

“THE SOMETHING THAT NATURE GAVE ME”: THE ROLE OF NATURE IN SHAPING THE GENIUS THROUGH THE PRISM OF SHAKESPEARE’S BIOGRAPHIES

The author of the article explores the strategies of interpreting the eco component of Shakespeare’s biography and works. She suggests that they depend on the biographical genre modification, aesthetic nature of the text and author’s intentions. The most telling examples that belong to the genre of literary biography and fictional biographies are considered in the article.

When analyzing the specific role of nature in the novel by Park Honan “Shakespeare. A Life” two closely related but differently directed trends are identified. The predominant one is the “documentalization” of the narration. At the same time Honan tries to make the narration sound more literary by using a number of devices one of the most interesting of which is the cognitive metaphor.

The text of Stephen Greenblatt’s “Will in the World. How Shakespeare Became Shakespeare” is structured around the new historicist view of the epoch and an individual fate in it. Greenblatt explains that to understand who Shakespeare was one needs to follow the “verbal traces” he left behind and see his life and his world which he opened day to day and described in his works. These verbal traces bring Greenblatt to the conclusion that nature itself was the life giving environment in the heart of which the dramatist’s genius developed.

The novel “Shakespeare. The Biography” by Peter Ackroyd can be regarded as an intermediate link between the genres of literary biography and biographical fiction, since the author tries to state the facts that are known to Shakespeareans as close to the classical literary narrative mode as possible using the strategies of historiographic metafiction he perfected in his other works. One of these strategies is related to the detailed representation of the nature of Shakespeare’s homeland.

Nature plays a peculiar role in biographical fiction which is not limited by stricter canons as literary biography. Thus in his well-known novel “Nothing Like the Sun” Anthony Burgess extensively uses the images of nature to create bright sketches that demonstrate Shakespeare’s spiritual intuitive closeness to nature elements.

The author of the article observes that in literary biographies nature plays two interrelated roles: as part of the factual outline and background for Shakespeare’s talent development, and also as a cognitive metaphor meant to explain the mystery of this talent. As concerns fictional biography it is found out that one cannot find any fragments with detailed depiction of Shakespeare’s homeland but the narrative is saturated with nature: at the level of metaphors, character portraits, psychological parallelism, etc. It is concluded that both these types of works have one thing in common: the territorial imperative is undeniable – nature had an immense impact in the process of establishing Shakespeare as a personality and a dramatist.

Key words: genre modification, literary biography, biographical fiction, nature’s determinism.

In the second half of the twentieth century different genre modifications of biographical writing were revived. This was due, in part, to the post-modern worldview, the crisis of metanarratives, mistrust of big genre forms and the authors’ authority led to the scenario where fiction was the cornerstone of literature. As a result of this essential ideological shift literature ceased to be perceived as “a window into reality” and gained certain aesthetic self-referentiality. Though literature is not able to speak about the world truthfully, it is still able to somehow convey messages through literary technique. As such, post-modern literature interpretation turned to authorship and auto-thematic interpretation.

There is hardly a major dead writer who was not revived in fiction at this or that period. And though his is not a recent phenomenon, it is particularly relevant in modern interpretation. According to A. Fokkema, it is no great exaggeration to say that postmodernism’s stock character is an author [5, p. 41]. As such it should be no surprise

that modern writers turn to the life and work of the English dramatist William Shakespeare in drawing parallels between character and author, nature and author. The reason for that is not only that his literary legacy is placed by Harold Bloom at the center of the Western canon [1], but the very personality of the Bard is a mystery that man has been trying to crack for over four hundred years.

Indeed, the amazing versatility of Shakespeare’s genius is the aspect that attracts attention of more and more interpreters. For example, in the short story “Everything and Nothing” by J. L. Borges, he brightly demonstrates the universal nature of Shakespeare’s works. The Bard addressed the God with the words: “I who have been so many men in vain want to be one man only, myself”. The voice of God answered him out of a whirlwind: “Neither am I what I am. I dreamed the way you dreamt your plays, dear Shakespeare. You are one of the shapes of my dreams: like me, you are everything and nothing” [7, p. 6]. Harold Bloom develops this thought in his work stating that one can go further than that as Shake-

spere is no one and everyone, he is nothing and everything, Shakespeare is the canon [1, p. 214].

