

## Содержание:

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## Introduction

Ray Douglas Bradbury was an American author and screenwriter. He worked in a variety of genres, including fantasy, science fiction, horror, and mystery fiction.

Widely known for his dystopian novel *Fahrenheit 451* (1953), and his science-fiction and horror-story collections, *The Martian Chronicles* (1950), *The Illustrated Man* (1951), and *I Sing the Body Electric* (1969), Bradbury was one of the most celebrated 20th- and 21st-century American writers. While most of his best known work is in speculative fiction, he also wrote in other genres, such as the coming-of-age novel *Dandelion Wine* (1957) and the fictionalized memoir *Green Shadows, White Whale* (1992).

Recipient of numerous awards, including a 2007 Pulitzer Citation, Bradbury also wrote and consulted on screenplays and television scripts, including *Moby Dick* and *It Came from Outer Space*. Many of his works were adapted to comic book, television, and film formats. Upon his death in 2012, *The New York Times* called Bradbury "the writer most responsible for bringing modern science fiction into the literary mainstream".

The purpose of this work is to know more about Ray Bradbury. Find out about his early career, marriage and later life.

## Early life

Bradbury was born on August 22, 1920, in Waukegan, Illinois, to Esther (née Moberg) Bradbury (1888–1966), a Swedish immigrant, and Leonard Spaulding Bradbury (1890–1957), a power and telephone lineman of English ancestry. He was given the middle name "Douglas" after the actor Douglas Fairbanks. Bradbury was related to the American Shakespeare scholar Douglas Spaulding and descended from Mary Bradbury, who was tried at one of the Salem witch trials in 1692. Bradbury was surrounded by an extended family during his early childhood and formative years in Waukegan. An aunt read him short stories when he was a child. This period provided foundations for both the author and his stories. In Bradbury's works of fiction, 1920s Waukegan becomes "Green

Town", Illinois. The Bradbury family lived in Tucson, Arizona, during 1926–1927 and 1932–1933 while their father pursued employment, each time returning to Waukegan. They eventually settled in Los Angeles in 1934 when Bradbury was 14 years old.

The family arrived with only US\$40, which paid for rent and food until his father finally found a job making wire at a cable company for \$14 a week. This meant that they could stay, and Bradbury — who was in love with Hollywood—was ecstatic. Bradbury attended Los Angeles High School and was active in the drama club. He often roller-skated through Hollywood in hopes of meeting celebrities. Among the creative and talented people Bradbury met were special-effects pioneer Ray Harryhausen and radio star George Burns. Bradbury's first pay as a writer, at age 14, was for a joke he sold to George Burns to use on the Burns and Allen radio show. Ray Bradbury met his future wife, Marguerite McClure, at Fowler's Bookstore in Los Angeles when he was 22 years old.

## **Literary**

Throughout his youth, Bradbury was an avid reader and writer and knew at a young age that he was "going into one of the arts." Bradbury began writing his own stories at age 11 (1931), during the Great Depression — sometimes writing on the only available paper, butcher paper. In his youth, he spent much time in the Carnegie library in Waukegan, reading such authors as H. G. Wells, Jules Verne, and Edgar Allan Poe. At 12, Bradbury began writing traditional horror stories and said he tried to imitate Poe until he was about 18. In addition to comics, he loved Edgar Rice Burroughs, creator of Tarzan of the Apes, especially Burroughs' John Carter of Mars series. The Warlord of Mars impressed him so much that at the age of 12, he wrote his own sequel. The young Bradbury was also a cartoonist and loved to illustrate. He wrote about Tarzan and drew his own Sunday panels. He listened to the radio show Chandu the Magician, and every night when the show went off the air, he would sit and write the entire script from memory. As a teen in Beverly Hills, he often visited his mentor and friend science-fiction writer Bob Olsen, sharing ideas and maintaining contact. In 1936, at a secondhand bookstore in Hollywood, Bradbury discovered a handbill promoting meetings of the Los Angeles Science Fiction Society. Excited to find there were others sharing his interest, Bradbury joined a weekly Thursday-night conclave at age 16. Bradbury cited H. G. Wells and Jules Verne as his primary science-fiction influences. Bradbury identified with Verne, saying, "He believes the human being is in a strange situation in a very strange world, and he believes that we can triumph by behaving morally".

