in the last third of the twentieth century, although eventually it had been first existing in the literature world since 1800s. The most phenomenal work, which is taken as the most relevant work to literary nonsense and so-called as the trigger to the genre, is *Alice's Adventures in Wonderland* written by Carroll. The book tells about a total illogical world with imaginational settings and characters, even though it is only Alice's dream as narrated in the end of the story. Some researches argue that Carroll's nonsense in the book follows "Socratic tradition that uses nonsense to help shape a moral identity" (Taliaferro:194).

2.2.1.1 Intrinsic Elements in Nonsense Literature

2.2.1.1.1   *Plot*

According to Stanton (1964:14), the plot of a story is its entire sequence of events, which is usually limited to include only casual linked events and cannot be omitted without breaking the line of action. These events include physical occurrences, such as the crashing of McCandless' Datsun in the Mojave Desert in Jon Krakauer's *Into the Wild* (1996:27), and mental occurrences such as the slight change of thought Elektra

had in Dee Lestari's *Petir* (2004:84). These events, then, lead the other upcoming events in the future that cannot be avoided unless deliberately. If a certain event did not happen like how it happened, then what happens now as its effect would probably be a different story. Even if there is an event that does not seem to be linked, then it is considered irrelevant to the whole events.

There are two important elements of plot: conflict and climax. According to Roberts (1965:94-95), a conflict is the opposition of two people or a group of people, which is called as (1) external conflict. Their conflict may take the shape of anger, hatred, envy, gossip, decisions, actions, etc. It can also be abstract and take place in the mind of a character, namely called as (2) internal conflict. A difficult or impossible choice and a crash of ideas or opinions are a natural conflict for an individual person. When there is a conflict, then there must be climax, too. The climax of a story is the moment at which the conflict is most intense and at which its outcome becomes inevitable (Stanton, 1964:16).

According to its type, plot is divided into four (http://www2.nkfust.edu.tw/~emchen/CLit/stu dy_elements.htm). (1) A dramatic or progressive plot is a chronological structure which establishes the setting and conflict. It then follows the rising action through to a climax, and in the end, concludes with a denouement that is also called as resolution. (2) An episodic plot is also a chronological structure, however it consists of a sequence of loosely related incidents tied together by a common theme and/or characters. (3) In a parallel plot, the writer weaves two or more dramatic plots, which are usually linked by a common character and a similar theme. (4) A flashback

structure conveys information about events that occurred earlier. It permits authors to begin the story in the midst of the action but later fill in the background for full understanding of the present events.

2.2.1.1.2   Characters

A character is a verbal representation of a human being as presented to us by authors through the depiction of actions, conversations, descriptions, reactions, inner thoughts and reflections, and also through the author's own interpretive commentary (Roberts, 1964:66). In nonsense literature, usually the characters are highly imaginative, and are sometimes depicted physically unique and do creatively uncommon things. They can be humans or animals given a developed characterization for each of them. Their characterization sometimes does not reflect their kind. Humans, for example, are given the power of a super hero, and animals are given the ability to speak like humans.

There are several ways to reveal characters and their characterization disclosed by the author (Roberts, 1964:68-69). First, we need to see the actions by which the characters reveal their qualities such as naiveté, weakness, a scheming personality, inner conflict, or other growth change. Second, the author's descriptions also tell us about characters. Usually the descriptions are in the narration. Third, it is important to take a close notice on what characters say, either dramatic statements or thoughts, and also on what characters say about the other characters. Lastly, the author as a story teller or/and observer may present judgement towards characters. In this way, the author can influence the readers to take side or not to take side of a character.

According to characterizations, characters are developed into two that are flat characters and round characters (Perrine & R. ARP, 1959:68-69). (1) Flat characters, that is usually also called as stock characters, are stereotyped figures who have occurred so often in fiction that their nature is immediately known. These characters usually characterized by one or two traits and can be summed up in one sentence. (2) Round characters are complex and many sided. They are usually given more than one characterization, appear as antagonist or protagonist, and play a role as a major character showing up in almost every scene.