Likewise, Gary Taylor connects the uniqueness and exceptionalism of Shakespeare's dramatic talent with the fact that the great Englishman turned into a "black hole": "Light, insight, intelligence, matter – all pour ceaselessly in to him, as critics are drawn into the densening vortex of his reputation; they add their own weight to his increasing mass. The light of other stars – other poets, other dramatists – is wrenched and bent as it passes by him on its way to us. He warps cultural space-time; he distorts our view of the universe around him" [10, p. 410]. Taking up Taylor's thought one can assume that in the modern intellectual space Shakespeare's creative works are something like a "cultural impulse amplifier" that allows the civilization see itself on a new scale. As Marvin W. Hunt writes, when we search for Shakespeare, we are also hunting for ourselves, constantly engaged in an internal search for who we are as individuals [9, p. 10].

As such, it is no wonder that today, in the age of pollution, depleted resources, greenhouse effect and "ecological count down" Shakespeareans focused their research interests on those aspects of Shakespeare's writing that are directly related to various nature's manifestations. Biographers started to pay more attention to landscape elements and images that are associated with nature while also to eco-metaphors. Besides, many scholars consider nature's visualizations as a key to understanding the sources and forming factors of Shakespeare's genius, and images of plants, animals, natural phenomena serve as the cognitive tools that help comprehend the in-depth essence of his talent.

The aim of this paper is to explore the strategies of interpreting the eco component of Shakespeare's biography and works. It is assumed that they vary depending on the biographical genre modification, aesthetic nature of the text and author's intentions. Let's consider the most telling examples that belong to the genre of literary biography (Park Honan "Shakespeare. A Life", Stephen Greenblatt "Will in the World. How Shakespeare Became Shakespeare", Peter Ackroyd "Shakespeare. The Biography") and fictional biographies (Anthony Burgess "Nothing Like the Sun", Grace Tiffany "My Father Had a Daughter", Yu. Dombrovsky "Dark Lady").

When analyzing the specific role of nature for Shakespeare in the novel by Park Honan "Shakespeare. A Life" two closely related but differently directed trends are identified. The predominant one is the "documentalization" of the narration, striving to base on facts and reliable information. The author gives his heightened attention to historical details. He meticulously studies the geography of Renaissance England and describes the area where Shakespeare was born: the geographic location, the nearby villages, the climate, the history of formation, the minutest con-

struction details ("Three streets ran roughly parallel to the river, intersected by three more, and the land within this grid was marked into 'burg age' plots, each of which was 12 perches in length and 3 ½ perches in breadth (198 feet by 57 feet 9 inches" [8, p. 4]).

At the same time Honan tries to make the narration sound more literary by using a number of literary devices including the cognitive metaphor. At the very beginning he introduces the image of the river Avon: "Shakespeare's life began near the reflecting, gleaming river Avon, which today flows past Stratford's Church of the Holy Trinity where he lies buried, and past a theatre where his dramas are seen and heard by visitors from all nations" [8, p. 3]. The symbol of the river is a multi-level one: it is the motion of a human life from birth to death, and the evolution of the mankind from Renaissance to the present time. Moreover, stressing on the common Indo-European root of the river (the Avon or Aven in Brittany, Avenza in Italy, Avona in Spain [8, p. 3]) Honan intuitively hints at the universal character of those sources from which Shakespeare drew inspiration.

Indeed, Honan develops the idea about the nature's sources of poetic inspiration in his traditional discursive-rationalistic manner and demonstrates the "nature's determinism" of Shakespeare's personality formation: «The life in flowers and trees, gardens, orchards, and fields at all seasons appealed to Mary's son, and no poet has responded with more pleasure to nature. Yet the town was flat, and a boy's eyes might take in nothing more amazing at first than cowslips, and clover, or a river in flood, caterpillar swarms, or a "curious-knotted garden"» [8, p. 22]. The biographer thoughtfully studies the origin of Shakespeare's admiration of the familiar, "routine" scenery, which later was reflected in his works: «The devotion of the mature Shakespeare appears with odd intensity in his making so much of banal nature, "thistles, kecksies, burr", or the domestic garden, or nature's excess or waste. It is as if in his early youth the drama of diurnal nature had become intense enough. A small boy could not travel far, and orchards and gardens between Gild Pits and the Woolshop perhaps had to satisfy him on many a day; later the shire's variety drew him strongly» [8, p. 22–23]. However, Honan does not return to the topic of nature even when he discusses "The Tempest" (traditionally associated with nature).