Bradbury admitted that he stopped reading science-fiction books in his 20s and embraced a broad field of literature that included Alexander Pope and poet John Donne. Bradbury had just graduated from high school when he met Robert Heinlein, then 31 years old. Bradbury recalled, "He was well known, and he wrote humanistic science fiction, which influenced me to dare to be human instead of mechanical." In young adulthood Bradbury read stories published in *Astounding Science Fiction*, and read everything by Robert A. Heinlein, Arthur C. Clarke, and the early writings of Theodore Sturgeon and A. E. van Vogt.

## **Hollywood**

The family lived about four blocks from the Uptown Theater on Western Avenue in Los Angeles, the flagship theater for MGM and Fox. There, Bradbury learned how to sneak in and watched previews almost every week. He roller-skated there, as well as all over town, as he put it, "hell-bent on getting autographs from glamorous stars. It was glorious." Among stars the young Bradbury was thrilled to encounter were Norma Shearer, Laurel and Hardy, and Ronald Colman. Sometimes, he spent all day in front of Paramount Pictures or Columbia Pictures and then skated to the Brown Derby to watch the stars who came and went for meals. He recounted seeing Cary Grant, Marlene Dietrich, and Mae West, whom he learned made a regular appearance every Friday night, bodyguard in tow.

Bradbury relates the following meeting with Sergei Bondarchuk, director of Soviet epic film series *War and Peace*, at a Hollywood award ceremony in Bondarchuk's honor: They formed a long queue and as Bondarchuk was walking along it he recognized several people: "Oh Mr. Ford, I like your film." He recognized the director, Greta Garbo, and someone else. I was standing at the very end of the queue and silently watched this. Bondarchuk shouted to me; "Ray Bradbury, is that you?" He rushed up to me, embraced me, dragged me inside, grabbed a bottle of Stolichnaya, sat down at his table where his closest friends were sitting. All the famous Hollywood directors in the queue were bewildered. They stared at me and asked each other "Who is this Bradbury?" And, swearing, they left, leaving me alone with Bondarchuk...

## **Career**

Bradbury's first published story was "Hollerbochen's Dilemma", which appeared in the January 1938 number of Forrest J. Ackerman's fanzine *Imagination!* In July 1939, Ackerman and his then-girlfriend Morojo gave 19-year-old Bradbury the money to head to New York for the First World Science Fiction Convention in New York City, and funded Bradbury's fanzine, titled *Futura Fantasia*. Bradbury wrote most of its four issues, each limited to under 100 copies.

Between 1940 and 1947, he was a contributor to Rob Wagner's film magazine, *Script*. Bradbury was free to start a career in writing, when owing to his bad eyesight, he was rejected admission into the military during World War II. Having been inspired by science-fiction heroes such as Flash Gordon and Buck Rogers, Bradbury began to publish science-fiction stories in fanzines in 1938. Bradbury was invited by Forrest J. Ackerman to attend the Los Angeles Science Fiction Society, which at the time met at Clifton's Cafeteria in downtown Los Angeles. This was where he met the writers Robert A. Heinlein, Emil Petaja, Fredric Brown, Henry Kuttner, Leigh Brackett, and Jack Williamson. In 1939, Bradbury joined Laraine Day's Wilshire Players Guild, where for two years, he wrote and acted in several plays. They were, as Bradbury later described, "so incredibly bad" that he gave up playwriting for two decades. Bradbury's first paid piece, "Pendulum", written with Henry Hasse, was published in the pulp magazine *Super Science Stories* in November 1941, for which he earned \$15.

