

Edmund Husserl (1859-1938) is widely known as the founder of modern's phenomenology, a highly influential movement in 20th century western philosophy. Husserl was one of the prominent European thinkers of 20th century and the movement has inspired from different streams (Nellickappilly, 1). In common with many other researchers working at the end of the nineteenth century, for example William James and Henri Bergson, Husserl was fascinated both by the ever-changing stream of conscious experience and by its apparent seamless unity. Furthermore, consciousness is the basis of all experience and its mode of appearing seemed to be inextricably linked to the nature of the time itself. Indeed, no experience would be possible without time consciousness; it enters into every experience. Somehow, out of this living flux of consciousness come the 'achievements' of ideal, timeless meanings, the grasping of transcendent objects and truths (Moran, 60).

In developing the concept of phenomena, Husserl is influenced by Brentano, who make a distinction between psychological phenomena from physical phenomena. Brentano found that psychological is different form physical, as the former is characterized by what is known as intentionality. Brentano says that mental phenomena exist intentionally in acts consciousness, a phenomenon which is known as intentional in-existence. Brentano and Husserl maintain that every mental phenomenon, or act of consciousness, is directed toward some object. They are about something that lies outside. While for Brentano, this is the feature of all

psychological phenomena, Husserl replaces psychical phenomena with experiences or intentional experiences (Nellickappilly, 3).

Husserl conceives phenomenology in three important ways. Firstly, it is conceived as the sciences, which endeavored to discover the basis of consciousness, in the second view, phenomenology is conceived as a first philosophy and therefore, it is coextensive with philosophy, as traditionally it is the latter which had been enjoying the status of first philosophy. The third conception of phenomenology is the most important one, where it is conceived as a transcendental idealism. This view conceives the transcendental ego as the source of all meaning (Nellickappilly, 1-2).

Phenomenology is a return to 'phenomena'. phenomenon as 'what appears as such'; in other words, everything that appears, including everything meant or thought, in the manner of its appearing, in the 'how' (Wie) of its manifestation (Moran, 127). Phenomenology is the idea of phenomena, which according to Husserl, refers to ourselves, other people and the object and events around us, it also includes the reflection of our own conscious experiences, as we experience them. Phenomena constitute the things as they are given to our consciousness, whether in perceptions or imagination or thought or volition. There are two types of phenomena; mental and physical. Mental phenomena constitute of what occur in the mind when we experience something. It also included the acts of consciousness, or its contents. On the other hand, physical phenomena include the objects of external perception starting with colors and shapes (Nellickappilly, 2).

Phenomenology is not confined to mere philosophical doctrine about the nature of consciousness and the essences that are directly given to it. Instead, it proposes a method to isolate the essences. Everything perceived is bound up with the essence of perception which is different from the object that exists in nature (Nellickappilly, 5). Then phenomenology as the pure, presupposition less sciences of consciousness. The claim, as we have seen, means first of all that phenomenology cannot assume or utilize the result of any other science in its investigations (Moran, 126).

Besides, every intentional experience gives meaning. In other words, intentional experiences have the essential characteristic of giving some meaning. The various mental processes like remembering, imagining, judging, willing, describing, feeling, perceiving etc. have their own essence. The phenomenology method examines these essences, by excluding what does not lie in the mental act itself (Nellickappilly, 5). In discussing the need for a wide ranging theory of knowledge of phenomenology is the experience of thinking and knowing, besides phenomenology is best understood as a radical, anti-traditional style of philosophizing, which emphasizes the attempt to get the truth of matters, to describe phenomena, in the broadest sense as whatever appears in the manner in which it appears, that is as manifest itself to consciousness, to the experiencer. Phenomenology first step to seek to avoid all misconstruction and imposition placed on experience advanced, whether these are drawn from religious or cultural traditions, from everyday common sense, or, indeed, from science itself (Moran, 1-4).

people around her. This theory is used to analyze the conflict in the novel *Emma* and how we can see clearly what the things that influences the occurrence of conflict in the novel.

2. New Criticism

New criticism is a formalist movement in literary theory. It emphasizes close reading and focuses on objectively evaluating the text. Readers' feelings or opinions about a text produce by some personal association from past experience rather than by the text (Tyson 135). By reading the text human may change their perceptions about literary work, human may assume, critic and conclude, but the literary text is same. Readers have an authority to interpret the literary text based on their experience and imagination as their creativity.

New critics did not ignore the obvious psychological, sociological, or philosophical dimensions of the text, they aestheticize them. They treat psychological, sociological, and philosophical content the same way they treat the text's formal elements, to learn what these elements contribute to the aesthetic experience created by the work's organic unity (Bressler 58). By using New Criticism, interpretations of the reader stay within the context created by the text itself. When the reader reads the text they not only get new expansion of knowledge from the text, but also from the content of written text to engage aesthetic experience. In addition the reader's personal life or background will affect his or her assumption about the literary text when they have an emotional bond with the text.

Tyson has mentioned that formal elements of new criticism are elements forming the literary text. Those elements include images, symbols, metaphors, rhyme, meter, point of view, setting, characterization and plot (138). The ways knowing the evidence of author's intention or give reader's interpretation is by reads the text and understands all the evidence provided by the language of the text: its images, symbols, metaphors, rhyme, meter, point of view, setting, plot, and characterization. From new critical perspective, a reader begins the journey of discovering a text's correct interpretation by reading a literary work and its relationship to the text. Since new criticism relates with characterization, this research is focus on the character development which can be noticed from several ways: showing character's appearance, displaying character's action, revealing character's thought, letting the character speak and knowing the character from other's reaction toward the character base on the text.