2.2.1.1.3   *Setting*

Setting is the natural, manufactured, political, cultural, and temporal environment, including everything that characters know and own. As characters speak with each other, they veal the degree to which they share the customs and ideas of their time (Roberts, 1965:108). It is obvious that characters are involved with their surroundings since the two reflect and give impacts on each other. Usually setting gives an image on characters, either good or bad, and sometimes also includes people in the background (e.g. Batak people in Dee Lestari's *Gelombang*, 2015). In many stories, the setting evokes a definite emotional tone or mood that surrounds the character (Stanton, 1964:19). In the context of nonsense literature, setting is considered important for building mood. The setting has to balance the characters and plot especially in the effort of building an imaginative environment.

There are elements that build setting in a literary work according to Holman (1985:413): (1) the actual geographical location, including its topography, scenery, and

such physical arrangements as the location of the things in a room; (2) the occupations and daily manner of living of the characters; (3) the time or period in which the action takes place; and (4) the general environment of the characters.

2.2.2 Psychology of Literature

Literature is an external expression of human's psychology (Stangor, 2011:6). The creativity of a wordsmith is a result of bundled emotions needing to blow up, and it blows up, then, through literature. An author most likely recreates themselves into fictional characters, retells their experience or passion in a form of fictional plot, and reflects their surroundings in a fictional environment. What is poured down on a literature work is the author's result of thoughts both consciously and unconsciously. According to Freud, as stated by Wellek (1956:76), an author is originally a man who turns from reality because they cannot come to terms with the demand for the renunciation of instinctual satisfaction as it is first made, and who then in phantasy-life allows full play to his erotic and ambitious wishes.

When speaking about a literature work, it is unavoidable to look into the author's psychology such as their past experience, fear, dream, phobia, trauma, etc. However, psychology in literature does not only apply to the author, but also to the characters they create. To analyse the psychological process of a character, it needs to grab the possibilities of their mind, past experience, and future development, narrated or not narrated, in order to understand them as a whole person.

Psychology is a scientific study of mind and behaviour. This study has existed and practiced ever since the Plato era, and then in 1900 when Freud launched his book

entitled *The Interpretation of Dreams*, it started to emerge widely. It is even conducted not only in the psychologist's study, but also in the literalist's study because in literature, the role of an author's psychology matters.

Psychology of literature is technically a result of observation towards the author's or the characters' mind and behaviour. According to Freud (1900), the unconscious part of the mind plays a large part in how act, think, and feel. He also said, *"The best avenue for discovering the content and the activity of the unconscious is through our dreams."* Those dreams might be in different forms, one of which is a literary work. Accordingly, the literary work must be treated like a dream, applying psychoanalytic techniques to the text to uncover the author's hidden motivations and repressed desires (Bressler, 1994:153).

2.2.2.1 Social-Psychology in Literature

Social-psychology in literature is a school of psychology of literature. It studies about how an individual's behaviour and way of thinking change towards or because of the society. The relationship between one's psychological characteristics and their society are the objects of this criticism.

There are many definitions of the discipline. According to the Merriam-Webster dictionary, social-psychology is the study of the manner in which the personality, attitudes, motivations, and behaviour of the individual influence and are influenced by social groups. Then, according to Gordon Allport (1985), social-psychology is a study that uses scientific methods "to understand and explain how the thought, feeling and behaviour of individuals are influenced by the actual, imagined or implied presence of

other human beings" (http://psychology.about.com/od/socialpsychology/f/socialpsych .htm).

The strong bond of social and psychology may appear in literature. In a literary work, it is sure that the environment in the story influences the characters. They build a cause-and-effect relationship that cannot be separated from each other; and eventually creates conflicts or attitudes towards conflicts. Just like in the real life, characters in a literary work have a psychological process forming their own characterizations, attitudes, behaviours, and motivations. This psychological process is influenced by the society in the story and by the characters' experiences, goals, and people surrounding such as family, friends, colleagues, etc. They are shaped by the society. As the result, a character's behaviour is the mirror of the society as reflected in the story. We can get a conclusion, then, that the psychology of a character in a literary work reflects their society, which eventually reflects the society in the real life when the work is created. This chained relationship is the major plot of social-psychology in literature.

