### **CHAPTER II**

### LITERARY REVIEW

The research data is analyzed using some theories. The writer explains about the theories that are going to be to analyze Stephen Hawking as the main object in *Travelling to Infinity*. In analyzing this object, the writer use Biographical criticism as the main theory. The researcher uses the biographical criticism to understanding about the author's life and to find out the answer of the statement of problem in previous chapter.

### 2.1 Theoretical Framework

In doing this research, the writer wants to make easy in investigating some problems of this research absolutely it needs a literary criticism. Those are kinds of literary criticism such as interpreting, analyzing, investigating, and evaluating works of literature. First, literary criticism improves your general reading skills, giving you more tools to help solve problems of understanding as you read. Second, literary criticism can help you in college by giving you more ways to respond to what you read. Third, literary criticism supports the development of critical thinking skills and the last for all those reasons, literary criticism can help you develop your skills as an independent thinker and reader (Gillespie 6).

Charter defines with literary interpretation, if anything goes, and then nothing comes of it. The more it seems like madness, the more need there is to have method in it. Refers to a characteristic any theory must have if it is to be

considered truly scientific. This concept enables on to identify many fields of study, in addition to those of natural sciences, as incorporating rigorous criteria for the truth value of their findings (19).

In the first instance, a theory must attempt to explain something. Its proponents may believe that it does this successfully but others may not. Jonathan culler, an eminent popularize of literary theory, has made a useful distinction. To count as a theory, has made a useful explanation not be obvious, it should involve a certain complexity (Culler, 95).

Furthermore, many theorists have been primarily concerned with phenomena rather than literature. For example psychoanalysts with the human mind, Marxist with the human existence in a capitalist society and Biography with author's life and etc. it has often been of only secondary importance to them whether a text they are considering can be deemed to be literary or not. Which may resemble each other in many ways, but which must be identified differently (Charter 15).

The scope of literary theory provides a starting point for those readers who wish to find out more about the main trends and concepts, strategies and practitioners, terms and texts within a given theory. A key figure in literary theory provides short biographies of some of the most influential theorists of the twentieth century. These short lives are told, for the most part, through bibliography, through institutional affiliations and specific contributions to theory. Reading with literary theory offers a variety of theoretical readings of literary

texts designed to demonstrate techniques of application as well as to suggest how different theories yield different results.

# 2.2 Biographical Criticism

Gillespie defines biographical criticism assumes that there is a relationship between a writer's lives and work and that we can understand the Literary work better as we understand its creator better. Knowing something about the author, we can seek connections between personal and artistic growth, even linking particular stories, plays, or poems to particular incidents, people, and historical occurrences in an author's life (25).

Warren and Wellek proposed that biography as an account of person's life usually published in the form of book or essay, or in some other form, such as film. A work is biographical if it covers all of a person's life. As such, biographical works are usually non-fiction, but fiction can also be used to portray a person's life. Biography is principally the story that describes about the life of some figure in certain duration of time. In this case, biography of the author in his or her literary work will sometimes be reflected in the story. The author may appear to works or give influences through the characters (67).

A biography is commonly a work of nonfiction, the usual subject of which is the life of an individual. Starting in the 20th century, it can be said one of the oldest forms of literary expression, the biography still typically seeks to re-create in words the life of a human being as understood from the historical or personal perspective of the author by drawing upon all available evidence, including that

retained in memory as well as written, oral, and pictorial material. These portraits may be of several types (Kuiper 199).

# 2.3 Kinds of Biography

Biographies are difficult to classify. It is easily recognizable that there are many kinds of life writing, but one kind can easily shade into another. No standard basis for classification has yet been developed. A fundamental division offers, however, a useful preliminary view: biographies written from personal knowledge of the subject and those written from research (Kuiper, 187).