Bradbury sold his first story, "The Lake", for \$13.75 at 22, and became a full-time writer by 24. His first collection of short stories, *Dark Carnival*, was published in 1947 by Arkham House, a small press in Sauk City, Wisconsin, owned by writer August Derleth. Reviewing *Dark Carnival* for the *New York Herald Tribune*, Will Cuppy proclaimed Bradbury "suitable for general consumption" and predicted that he would become a writer of the caliber of British fantasy author John Collier. After a rejection notice from the pulp *Weird Tales*, Bradbury submitted "Homecoming" to *Mademoiselle*, which was spotted by a young editorial assistant named Truman Capote.

Capote picked the Bradbury manuscript from a slush pile, which led to its publication. *Homecoming* won a place in the O. Henry Award Stories of 1947. In UCLA's Powell Library, in a study room with typewriters for rent, Bradbury wrote his classic story of a book burning future, *The Fireman*, which was about 25,000 words long. It was later published at about 50,000 words under the name *Fahrenheit 451*, for a total cost of \$9.80, due to the library's typewriter-rental fees of ten cents per half-hour. A chance encounter in a Los Angeles bookstore with the British expatriate writer Christopher Isherwood gave Bradbury the opportunity to put *The Martian Chronicles* into the hands of a respected critic. Isherwood's glowing review followed.

# Writing

Bradbury attributed two incidents to his lifelong habit of writing every day. The first of these, occurring when he was three years old, was his mother's taking him to see Lon Chaney's performance in *The Hunchback of Notre Dame*. The second incident occurred in 1932, when a carnival entertainer, one Mr. Electrico, touched the young man on the nose with an electrified sword, made his hair stand on end, and shouted, "Live forever!" Bradbury remarked, "I felt that something strange and wonderful had happened to me because of my encounter with Mr. Electrico...he gave me a future...I began to write, full-time. I have written every single day of my life since that day 69 years ago." At that age, Bradbury first started to do magic, which was his first great love. If he had not discovered writing, he would have become a magician.

Bradbury claimed a wide variety of influences, and described discussions he might have had with his favorite poets and writers Robert Frost, William Shakespeare, John Steinbeck, Aldous Huxley, and Thomas Wolfe. From Steinbeck, he said he learned "how to write objectively and yet insert all of the insights without too much extra comment". He studied Eudora Welty for her "remarkable ability to give you atmosphere, character, and motion in a single line". Bradbury's favorite writers growing up included Katherine Anne Porter, who wrote about the American South, Edith Wharton, and Jessamyn West. Bradbury was once described as a "Midwest surrealist" and is often labeled a science-fiction writer, which he described as "the art of the possible." Bradbury resisted that categorization, however:

First of all, I don't write science fiction. I've only done one science fiction book and that's *Fahrenheit 451*, based on reality. Science fiction is a depiction of the real. Fantasy is a depiction of the unreal. So *Martian Chronicles* is not science fiction, it's fantasy. It couldn't happen, you see? That's the reason it's going to be around a long time -- because it's a Greek myth, and myths have staying power. Bradbury recounted when he came into his own as a writer, the afternoon he wrote a short story about his first encounter with death. When he was a boy, he met a young girl at the beach and she went out into the water and never came back. Years later, as he wrote about it, tears flowed from him. He recognized he had taken the leap from emulating the many writers he admired to connecting with his voice as a writer.

When later asked about the lyrical power of his prose, Bradbury replied, "From reading so much poetry every day of my life. My favorite writers have been those who've said things

well." He is quoted, "If you're reluctant to weep, you won't live a full and complete life." In high school, Bradbury was active in both the poetry club and the drama club, continuing plans to become an actor, but becoming serious about his writing as his high school years progressed. Bradbury graduated from Los Angeles High School, where he took poetry classes with Snow Longley Housh, and short-story writing courses taught by Jeannet Johnson. The teachers recognized his talent and furthered his interest in writing, but he did not attend college. Instead, he sold newspapers at the corner of South Norton Avenue and Olympic Boulevard. In regard to his education, Bradbury said: Libraries raised me. I don't believe in colleges and universities. I believe in libraries because most students don't have any money. When I graduated from high school, it was during the Depression and we had no money. I couldn't go to college, so I went to the library three days a week for 10 years. He told *The Paris Review*, "You can't learn to write in college. It's a very bad place for writers because the teachers always think they know more than you do - and they don't."