Another interesting example of literary biography that is worth special consideration is the work by Stephen Greenblatt "Will in the World. How Shakespeare Became Shakespeare" [6]. The text written by a scholar is structured around the new historicist view of the epoch and an individual fate in it. Greenblatt explains the general logic of biographical narrative organization in the preface: to understand who Shakespeare was one needs to follow the "verbal traces" he left behind and see his life and his world which he opened day to day

and described in his works mostly sensitively and carefully. These verbal traces found by Greenblatt in Shakespeare's texts bring him to the conclusion that nature itself was the life giving environment in the heart of which the dramatist's genius developed: "he seems to have taken in everything about this rustic world" [6, p. 41]. Shakespeare's childhood that he spent in the picturesque green area allowed shaping a special talent similar to Ariel's superhuman abilities: "ease, delicacy and precision with which he enters into the lives of animals... vagaries of the weather, the details of flowers and herbs, and the cycle of nature – no turban fantasy" [6, p. 57]. The readers comprehend the nature's sources of Shakespeare's inspiration when they free their imagination and dive into the world described by the biographer: "To understand how Shakespeare used his imagination to transform his life into his art, it is important to use our own imagination" [6, p. 14]. And though the results of such biographical "fantasizing" sometimes evoke critics' smiles (let's take the notorious porcupines that supposedly ran around the English woods [6, p. 42]) one must admit that imagination is able to draw us nearer to better understanding of Shakespeare's genius than knowledge of some naked facts.

That is why using of interesting cognitive metaphors that are connected with the natural world of Shakespeare's youth seems as an apt solution. For example, Greenblatt plays upon the hypothesis about Shakespeare's poaching: "Throughout Shakespeare's career as a playwright he was a brilliant poacher – deftly entering into territory marked out by others, taking for himself what he wanted, and walking away with his prize under the keeper's nose. He was particularly good at seizing and making his own the property of the elite, the music, the gestures, the language" [6, p. 152]. And though this bright metaphor does not prove the fact of Shakespeare's poaching it lets the readers view the creative process from a new perspective.

The novel "Shakespeare. The Biography" by Peter Ackroyd can be regarded as an intermediate link between the genres of literary and fictional biography, since the author tries to state the facts that are known to Shakespeareans as close to the classical literary narrative mode, as possible, using the strategies of historiographic metafiction he perfected in his other works. One of these strategies is related to the detailed representation of the nature of Shakespeare's homeland. Thereby Ackroyd aims at following the canons of literary biography and forms a rich database of geographical information: a whole chapter "She Is My Essence" is devoted to the detailed description of Warwickshire which is metaphorically called "the heart or the navel of England" [3, p. 6]. At the same time abstract general conclusions are more inherent in his writing than in his colleagues biographers'. The demonstrative example is Ackroyd's concept of "the territorial imperative" of a creative person-

ality, which is realized in their work: "The evidence of his work provides unequivocal proof that he was neither born nor raised in London. He does not have the harshness or magniloquence of John Milton, born in Bread Street; he does not have the hardness of Ben Jonson, educated at Westminster School; he does not have the sharpness of Alexander Pope from the City or the obsessiveness of William Blake from Soho. He is of the country" [3, p. 8]. Carefully depicted in the very beginning this convincing image of the dramatist who became "the core or source of Englishness itself" [3, p. 6] sets the tone of the entire novel.

Nature plays a peculiar role in fictional biographies which are not limited by stricter canons as literary biography. In his novel "Nothing Like the Sun" [4] Anthony Burgess extensively uses the images of nature to create bright sketches that time after time demonstrate Shakespeare's spiritual liaison, certain intuitive closeness to nature's elements. For instance, when showing the Bard's critical attitude towards his own works, Burgess appeals to the symbolic image of a swan (as Shakespeare is called the 'Sweet Swan of Avon'): "He read through the whole poem and was filled with such disgust at his own ineptitude that he was fain to tear it and scatter the fragments on the river (the swans would come, thinking it food)" [4, p. 111]. From this very moment Burgess starts actively using the stream of consciousness technique thus uniting the urban and rustic spheres of life in Shakespeare's soul. For example, when working on the dedication to Southampton he has different images interlacing in his head with the creative process itself: «"I know not how I shall offend..." Spring waking in London, crude crosses still on the doors, but the wind blowing in the smell of grass and the ram bell's tinkle» [4, p. 111], «"... nor how the world will rebuke, no, censure me for choosing so strong a prop..." There were manacled corpses in the Thames, that three tides had washed. "... to support so weak a burden..." A kite overhead dropped a gobbet of a human flash...», «"... and the world's hopeful expectation." A distant consort of brass – cornets and sackbuts. "Your honour's in all duty..." Ad ray horse farted..." William Shakespeare» [4, p. 112]. These fragments demonstrate the interlacement of those biographical influences that determined the artistic peculiarity of Shakespeare's writing.