# 2.3.1 Informative Biography

This biography is very common and as a prime example for writers who have just wanted to write a biographical genre. Here the author searches the chronological data that selected from several sources by comprehensively

This, the first category, is the most objective and is sometimes called "accumulative" biography. The author of such a work, avoiding all forms of interpretation except selection for selection, even in the most comprehensive accumulation, is inevitable seeks to unfold a life by presenting, usually in chronological order, the paper remains, the evidences, relating to that life. This biographer takes no risks but, in turn, seldom wins much critical acclaim: this work is likely to become a prime source for biographers who follow (Kuiper, 187).

Informative biography is very effective and efficient because the author does not want to be too critical in his work. The author here is very minimal risk from the critics because it only takes chronology based on what the author knows. Informative biography rarely gets praised. In the 20th century such works as Edward Nehls's, *D.H. Lawrence: A Composite Biography* (1957–59) and David

Alec Wilson's collection of the life records of Thomas Carlyle (1923–29), in six volumes, continue the traditions of this kind of life writing.

## 2.3.2 Critical Biography

This second category is written scientifically and critically. Here the author describes the original life of the object that was studied from his work that written from some sources such as notes, attachments and even bibliography, usually this category is identifying a people who was famous and have a broad insight. Therefore the author must take great risks and should not manipulate the authentic of materials.

This second category, scholarly and critical, unlike the first, does offer a genuine presentation of a life. These works are very carefully researched; sources and "justifications" (as the French call them) are scrupulously set forth in notes, appendixes, bibliographies; inference and conjecture, when used, are duly labeled as such; no fictional devices or manipulations of material are permitted, and the life is generally developed in straight chronological order. Yet such biography, though not taking great risks, does employ the arts of selection and arrangement. The densest of these works, completely dominated by fact, have small appeal except to the specialist. Those written with the greatest skill and insight are in the first rank of modern life writing (Kuiper 188).

In these scholarly biographies the "life and times" or the minutely detailed life the author is able to deploy an enormous weight of matter and yet convey the sense of a personality in action, The critical biography aims at evaluating the works as well as unfolding the life of its subject, either by interweaving the life in its consideration of the works or else by devoting separate chapters to the works. Critical biography has had its share of failures: except in skillful hands, criticism

clumsily intrudes upon the continuity of a life, or the works of the subject are made to yield doubtful interpretations of character, particularly in the case of literary figures.

# 2.3.2 Standard Biography

This category the author must balance in terms of objective and subjective.

This genre is usually written for a literary biography. The methods used must be honest from the original life of the author's

This third, and central, category of biography, balanced between the objective and the subjective, represents the mainstream of biographical literature, the practice of biography as an art. From antiquity until the present within the limits of the psychological awareness of the particular age and the availability of materials this kind of biographical literature has had as its objective what Sir Edmund Gosse called "the faithful portrait of a soul in its adventures through life." It seeks to transform, by literary methods that do not distort or falsify, the truthful record of fact into the truthful effect of a life being lived (Kuiper 189).

From the quotation above, it is clear that the author wishes to convey the experiences and sense through the writing that their using a biographical criticism. This standard biography is often encountered with literary method and do not distort and falsify records from actual events.

### 2.3.4 Interpretative Biography

This fourth category of life writing is subjective and has no standard identity.

This fourth category of life writing is subjective and has no standard identity. At its best it is represented by the earlier works of Catherine Drinker Bowen, particularly her lives of Tchaikovsky, "Beloved Friend" (1937), and Oliver Wendell Holmes, Yankee from Olympus (1944). She molds her sources into a vivid narrative, worked up into

dramatic scenes that always have some warranty of documentation the dialogue, for example, is sometimes devised from the indirect discourse of letter or diary. (Kuiper 189)

In the interpretative genre the author uses subjective methods and must possess authorship standards. Usually the author gets his idea from a letter or diary that will be narrated dramatically but still keep the authenticity of the object that his wrote.

# 2.3.5 Fictionalized Biography

In this fifth, the genre uses the fiction biography but still polite and soft in the writing style. This method is free to extract from any source and the author still interpreting the original of the source. In this genre the author is free to describe what he thinks and does not exceed the limitations.

