

as a process of dividing the personal experience through dialogue or conversation. For a phenomenologist, the story of an individual is more important and meaningful than the hypotheses or axioms. A phenomenology of adherents tends to oppose everything that cannot be observed. Phenomenology is also likely to oppose naturalism (also called Objectivism or positivism). So, because phenomenologist tends to be sure that a proof or facts can be obtained not only from the world of culture and natural, but also ideal, such as numbers, or even the consciousness of life.

Obviously, phenomenology tries to shake off all the assumptions that contaminate the concrete human's experience. Thus, it becomes the reason of the phenomenology that it is referred to a radical way to philosophize. Phenomenology stresses its efforts to reach the "thing itself" off of all presupposition. The first step is to avoid all the constructions, an assumption that was installed at the same and direct to an experience. No matter whether the construction of philosophy, science, religion, and culture, all of which should be avoided as much as possible. All explanations should not be imposed before the experience of its own and explain it in experience of itself (Ardian 21).

Phenomenology stresses the need of philosophy to break away from the historical ties of any kind -whether it was the tradition of metaphysics, epistemology, or science. The main program of phenomenology is a return to the philosophy of Phenomenology comprehension every day in the subject of knowledge. In addition, phenomenology has also denied the claim of modern representationalism epistemology. Thus, the phenomenology of Husserl which is promoted can be

Husserl uses the term phenomenology to show what appears in our consciousness by letting it manifest what it is, without putting our minds to him or the categories according to the expression of Husserl: *zurück den Sache selbst* (return on reality itself). In contrast to Kant, Husserl stated that the phenomenon is reality itself that appears after the liquid with the reality of our consciousness. Thus, Husserl's phenomenology aims at looking for the essential or *eidos* (the essence) of phenomenon. The methods used to find the essential is to let it speak for itself without the phenomena of coupled with prejudice (presuppositionlessness). In this connection Husserl describes

“..that at first we shall put out of action the conviction we have been accepting up to now, including all our science. Let the idea guiding our meditation be at Cartesian idea of science that shall be established as radically as genuine, ultimately all-embracing science.” (Husserl 6)

In this case, Husserl proposed the *epoche* method. The word is derived from the *epoche* Greek language which means "delaying the verdict" or "emptied him of a certain belief." *Epoche* may also refer to the brackets (bracketing) to any information obtained from any phenomena that appears, without giving a verdict of true harm in advance (Elliston 297). In this case, Husserl says that the thesis of natural *epoche* standpoints (thesis on the establishment of the natural), in the sense of that, the phenomenon which appears in consciousness is completely natural without being interfered by observer presupposition.

The method is the first step to reach the essence of the phenomenon by delaying the *verdict*. The second step, Husserl called it with *eidetic vision* or making ideas (ideation). *Eidetic vision* is also called 'reduction', as it filters the phenomenon to get to the *eideos* up to its true essence (*wesen*). The result of the process of reduction is called *wesenchau* which means 'to in fact' (298).

From the explanations above, it can be known that phenomenology seeks to uncover the phenomenon as 'showing itself'. According to the explanation of Elliston, "phenomenology then means ... to let what shows itself be seen by itself and in terms of itself, just as it shows itself by and from itself." (Phenomenology may refer to: ... let what shows itself through itself and within the confines himself, as he shows himself through and of itself) (298). For Husserl, he uses the term "intentionality", as reality appears in individual intentional awareness or consciousness in capturing the discourse of 'phenomenon for what it is'.

According to G. Van der Leeuw, phenomenology searches or observes the phenomenon as they seem. In this case, there are three principles that are included in it: (1) something that has, (2) something that looks, (3) because of something that looks exactly, then it is a phenomenon (Sharma 68). The appearance that shows the similarities between 'appearing' with 'what is accepted' by the Viewer without making any modifications. Phenomenologist lets the phenomenon talks by itself. Thus, the phenomenology is seen as a rigorous science (a strict science). This is in line with the principle of science as stated by J.B. Connant that: "The way of thinking scientifically demands a habit in facing unprejudiced reality by

the previous conceptions. A careful observation and a reliance on experiment is the guiding principle” (Dixon 86).