Bradbury described his inspiration as, "My stories run up and bite me in the leg - I respond by writing them down - everything that goes on during the bite. When I finish, the idea lets go and runs off".

## **"Green Town"**

A reinvention of Waukegan, Green Town is a symbol of safety and home, which is often juxtaposed as a contrasting backdrop to tales of fantasy or menace. It serves as the setting of his semiautobiographical classics *Dandelion Wine*, *Something Wicked This Way Comes*, and *Farewell Summer*, as well as in many of his short stories. In Green Town, Bradbury's favorite uncle sprouts wings, traveling carnivals conceal supernatural powers, and his grandparents provide room and board to Charles Dickens. Perhaps the most definitive usage of the pseudonym for his hometown, in *Summer Morning, Summer Night*, a collection of short stories and vignettes exclusively about Green Town, Bradbury returns to the signature locale as a look back at the rapidly disappearing small-town world of the American heartland, which was the foundation of his roots.

To the sky studies he added notes, often on the back of the sketches, of the prevailing weather conditions, direction of light, and time of day, believing that the sky was "the key note, the standard of scale, and the chief organ of sentiment" in a landscape painting. In this habit he is known to have been influenced by the pioneering work of the meteorologist Luke Howard on the classification of clouds; Constable's annotations of his

own copy of *Researches About Atmospheric Phaenomena* by Thomas Forster show him to have been fully abreast of meteorological terminology. "I have done a good deal of skying", Constable wrote to Fisher on 23 October 1821; "I am determined to conquer all difficulties, and that most arduous one among the rest". Constable once wrote in a letter to Leslie, "My limited and abstracted art is to be found under every hedge, and in every lane, and therefore nobody thinks it worth picking up". He could never have imagined how influential his honest techniques would turn out to be. Constable's art inspired not only contemporaries like Géricault and Delacroix, but the Barbizon School, and the French impressionists of the late nineteenth century.

## Personal life

Ray Bradbury was married to Marguerite McClure (January 16, 1922 – November 24, 2003) from 1947 until her death; they had four daughters: Susan, Ramona, Bettina, and Alexandra. Bradbury never obtained a driver's license, but relied on public transportation or his bicycle. He lived at home until he was 27 and married. His wife of 56 years, Maggie, as she was affectionately called, was the only woman Bradbury ever dated. He was raised Baptist by his parents, who were themselves infrequent churchgoers. As an adult, Bradbury considered himself a "delicatessen religionist" who resisted categorization of his beliefs and took guidance from both Eastern and Western faiths. He felt that his career was "a God-given thing, and I'm so grateful, so, so grateful.

The best description of my career as a writer is 'At play in the fields of the Lord.'"  
Bradbury was a close friend of Charles Addams, and Addams illustrated the first of Bradbury's stories about the Elliots, a family that resembled Addams' own Addams Family placed in rural Illinois. Bradbury's first story about them was "Homecoming", published in the 1946 Halloween issue of *Mademoiselle*, with Addams' illustrations. Addams and he planned a larger collaborative work that would tell the family's complete history, but it never materialized, and according to a 2001 interview, they went their separate ways.

In October 2001, Bradbury published all the Family stories he had written in one book with a connecting narrative, *From the Dust Returned*, featuring a wraparound Addams cover of the original "Homecoming" illustration. Another close friend was animator Ray Harryhausen, who was best man at Bradbury's wedding. During a BAFTA 2010 awards tribute in honor of Ray Harryhausen's 90th birthday, Bradbury spoke of his first meeting Harryhausen at Forrest J Ackerman's house when they were both 18 years old. Their

shared love for science fiction, King Kong, and the King Vidor-directed film *The Fountainhead*, written by Ayn Rand, was the beginning of a lifelong friendship. These early influences inspired the pair to believe in themselves and affirm their career choices. After their first meeting, they kept in touch at least once a month, in a friendship that spanned over 70 years.