Dealing with literature, social-psychology has several focuses. They are such as social facilitation, social identity theory, cognitive dissonance, shock experiment, prison study, and attribution theory. They are all sub-disciplines concerning with how the society influences the psychology of an individual in a literary work. Their concern is in line with the definition of Baron, Byrne & Suls (1989) who define social psychology as *"the scientific field that seeks to understand the nature and causes of individual behaviour in social situations"* (www.simplypsychology .org/social-psychology.html*)*.

2.2.2.1.1   The Attribution Theory

Attributing is the process of asking and answering "why" questions— trying to figure out what caused something else—that it has been characterized as a basic human activity (Heider, 1958 in Manusov & Spitzberg, 2008:37). This activity requires an individual to interpret based on their knowledge about the situation or about the person that causes the situation. It mirrors how they think, then, the result of their thinking determines their respond to the situation. Furthermore, their respond explains their identity and position in the interaction episode, that whether they are involved or uninvolved, major or minor, etc. Attributions that they give are not yet the real explanation, but only interpretation and/or perception. In the other words, by attributing a situation, and individual is guessing what the meanings and the motives behind. They are seeking answer for "why" and "how" questions by confabbing the state of affairs.

After Heider (1958) introduces the attribution theory for the first time with the heading Personal-Impersonal Attribution Theory, conceptualizations seemed to have appeared as a response towards the theory. These conceptualizations counter the theory into three, based on its practiced functions as presented by Manusov & Spitzberg (2008:41-42): 1) Attributions as explanations underlying social actions, including communication behaviours. 2) Attributions as categories of meanings given to communication behaviour. 3) Attributions as the actual meanings given to a behaviour, often in talk.

Not only conceptualizations, there are also new theories that appear as an alternative and developed theory of Heider's. One of them is presented by Malle (2003)

with the name of The Folk-Conceptual Theory of Explanation. Heider's classic theory and Malle's modern theory will be used in this study to discuss the research topic in order to get a deeper analysis. Each one of them will be answering one research topic.

2.2.2.1.1.1   Personal-Impersonal Attribution Theory

Heider (1958) is the most cited historical source for personal-impersonal attribution theory, as claimed by Malle (2003:3). His theory lays two fundamental factors of attributing focusing on either person or situation as the responsible causer. When an individual concerns with the person, they give more attention to the person's personal causality.

Personal causality may be in the form of characteristics, behaviours, motivation, etc. Meanwhile, when an individual concerns with the situation, they take the impersonal causality more into account. Impersonal causality is out of the agent's control as it is in touch with the unhampered environment. Take this case for an example: Louis is late for his dinner date with Eleanor. Applying person attribution, Eleanor accuses that Louis is late because he is the kind of person who comes late to every occasions, that it is his behavior. Meanwhile using situation attribution, she can tolerate the lateness because Louis suddenly has to take his sister to the hospital before going to the dinner, which is unplanned and provoked by the environment. Eleanor may also combine the two models and presume that Louis didn't take the time seriously and unexpectedly had to go to hospital first.

I simplify the points of the Personal-Impersonal Attribution Theory in a diagram. The diagram is a concise content of the theory proposed by Heider (1958) as served by Malle (2003:3).
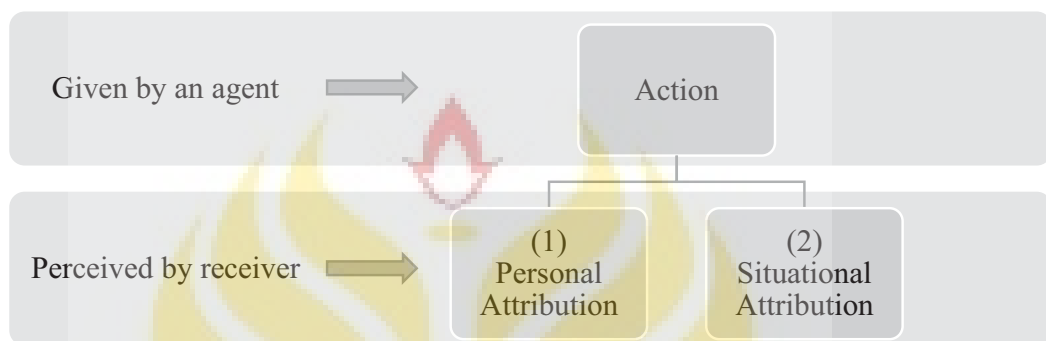
Figure 2.1
Attribution Extensions Diagram
(Heider, 1958, as represented by Malle, 2003:3)

2.2.2.1.1.2   The Folk-Conceptual Theory of Explanation

This theory is an alternative theory suggested by Malle (2003). It comes as an improvement of the previous attribution theories, especially of Heider (1958) and of Kelley's (1967), and presents more detailed assumptions on attribution as an explanatory approach.