Burgess often uses original images of nature. For example, he compares Shakespeare's longing for travel with a cat that claims attention: "The world, the wide world crying and calling like a cat to be let in, scratching like spaniels" [4, p. 11]. It is interesting to note that such surprising comparisons of abstract notions with specific creatures Burgess borrowed from Shakespeare himself. In the sonnet 143 the poet compares himself with a baby that cries while its mother runs to catch a chicken.

Animalistic metaphors are often used in text to describe supporting characters: one of village girls

“It was this one ready wench – black-eyed, the flue on her body black, her hair black and shining as black birds that fed on thrown-out bacon fat” [4, p. 12] or Shakespeare’s flabby father (“His father, with weak mottled nief, did a bold thing then, one that made the mouth of WS to gape, the chewed quill-feathers to dribble to the board, unregarded” [4, p. 23]). These details are quite unexpected and as such they attract the readers’ attention and make them contemplate about the character’s personality.

It is typical for biographical novels about Shakespeare to rely on both documents and the Bard’s works. Burgess uses these sources as well but he reinterprets them, and, thus, facts are indissolubly related to fiction in his novel creating an exquisite literary pattern of the text. For instance, when describing Stratford the author romanticizes the landscape and the town which was a lively trade center: “Air blue and sweet over the greenery where the hares darted, away from Henley Street’s dunghills, the butchers sharpening their knives and sorting their pricks and making ready to Easter-Eve market. Young beasts dying maaaaaaa for fine appetites. Jack of Lent ready to be turned out of doors and belaboured” [4, p. 3]. In this way Burgess appeals to the readers’ feelings suggesting that they should view, smell and hear the world just like young Shakespeare did.

Apart from different facts from the life of Elizabethan England Burgess also refers to the Bard’s plays and poems. He does not introduce them as a metatext but rather offers images that occurred to Shakespeare at this or that moment of his life and became the source of inspiration. Burgess demonstrates how a chain of associations in Shakespeare’s consciousness turns into an image: “Goat. Willow. Widow. Tarquin, superb sun-black southern king, all awry, twisted snakewise, had goat like gone to it. So tragos, a tragedy” [4, p. 4–5]. Here we can see an allusion to the Bard’s poem “The Rape of Lucrece”.

The next quote is the reference to the tragedy Antony and Cleopatra: “England grew all heat, Avon glowed like Nilus and bobbed with water-snakes. SW saw it: a golden face in the East, a queen on a gold coin, galleons sailing towards her” [4, p. 6–7]. In this fragment Burgess shows how artistic imagination works and, it is believed, he wants to prove that even though Shakespeare had no possibility to travel he was able to create all those masterpieces that are assigned to him today.

So, as one can see, the nature of Shakespeare’s homeland is the ground for literary conjecture in the novel “Nothing Like the Sun”. Following the meticulous research in the course of which Burgess gathered a large amount of information about the life of Elizabethan community and Shakespeare himself, the novelist skillfully combines it with fictional elements. Pertaining some features of literary biography this work remains a specimen of biographical fiction. Thanks

to the nature’s images the narrative is more colorful, and the characters are more convincing than in a piece of literary biography.

The novel “My Father Had a Daughter” by Grace Tiffany is another bright example of fictional biography where nature is as one of important semantic accents. Shakespeare’s younger daughter Judith is the narrator here. Tiffany offers a view at the theatrical art and Shakespeare’s dramatic talent through the prism of the girl’s conception of the world. She can understand her father not only because they are relatives but because they are both very artistic and share love to Stratford’s nature.