Therefore, to reveal the perception of both characters in both short stories, the researcher applies the theory of phenomenology. In the theory of phenomenology, the perception which is reflected in the narration of the story can be found through the condition and events happen on the characters in both short stories.

2.1.2 New Criticism

New Criticism emphasizes explication, or “close reading” of “the work itself.” In close reading, one examines a piece of literature closely, seeking to understand its structure, looking for patterns that shape the work and connect its parts to the whole, and searching for uses of language that contribute to the effect (Gillespie 172).

According to Rene Wellek and Austin Warren in *Theory of Literature*, the natural and sensible starting point for studying a literary work is based on the interpretation and analysis of the work itself (139). Therefore, the most important thing to begin the analysis is to go directly toward the work.

From Wellek and Warren’s starting point, the writer decides to explore the thesis analysis by applying new criticism theory which is focused on the character and characterization.

2.1.2.1 Character

According to Edgar V. Robert, *Writing Themes About Literature*, character in literature is an extended verbal representation of a human being, the inner self that determines thought, speech, and behavior (65). So through dialogue, action, commentary, and suggests of the details of character's traits, will help the readers to analyze and make conclusion about a character's strength and qualities.

Furthermore, Robert states that there are two kinds of literary character round and flat characters (65). Round character can be called dynamic character; round characters are both individual and unpredictable, they are central to literature, for they are the main point of conflict and interest. They are real human because they grow and develop as they win or lose their struggles (66). Meanwhile the flat character does not grow no matter what happens. Flat characters are not individual, but rather useful, and usually minor they end where they begin, because they are not dynamic, they are static (66).

2.1.2.2 Characterization

The foundation of a good fiction is character creating and nothing else. It means that a novel will not be built if it has no characters in it; therefore, a writer usually has many characters in his/her novel and presents the characters in his/her own way. Shaw states that most of good stories, the events follow logically from the natures of the persons involved (51). Also according to Peck and Coyle, the

people involved in a novel are called characters (105), while according to Hugh C Holman, a character is a brief descriptive sketch of a personage who typifies some definite quality (81).

In the book *Mastering English Literature*, Richard Gill explains further about the difference between character and characterization. “A character refers to a person in literary work; while characterization refers to the way in which a character is created” (127). It means that the reader can see the personality of a person in the novel through his actions and sayings or through other people’s saying about him. In addition, Jack Salzman says that in fiction, the way the author reveals the characters as imaginary persons and his creation of these imaginary persons so that they exist as lifelike for the readers are called characterization (81).

Jack Salzman also says that there are two ways that an author uses to present the characters; dramatic and analytic method. Dramatic method is also called indirect presentation. It means that the author present a character as he sees the character from the other character’s opinion, his conversation with other characters, his past life, and his action. The second method is the analytic method which is usually called direct presentation. In the analytic method, the author gives clear image of a person of a character through personal description. In other words, in this method the readers can understand a character from the character’s appearance, thought, manner, attitude, and his past life which can be seen from his

there is more use of Speech presentation (60%) than the thought presentation (40%).

One other hand, A research paper by Panji Pradana, entitle *Perbandingan Novel Perempuan di Titik Nol Karya Nawal El-Saadawi Dengan Film Jamali dan Sang Presiden*, describes that between novel and film above have similarities in the period when the work appeared. Not only that, two work above which was been written in different countries. But also the situation and condition in both country develop in similar one, there are in character of people, economic, and politic.

Therefore, this research would like to describe and give a new knowledge about A Perception of God Through The Character of Aksionov and Lencho In Short Story Of Leo Tolstoy entitled 'God See The Truth, But Wait' and Gregoria Lopez Entitled 'A Latter For God', also it's the point that differ this research with two previous studies above. To ease finishing research, the writer use comparative theory in literary studies.