The theory suggests that when an explanation perceiver attributes a person or a situation, they psychologically go through a certain process. The process itself has several steps that are such as frame-working through behaviour, which is all about observing the behaviour of an explanation giver, and attributing under psychological processes, which is regarding the process in the explainer's mind.

a. Frame-Working through Behaviour

Malle (2003:5) considered the importance of a concept of intentionality, of mental states contrasted with observable behaviours, and of specific mental states such as intentions, beliefs, and desires He suggests that conceptual framework underlies behaviour explanations. First of all, an explanation perceiver receives an action either if it is physically or verbally, then, they observe the behavior of the agent. After observing, they make an assumption towards the action. This assumption is technically the attribution they gives to the agent, which also acts as an explanation.

When observing a behavior, the most important thing that a perceiver pays attention to is whether the agent does an action intentionally or unintentionally. Therefore, they need to determine whether something is intentional or unintentional before they can continue to the next step of attributing process. This determination is important in order to result the most correct explanation regarding the action.

In order to judge the intentionality of an action, there are five important requirements to be fulfilled, which are skill, awareness, and intension – intension itself must fulfill behavior and desire. If an action does not include all of them, then its action should be considered unintentional.

When determining the intention of an action, a perceiver unconsciously also appoints the action into two kinds: causal and reasonable. Specifically, whereas intentional action is explained by reasons, unintentional action is amended by causes.

I made comprehensive diagrams in order to simplify Alice's behavior observation. Diagram 2.2 below is an elaboration based on the theory by Malle (2003:5&7-13). It is

about frame-working through behavior. It will be used to discuss the first sub-chapter of research question number three.

Figure 2.2
Frame-working Through Behavior Diagram
(Malle, 2003:5&7-13)

b. Attributing under Psychological Processes

After observing the behaviour of an agent as well as the action they give, there is a psychological process that governs the construction of explanation inside of the mind. The mind rapidly processes what has been observed. The steps of process are as follows 1) features of the behaviour to be explained (e.g., intentionality), 2) pragmatic goals (e.g., impression management), and 3) information resource (e.g., stored information).

Behavior evaluation is done in the effort of understanding the way others' doing and talking. A perceiver observes the agent's intentionality and background that lead into an action. This quick behavior-checking gives them the knowledge regarding the agent, so that even though they have just met, analyzing the agent's current behavior is enough to give her the information to call into a respond.

Pragmatic goals measurement is the process of setting goals by uttering a certain attribution. Interacting with other characters in a communicative context

enables a perceiver to accomplish several things in order to get closer to their objective plans. There are at least three goals that a perceiver reaches out through their attributions, which are to lessen another person's confusion, manage her own status in the situation, and fend off blame.

Information demanding is needed to make sure that the attributions a perceiver gives are correct. It requires a verbally and physically observation regarding the agent's further information. Previously in the Behavior Evaluation, a perceiver needs to pay attention to the behavior, whereas in the Information Demanding, common verbal and physical – something that can be listened and seen – are the objects.

Diagram 2.3 below is about attributing under the psychological process. It will be used to answer the second sub-chapter of the research question number three.
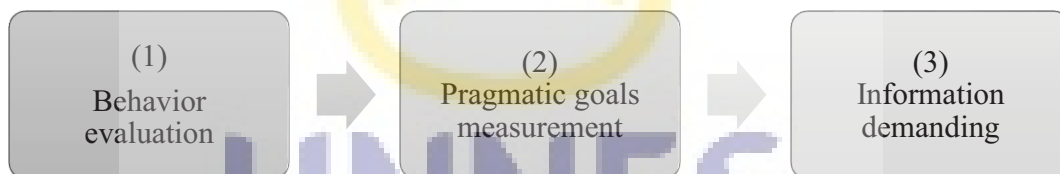
(1) Behavior evaluation	→	(2) Pragmatic goals measurement	→	(3) Information demanding

Figure 2.3
Attributing Under Psychological Process Diagram
(Malle, 2003:14-15)

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

This chapter presents the conclusions of the discussion answering the research questions as served in chapter four. In addition, it provides suggestions related to the topic of the study endeavored for future researchers who are interested in the same book, theory, and approach.