Late in life, Bradbury retained his dedication and passion despite what he described as the "devastation of illnesses and deaths of many good friends." Among the losses that deeply grieved Bradbury was the death of *Star Trek* creator Gene Roddenberry, who was an intimate friend for many years. They remained close friends for nearly three decades after Roddenberry asked him to write for *Star Trek*, which Bradbury never did, objecting that he "never had the ability to adapt other people's ideas into any sensible form." Bradbury suffered a stroke in 1999 that left him partially dependent on a wheelchair for mobility.

Despite this, he continued to write, and had even written an essay for *The New Yorker*, about his inspiration for writing, published only a week prior to his death. Bradbury made regular appearances at science-fiction conventions until 2009, when he retired from the circuit. Bradbury chose a burial place at Westwood Village Memorial Park Cemetery in Los Angeles, with a headstone that reads "Author of *Fahrenheit 451*". On February 6, 2015, *The New York Times* reported that the house that Bradbury lived and wrote in for 50 years of his life, at 10265 Cheviot Drive in Cheviot Hills, Los Angeles, California, had been demolished by the buyer, architect Thom Mayne.

## Death

Ray Bradbury died in Los Angeles, California, on June 5, 2012, at the age of 91, after a lengthy illness. Bradbury's personal library was willed to the Waukegan Public Library, where he had many of his formative reading experiences. *The New York Times* called Bradbury "the writer most responsible for bringing modern science fiction into the literary mainstream." *The Los Angeles Times* credited Bradbury with the ability "to write lyrically and evocatively of lands an imagination away, worlds he anchored in the here and now with a sense of visual clarity and small-town familiarity". Bradbury's grandson, Danny Karapetian, said Bradbury's works had "influenced so many artists, writers, teachers, scientists, and it's always really touching and comforting to hear their stories". *The Washington Post* noted several modern day technologies that Bradbury had envisioned much earlier in his writing, such as the idea of banking ATMs and earbuds and Bluetooth



headsets from Fahrenheit 451, and the concepts of artificial intelligence within I Sing the Body Electric.

On June 6, 2012, in an official public statement from the White House Press Office, President Barack Obama said: For many Americans, the news of Ray Bradbury's death immediately brought to mind images from his work, imprinted in our minds, often from a young age. His gift for storytelling reshaped our culture and expanded our world. But Ray also understood that our imaginations could be used as a tool for better understanding, a vehicle for change, and an expression of our most cherished values. There is no doubt that Ray will continue to inspire many more generations with his writing, and our thoughts and prayers are with his family and friends. Numerous Bradbury fans paid tribute to the author, noting the influence of his works on their own careers and creations. Filmmaker Steven Spielberg stated that Bradbury was "his muse for the better part of his sci-fi career.... On the world of science fiction and fantasy and imagination he is immortal". Writer Neil Gaiman felt that "the landscape of the world we live in would have been diminished if we had not had him in our world". Author Stephen King released a statement on his website saying, "Ray Bradbury wrote three great novels and three hundred great stories. One of the latter was called 'A Sound of Thunder'. The sound I hear today is the thunder of a giant's footsteps fading away. But the novels and stories remain, in all their resonance and strange beauty."

## **Conclusion**

Ray Bradbury won almost every major fantasy fiction award in existence, this extensive list includes a Grand Master Nebula Award in 1988. His short stories, novels, and poems are full of thought provoking "what if" ideas that often relate to the extremes of human behavior. Many of his stories deal with his interpretations of the social and technological realms of the modern world, and his style is to take his criticisms of these two things and add a touch of fantasy. When people asked about the purpose of his novels, Bradbury responded, "I don't try to describe the future. I try to prevent it." Although Bradbury's writings are full of adventure, intrigue, deception, the fantastic, and often the disturbingly horrific, his personal life was the exact opposite. He lived a quiet, calm, respectful life in Los Angeles with his wife, daughters, and beloved cats for most of his writing career.

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