Presenting Judith’s worldview Tiffany points to the father’s and daughter’s connection with Stratford’s nature. The river is the key image in the novel [11, p. 1, 11, 30, 46, 82, 192]. At the beginning the river is the symbol of life and creative work, and future: when staging some imaginary plays Judith and Hamnet look in the waters of Avon as if it is a mirror [11, p. 1]. But then when Hamnet is drowned the river is turned to a metaphorical fellow of sorrow, grief and despair – in every difficult situation characters go to the river to share their melancholy with it.

In general the metaphors in the novel are inspired by nature. This is an example of Shakespeare and his daughter talking about it: “That sparrow gorges and tries to peck to death any other that hops by. A fit image of a greedy landlord, would you not say? – Then learn from it, Da. Thou thyself art a landlord now.... God uses great Nature to teach us our faults, is’t not so?” [11, p. 268]. The author herself often uses this source. Thus, Judith runs away from her father who finally recognized her in a boy actor as a wild and full-hearted hart [11, p. 163]. When calmed down touched Shakespeare looks at his daughter and says: “You have grown like a dandelion and are almost a woman” [11, p. 164]. And Judith gives a witty reply to that: “So I look like a weed. I thank you” [11, p. 164]. Interesting indeed is the metaphor when Stratford is compared with a pond, while London is an ocean [11, p. 69]. This image is associated with the leitmotif of water showing that it is really easy to be a big fish in a small pond but all talented, and moreover genius people flow into the big cities-oceans. Shakespeare’s ambitions made him leave his native town and head for the capital, as well as by the end of his life weariness rushes him to return to Stratford.

The characters’ memories about Stratford’s nature fill the narrative with exceptional lyricism and vividness: as Judith concludes, “the memories we bear inside are more real than the things we touch” [11, p. 291] – this novel hints to the readers that sometimes are feelings and impressions are more important than facts and documents.

“Short stories about Shakespeare” by Yuri Dombrovskiy are also a spectacular example of

fictional biography. Their unusualness at the genre level is declared in the title, as there are almost no short stories in Shakespeare's biographical discourse with preference being given to novels. But then it cannot go unnoticed that the genre of a short story gives the author more opportunities for choosing facts and giving them a literary interpretation. The space of short stories is original and poetic: it is chaotic, sensitive, filled with passion for creativity and understanding of the in-depth syncretism of existence. Personality, nature, corporality, history, inspiration are combined in this world into the organic whole – Shakespeare's creative imperative.

Both the narrator and the characters perceive nature as an organic part of their worldview. There is a great number of animalistic metaphors in the text: the Dark Lady snits like an angry cat; Chettle compares Shakespeare to a bear; Ann Shakespeare has "big and yellow eyes like a clever dog"; Queen Elizabeth looks like a bat in her black outfit, etc. But the author's favorite animalistic image is the bird which he reinterprets in a rather unexpected way. Generally almost every character in the story is identified with a bird: probably birds symbolize person's craving for freedom which did mean a lot to Dombrovskiy who was repressed by the Soviet authorities. And still this association is not idealized as the bird metaphors often have negative connotation: when gossiping about Mary Fitton Richard Burbage says: "A big bird flies into her nest now. Her Ladyship has such a pelican who pecks at her heart and draws blood every night"; disappointed Pembroke tells that he spent time with his lover in a crow's nest under the attic; the Dark Lady laughs at the Earl of Rutland calling him "a weakly chicken, a disgusting jellyfish" who always irritated her with his gentleness and sadness; furious about the behavior of his beloved woman Shakespeare forgets his high feelings and exclaims: "Black witch! Crow!" [2]. However, identifying people with the birds Dombrovskiy does not unify them, on the contrary, he personalizes each character, creating an embossed image of social and individual drawbacks.

But then nature is present in the text in positive light – it is the light that surrounded Shakespeare and which he as a creative person felt so acutely: he was touched by all the beautiful things – a London night, "full of stars and moonlight, and the mist over the river", morning in the city "where horses snorted in the stall", and, first and foremost, his native Stratford ("He still liked the garden by the house, he liked the winter: early fluffy snow, so soft and tender... He liked the spring with its mud and thaw, and the brown brooks. White butterflies sat around the puddle, the ivied well and the Nile green fragile and sticky stalks near it – he knew: there will be hordes of sword-tails, purple and vinous with mysteriously grey spots, and they will hide the well, and it will shine through only in the autumn... when its black water will be covered with red and crimson boats...")

[2]) – this beauty became a sort of benchmark for the Bard, a sign of the beginning and the end, symbol of life cycles.