5.1 Conclusions

According to the analysis of the research findings as discussed in the previous chapter, it can be inferred that in Carroll's *Alice's Adventures in Wonderland*, Alice perceives explanations from the nonsense through the attributions she gives. Wonderland is a total new world to Alice where she should act according to its nature whereas the young girl has her own nature from the what-so-called normal world. She is faced with a series of situations she has not understood, seen, and experienced before. Therefore, she tries to retrieve explanations from the circumstance going on including the Wonderland creatures with their peculiar behavior. She relates the nonsense in Wonderland with the sense in her original world as shown in her attributions. There are two main reasons for Alice to attribute: to call into a respond and to figure out her identity as well as goals.

Through her utterances, it can be concluded that Alice divides every of her attributions into two extensions. These extensions are in the form of exclamations, responses, and conclusions taking a role as Alice's reactions to what is going towards

76

and around her. They are pointed to 1) the creatures and to 2) the environment. These two extensions are uttered by Alice in order to specify who should be responsible for a certain nonsensical event. At some times, she directly points out the creatures' mad behavior to take the blame for the abnormal event happening. However, at some other times, she accuses the environment existed in Wonderland as the origin of madness influencing the creatures to follow it. Alice determines the subject to blame is according to the nature of causer. If an event is leading to the personality as the cause, then it must be the person to be accused. Whereas, if it is leading to the situation that cannot be avoided, then it is the environment to be charged.

Furthermore, whenever she gives attribution, Alice goes through a process that includes the steps of frame-working through behavior and attributing under psychological processes. 1) By frame-working, Alice observes the behavior of the creatures who give her an action. Their action, afterwards, is being observed according to its intentionality. Alice unconsciously concludes that if the action is intentional, then it is led by reasons, whereas if it is unintentional, it is caused by factors. She does not only attribute the Wonderland creatures whenever she determines intentionality, but also herself as part of the nonsense world. 2) In the next step of the process, by attributing under psychological processes, Alice completes three sub-steps. Firstly, she observes the creatures who give an action then determine their background of behavior. Secondly, she identifies the pragmatic goals of the action taken by the creatures and at some times she also gives attributions containing pragmatic goals. Lastly, she retrieves

the information resources according to their physically or verbally characteristic that Alice can see, hear, and touch. Observation, identification, and information ownership are very important in the process of attributing. Therefore, these efforts are done by Alice in order to perceive the most correct explanations comprehending the nonsense in Wonderland.

5.2 Recommendations

In the wake of the conclusions served above, I would like to present several recommendations concerning the topic and the future researches related to the topic. First of all, written in the 1800s, the book *Alice's Adventures in Wonderland* by Carroll becomes the most notable literature work of all time as it provides two interesting genres: children book and nonsense book. Those two genres combined in one book are familiar now, yet at that time, such a book was just starting to exist. Consequently this Carroll's masterpiece became one of the first ones and even considered as a genius one. Thereupon, this book ought to be put in our must-read reading shelf because nowadays literature, especially nonsense genre, was begun with this one. Although there may be cultures, terms, and components that are difficult to comprehend in this book, its surprising and intelligent plots will pay for it.

Secondly, the attribution theory, as what is used to research on this research topic, is an interesting theory to study. This theory is quite a simple comprehension about how humans perceive their circumstance, and not so excessive causing a lot of pages to cover its content. Although it is just a simple theory, if we go deeper with it, there

are thoughtful cognitions we can learn. Plus, if it is used to study about a literature work, the results will be intimate. Therefore, I strongly recommend to research using the attribution theory because it provides broad comprehension in a casual delivery – easy to learn yet generates plenty analysis results.