In this fifth category belong to biographical literature only by courtesy. Materials are freely invented, scenes and conversations are imagined. Unlike the interpretive variety, fictionalized biography often depends almost entirely upon secondary sources and cursory research. Its authors, well represented on the paperback shelves, have created a hybrid form designed to mate the appeal of the novel with a vague claim to authenticity. Whereas the compiler of biographical information risks no involvement, the writer of fictionalized biography admits no limit to it (Kuiper 189).

However, it has some freedom in terms of what the author wants to do with the subject. For example, instead of using actual statements from the subject, the author may invent the subject's statements based on the ideas the subject had. Overall, fictionalized biography tries to personalize the subject more so that readers can easily identify with him/her.

## 2.3.6 Fiction Presented as Biography

The sixth and final category is outright fiction, the novel written as biography or autobiography. It has enjoyed brilliant successes. Such works do not masquerade as lives. Rather, they imaginatively take the place of biography where perhaps there can be no genuine life writing for lack of materials (Kuiper 190).

# 2.3.7 Special-Purpose Biography

In addition to these six main categories, there exists a large class of works that might be denominated "special-purpose" biography. In these works the art of biography has become the servant of other interests. They include potboilers (written as propaganda or as a scandalous exposé) and "as-told-to" narratives (often popular in newspapers) designed to publicize a celebrity. This category includes also "campaign biographies" aimed at forwarding the cause of a political candidate (Kuiper 190).

In conclusion, the main of object biographical criticism is to do some digging into the facts of the author's life and times, then to relate that information back to the author's work. This theory we will understand and comprehend a literary work by studying deeper about the life of the author. The writer will try to understand in Hawking's life and then know about how she through life was reflected in her work "*Travelling to Infinity*". Moreover, in using theory, we must understand the biography or the personal life of Jane Hawking because the biography reflects to her husband as the main object in the novels. Stephen

Hawking will be the important thing as the main source to find the correlation of Jane and her novels also her experience life was reflected through her novels.

## 2.4 Review of Related Study

The writer has found that there are some students who had used the biographical criticism

Most of Maya's poems have analyzed by some students from university, such as Krisna and Solestiyo are the English Department student in Petra Christian University, they have analyzed three of Maya's poems in their *Black Power in Maya Angelou's Still I Rise, Phenomenal Woman and Weekend Glory.*Their research tried to find out what ways Black Power is revealed in Maya Angelou's three poems. The analysis showed there are differences of ideas of Black Power in each poem. Those are the way to survive in the society, the way to express someone's thought, and the ability to accept one's identity as a Black Woman.

The second research that analyzed about Maya's poem is research from Dian Rahmawati from State Islamic University (UIN) Syarif Hidayatullah. She has analyzed Maya's poems in her *The Image of Woman in Three Poems of Maya Angelou* (2011). She used Feminist criticism to analyze those poems and the result is she described the image of Black Woman reflected on those poems which Black Woman are independent, strong, brave, confident, outspoken, explicit, honest, and mysterious.

This research has similarity with two researchers above which analyzing about Maya's poems, but they also have difference. In Krisna and Sulistyo's research, they analyzed about Black Power reflected in Maya's poem and Dian's research, they analyzed the image of Black Woman reflected in Maya poem using feminist criticism. While, in this research will analyze Stephen Hawking's Biography reflected on the novel by his wife Jane Hawking using Biographical Criticism.

There also a research analyzed a literary work through biographical criticism. It is the research by Primiaty Natalia Sabu Kopong, a student from Udayana University. She has analyzed a novel using biographical criticism in her Biographical Approach to analysis of Virginia Woolf's Novel: To the Lighthouse. She analyzed the relationship between the events happened surrounded her life with the content of the story in her novels. The result is she describes the position of woman in Virginia Woolf's life time that reflected in her novel. Primarity's research has similarity with this research which both of them uses biographical criticism as main theory and the differences are it used a novel as the research object while this research will use the selected poems of Maya Angelou.