2.2 Character

In some studies, a story cannot exist without character; an author's success in presenting this idea often depends on his ability to create characters that are both interesting and functional. (Hurtik and Yarbe 37). A story exposes around its characters' life so that reviewing them becomes very interesting. Burhan Nurgiyantoro claimed that talking about characters of one story, in many ways is more interesting than discussing on other elements (164). Character has an important role in a story, besides as a pawn that makes the story alive, character also viewed as

a strategic position to carry a message or something that the author wants to convey in the story, so character which represents a person becomes something interested in the story.

In fiction, a character may be defined as a verbal representation of a human being. Through action, speech, description, and commentary, authors portray character that are worth caring about, rooting for, and even loving, although there are also characters you may laugh at, dislike, or even hate.

Characters may be flat, minor characters; or round and major. The main character in a story is generally known as protagonist, the character who opposes him is the antagonist. Character is revealed by how a character responds to conflict. Every stories hinges on the actions undertaken by its main character, or protagonist, a term drawn from ancient Greek tragedy that is more useful in discussions of fiction than such misleading terms as hero or heroine. Additionally, stories may contain an opposing character, or antagonist, with whom the protagonist is drawn into conflict.

Abram (1981: 76) says that “Character is people who are appeared in a narrative prose or novel and it is interpreted by the readers as a person who has moral quality and certain tendency such as being expressed in what they say and what they do”.

Character is the people in a novel are referred as characters. We asses them on the basic of what the author tells us about them and on the basic of what they do and say.

Another point to remember is that the characters are part of broader pattern. They are

The character shows hope and value can be supposed as protagonist character. Yet, sometimes there is character who does not give us the morality value. According to Luxemburg (1992: 145) antagonist is the opposite character of protagonist either physically and psychologically. The antagonist character usually causes conflict for protagonist. Although there are other things such as disaster, accident environment and society, social rules, moral values, authority and etc. can cause conflict but if it is not done by a character, they are called as antagonist force.

In this novel *Emma* by Jane Austen, Emma Woodhouse is the main character in this novel, because Emma always appears in the story and always has connection with other actors in the novel.

2.3 Characterization

Characters and method of characterization are part of fictional contract and must be judged by their effectiveness within the story. The characters making comments may be imperceptive and this not understands to other character, or the feelings of the commenting character may influence these remarks. (Kirkland. 120). Avoiding these methods, the writer of story may force readers to interpret for themselves by giving them nothing more than the characters dialogue and actions.

Character and characterization cannot be separated, but it is difference each other. In other definition, characterization is the creation of these imaginary persons, so that they exist for the reader as real within the limits of the fiction and have ability to characterize the people of one's imagination successfully is a primary attribute of good novelist, dramatist or short story writer (Holman 75).

In a fiction, the word 'characterization' refers to certain of images of imaginary person which are do conceiving that they exist for the readers as real within the limits of fiction. (Holman.72). Characterization is the technique that an author uses to reveal the personality and character of imaginary person.

Characterization also plays important role in defining the habit of the character and enable the reader to dwell with the story. Characterization also helps the reader to comprehend the character of the person in the text. Characterization can be divided in two parts, round character and flat character. Round character means that he or she has a complex character. His character seems changing periodically. It can be said that the character unpredictable. While flat character means that he or she has predictable character and his or her character is not changing as the time being (Delahoyde 3).

Commonly in characterizing the characters, there are two ways that an author usually used. Those are direct and indirect characterization. Using direct manner means that the author describes directly about the character. The author attributes

the qualities of characters in direct description. Otherwise, in indirect manner of characterization the author does not merely tell the characters but showing them to the readers through how the character looks, what the character does, what the character says, what the character thinks, and how the character affects other characters (Baldick 37). From these five things, the reader can understand and get a clear description of the character's personality.

The way how the author characterizes the character in the story has a big influence to the reader (Kennedy. 106). The reader will drift away into the story as if he or she is the character that exists in the story, and also the reader can feel what the character feels.

In this case, the study uses the theory of characterization to analyze the character of Emma Woodhouse in order to get her personality descriptions which further it can help the study to find out the conflict that happens of Emma in matchmaking the several characters in novel.

There are six methods which are used by the author to reveal the personality of the character (Josip Novakovich77-87).

2.1.3.1. Summary of the story

By telling the summary of the story, the author can describe the fictional person and its personality. The reader can focus to the main conflict which happens to the character and it can give the background that the reader must

previously research. Because both of them are analyzes the woman position in 19th century of Jane Austen's Emma.

The last is a study from Eko Budi Setiawan (2012), Catholic University of Widya Mandala Madiun under the title *Potraits of Class-Consciousness of Victorian Society through Main Character in Jane Austen Emma*. This study focuses on two objectives. First the analysis will be concentrated on Portrait of Class-Consciousness of "Victorian Society" through Main Characters in Jane Austen's *Emma*. In order to make this writing focus on the main problems, issues of social status in Emma are covered. Secondly, he also interprets the contestation of class interest of Victorian Society as portrayed on the characters through their dialogues or conversations and all statements stated by the narrators in *Emma*. Consequently, the effect of class-consciousness and class interest will arise the changes of social status. Those aspects will be analyzed in this research. Although the dialogues and conversations in the novel indicate colloquialism and their local color, all of these linguistic features will not be analyzed as an independent aspect since they belong to certain class of society, which in this research will be included in the analysis of cultural aspects. This study uses Marxism theory.

Those literary reviews and this analysis are not completely same in the whole aspect. First from the theory that uses this study the study used phenomenology theory but in those reviews uses Marxism and feminism theory. Then, focused analysis, in this study focused on how Emma is characterized in story and how the