Thirdly, as I found that the research on a nonsense book using the attribution theory is quite rare, I wish this study give an enormous contribution to the library of the English Department of UNNES. Hopefully, it will be a compass for the next researchers who are interested in the same book, theory, and approach.
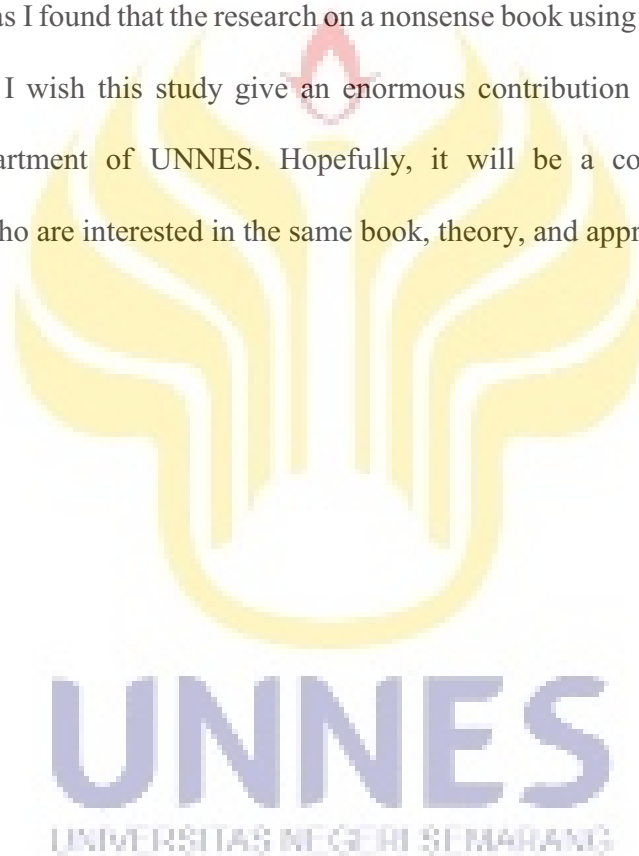
BIBLIOGRAPHY

Alice as Nonsense Literature. Online at www.carleton.edu/departments/.../Crit Nonsense.html [accessed 14/11/15]

Attribution Theory. Online at www.simplypsychology.org [accessed 20/11/15]

Baxter, Leslie A. and Dawn O. Braithwaite. 2008. *Engaging Theories in Interpersonal Communication: Multiple Perspectives*. New York: SAGE Publication.

Begg, Bridget. 2013. *Medieval Nonsense Verse: Contributions to the Literary Genre*. Honors Thesis Collection. Paper 88. Wesley College.

Bush, Brady. 2004. *Making Sense of Nonsense: A Literary Analysis of Alice's Adventures in Wonderland and Through the Looking Glass*. Retrieved November 28, 2015, from download47.sheepebooks.org/pdf/alice-s-adventures-in-wonderland-and-the-looking-glass.pdf.

Boyd, Natalie. *What Is Social Psychology? - Definition & Professions in the Field*. Online at http://study.com/academy/lesson/what-is-social-psychologydefin etion-professions-in-the-field.html [accessed 12/11/15]

Bressler, Charles E. 1999. *Literary Criticism: An Introduction to Theory and Practice*. New Jersey: Prentice Hall, Inc.

Cherry, Kendra. 2014. *What is Social Psychology*? Online at http://psychology .about.com/od/socialpsychology/f/socialpsych.htm [accessed 30/11/15]

Collins, Suzanne. 2008. *The Hunger Games*. United States: Scholastic.

Definition of Social Psychology. Online at http://www.merriamwebster.com/ dictionary/social%20psychology [accessed 30/11/15]

Elements of Literature, the. Online. Available at http://www2.nkfust.edu.tw/ ~emchen/CLit/study_elements.htm [accessed 12/12/2015]

Griffin, Em. 2014. *A First Look at Communication Theory*. McGraw-Hill, Inc. Retrieved January 6, 2015 from www.afirstlook.com/docs/attribut.pdf

Harwell, M.R. *Research design: Qualitative, quantitative, and mixed methods*. (2011). In C. Conrad & R.C. Serlin (Eds.), *The Sage handbook for research in education: Pursuing ideas as the keystone of exemplary inquiry (*Second Edition)*. Thousand Oaks, CA: Sage*.