One can notice that Dombrovskiy does not make any conclusions, he does not offer any concepts about the "nature's determinism" of Shakespeare's inspiration but his observant eye of a true artist picks out from the depth of the centuries those thrilling images that are close to the author himself. Nature is carefully interlaced in the text and enlivens the pages, fills them with energy and some inner power. One can suggest that this pantheistic worldview draws the great English dramatist closer to the talented Soviet biographer.

Thus, having analyzed the nature's dominant in a number of biographical works one cannot but notice the variety and versatility of their forms. At the same time certain trends can be observed. In literary biographies nature plays two interrelated roles: as part of the factual outline and background for Shakespeare's talent development, and also as a cognitive metaphor meant to explain the mystery of this talent. In fictional biography one cannot find any fragments with detailed depiction of Shakespeare's homeland but the narrative is saturated with nature: at the level of metaphors, character portraiture, psychological parallelism, etc. However, these both types of works have one thing in common: the territorial imperative is undeniable – nature had an immense impact in the process of establishing Shakespeare as a personality and a dramatist.

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Марінеско В. Ю. “Вділила мені природа”: роль природи у становленні генія В. Шекспіра крізь призму його біографій

У статті досліджено стратегії інтерпретації екологічної складової в біографіях і творах В. Шекспіра. Висловлено передбачення, що вони залежать від жанрової модифікації біографічного твору, естетичного характеру тексту й намірів письменників. Щоб підтвердити передбачення, розглянуто найяскравіші приклади, що належать до жанру літературної біографії (П. Хонан “Шекспір. Життя”, С. Грінблатт “Віллі у світі: Як Шекспір став Шекспіром”, П. Акройд “Шекспір. Біографія”) і біографічної белетристики (Е. Берджес “На сонці не схожі”, Г. Тіффані “У мого батька була дочка. Історія Джудит Шекспір”, Ю. Домбровський “Три новели про Шекспіра”).

Зазначено, що в літературних біографіях природа грає дві взаємозалежні ролі: виступає як частина фактичного обрамлення й тла для розвитку Шекспірового таланту, а також як когнітивна метафора, покликана пояснити таємницю цього таланту. Що стосується біографічної белетристики, з'ясовано, що в розглянутих творах не можна знайти жодного фрагменту з докладним зображенням батьківщини В. Шекспіра, проте розповідь насичена природою: на рівні метафор, характеристик персонажів, психологічного паралелізму тощо. Зроблено висновок, що обидва типи біографічних творів мають одну спільну рису: територіальний імператив не викликає сумнівів – природа мала величезний вплив у процесі становлення В. Шекспіра як особистості та драматурга.

Ключові слова: жанрова модифікація, літературна біографія, біографічна белетристика, природний детермінізм.

Марінеско В. Ю. “Наделила меня природа”: роль природы в становлении гения У. Шекспира сквозь призму его биографий

В статье исследуются стратегии интерпретации экологической составляющей в биографиях и произведениях У. Шекспира. Высказано предположение, что они зависят от жанровой модификации биографического произведения, эстетического характера текста и намерений писателей. Чтобы подтвердить свои предположения, рассмотрены самые яркие примеры, относящиеся к жанру литературной биографии (П. Хонан “Шекспир. Жизнь”, С. Гринблатт “Уилл в мире: Как Шекспир стал Шекспиром”, П. Акройд “Шекспир. Биография”) и биографической беллетристики (Э. Берджес “Влюбленный Шекспир”, Г. Тиффани “У моего отца была дочь. История Джудит Шекспир”, Ю. Домбровский “Три новеллы о Шекспире”).

Отмечено, что в литературных биографиях природа играет две взаимосвязанные роли: выступает как часть фактического обрамления и фона для развития шекспировского таланта, а также как когнитивная метафора, призванная объяснить тайну этого таланта. Что касается биографической беллетристики, выясняется, что в рассмотренных произведениях нельзя найти ни одного фрагмента с подробным изображением родины У. Шекспира, однако повествование насыщено природой: на уровне метафор, характеристик персонажей, психологического параллелизма и т.д. Сделан вывод, что оба типа биографических произведений имеют одну общую черту: территориальный императив не вызывает сомнений – природа имела огромное влияние в процессе становления У. Шекспира как личности и драматурга.

Ключевые слова: жанровая модификация, литературная биография, биографическая беллетристика, природный детерминизм.