Henning, Bernd and Peter Vorderer. 2001. *Psychological Escapism: Predicting the Amount of Television Viewing by Need for Cognition*. International Communication Association.

Holman, Hugh C. 1985. *A Handbook to Literature 4th Edition*. New York: Odissey Press.

Johannessen, Finn-Henning. 2011. *Alice in Wonderland: Development of Alice's Identity within Adaptations*. Master's Thesis in English Literature Department of Culture and Literature, University of Tromsø.

Karlsson, Jenny. *Alice's Vacillation between Childhood and Adolescence in Carroll's Alice's Adventures in Wonderland*. Engelska: Estetisk-Filosofika Fakulteen.

Krakauer, Jon. 1996. *Into the Wild*. Great Britain: Villard Books.

Lemos, Marcia. 2009. *Language-games in Alice's Adventures in Wonderland*. Universidade de Porto: Faculdade de Letras.

Lestari, Dee. 2014. *Gelombang*. Jakarta, Indonesia: Bentang Pustaka.

Liskova, Libuse. 2007. *Reflection of Reality in Alice's Adventures in Wonderland*. University of West Bohemia.

Literary Nonsense. Online at https://en.wikipedia.org/wiki/Literary_ nonsense. [accessed 12/11/15]

Literature of Nonsense, the. Online at https://www.york.ac.uk/English /undergraduate/courses/modules/modulecatalogue/specialmodules/literature-of-nonsense [accessed 25/11/15]

Mujiyanto, Yan. 2011. Petunjuk Penulisan Skripsi. Semarang: Unnes Press.

Malle, Bertam F. 2003. *Attributions as Behavior Explanations: Toward a New Theory*. University of Oregon.

Malle, Bertram F., Joshua Knobe, Matthew J. O'Laughlin, Gale E. Pearce, and Sarah E. Nelson. 2003. *Conceptual Structure and Social Fuctions of Behavior Explanations: Beyond Person-Situation Attributions*. Journal of Personality and Social Psychology. Vol 79, No. 3, 309-326.

Malle, Bertram F. *Folk Theory of Mind: Conceptual Foundations of Social Cognition*. Chapter for Hassan, Uleman, & Bargh (Eds.), *The new unconscious*. Oxford University Press.

Malle, Bertram F. 2006. *The Actor–Observer Asymmetry in Attribution: A (Surprising) Meta-Analysis*. The American Psychological Bulletin. University of Oregon.

McLeod, Saul. 2007. *Social Psychology*. Online at http://www.simplypsychology .org/social-psychology.html [accessed 30/11/15]

Oldroyd, James B. 2001. *Interpersonal and the Reversal of Attribution Error*. Kellog Journal of Organizational Behaviour.

Perrine, Laurence and Thomas R. ARP. 1993. *Story and Structure*. Florida: Harcourt Brace & Company.

Petri, Herbert L., John M. Govern. *Cengage Advantage Series: Motivation: Theory Research and Application 6th Edition.* United States of America: Wadsworth Publishing, p.p. 316-333.

Roberts, Edgar V. 2003. *Writing About Literature 10th Edition*. New Jersey: Pearson Education, Inc.

Roth, Veronica. 2011. *Divergent*. America: Harper Collins Publishers.

Ryan, Michael. 2012. *An Introduction to Criticism.* West Sussex: John Wiley & Sons, Ltd., Publication

Seuss, Dr. 1971. *The Lorax*. United States: Random House.

Seven Key Elements of Fiction, the. Online at http://hrsbstaff.ednet.ns.ca /ldownie/Eng%2011%20seven_key_elements_of_literature.htm [accessed 12/12/2015]

Susina, Jan. 2010. *Playing Around in Carroll's Alice Books.* Board of Trustees of the University of Illinois.

Stangor, Charles. 2010. *Introduction to Psychology*. Flat World Knowledge, L.L.C. Retrieved January 11, 2016 from http://www.saylor.org/books/

Stanson, Robert. 1965. *An Introduction to Fiction.* United States of America: Holt, Rinehart and Winston, Inc.

Zohrabi, Mohammad. 2013. *Mixed Method Research: Instruments, Validity, Reliability and Reporting Findings*. Finland: Academy Publisher.