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**Шелкунова Татьяна. Код игры в романе Г. Гессе «Игра в бисер».** В статье исследуется связь игры с духовностью. Указывается роль символа, с помощью которого писатель сопоставляет эти два понятия и выводит их внутреннее сходство. Игра интерпретируется как культурософская категория, что разрешает декодировать в тексте развлекательный субкод игры. Указана тесная взаимосвязь извлеченных из романа таким способом признаков игры с законами развития объективных духовных образований. Таким образом, можем говорить про сакральный игровой субкод культуры. Независимо от субъекта, игра объективирует выражения духа в совершенные, но застывшие формы, тем самым отчуждаясь от динамики жизни и становясь искусственным миром. Но благодаря этому игра способна накапливать и транслировать приобретения человеческого духа. При участии субъекта игра интегрируется в жизнь и приобретает способность усовершенствовать личность путем реализации заложенных возможностей.

**Ключевые слова:** игра, духовность, символ, код, культурософия.

**Shelkunova Tatyana. Game Code in the Novel “Glass Bead Game” by H. Hesse.** The article investigate the connection between game and spirituality. The author of this article indicates the role of symbol with which the writer compares these two concepts and displays their internal similarity. The game is interpreted as the category of the philosophy of culture that permits to decode the entertaining subcode of game in the text. The article indicates a close relationship extracted from the novel features of the game in this way with the laws of the spiritual objectives. There for, we can talk about the sacred game subcode of culture. Regardless of the subject, the game objectifies expression of the spirit into perfect, but solidified forms, thereby estranged from the dynamics of life and becoming an artificial world. But because of this, the game is able to collect and transmit the acquisition of the human spirit. With the participation of the subject the game is integrated into life and acquires the ability to improve a person through the implementation of realising the options.

**Key words:** game, spirituality, symbol, code, philosophy of culture.

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### **The problem of the absurdity of human life in Truman Capote’s creative work**

The article deals with the theme which attracted Truman Capote: miserable people. The lonely alienated protagonist in Capote’s early works “Other Voices, Other Rooms”, “The Grass Harp”, “Breakfast at Tiffany’s” was finally realized in the nonfiction novel “In Cold Blood”. Perry Smith, a person with “torn” consciousness, realizes the unrealizability of his dreams, knows lies, pain, betrayal, sufferings that awaken feeling of loneliness, alienation, absurdity of being in his soul of a dreamer and define crisis “boundary” situation in which he finds himself. The essence of the philosophy of Smith’s image is that his fate doesn’t just state a fact that life is absurd but shows how these consequences become absurd.

**Key words:** Truman Capote, absurd, alienation, loneliness, “Other Voices, Other Rooms”, “The Grass Harp”, “Breakfast at Tiffany’s”, “In Cold Blood”.

**The scientific problem and its meaning.** Truman Streckfus Capote (1924–1984) was an American author, screenwriter and playwright. His works defined the specific character of the American literature in the second half of the twentieth century. The most important themes such as mental craving, searches for soothing it, human loneliness, alienation, absurdity of being and others are shown in his early works and in

his further creative work. A lonely alienated protagonist of Capote's early works "The Grass Harp", "Other Voices, Other Rooms", "Breakfast at Tiffany's" is embodied in the nonfiction novel "In Cold Blood". Though Capote's works are the matters of a lot of studies, it still needs better studying and new reading. In the post-Soviet society the themes of Capote's works were not the matters of special studies, namely, the theme of the absurdity of human life in the society, that's why the **purpose** of our article is to study the specific character of mental and ethical, psychological and social problems of individual life in the society realized by the American author. Achieving the goal is provided by the following **task**: realizing the characters' inner world of the mentioned works.

**Statement of the materials and explanation of the received results of the research.** One of the predominant themes in Truman Capote's works is an actual one in the XX century, namely, the problem of the absurdity of human in the world. The writer is interested in the psychological reaction, human individuality, inner world, the reasons of the feeling of the absurdity of being. The protagonists of Truman Capote's early works ("Other Voices, Other Rooms", "The Grass Harp", "Breakfast at Tiffany's") are children, teenagers, adults who have common feelings of loneliness, dreaminess, love to people. The writer understands that his protagonists' dreams of "universal love" are illusory. That's why the author solves the problem of collision of a dream and reality in a lyrical way using irony and comic elements, the features of nostalgia and despair.

The theme of the absurdity of being is defined as one of the fundamental boundary problems in the writer's works. It enables us to examine his characters' inner world and cognize the inner mental cataclysms caused by life events. The writer adds the motif of the absurdity of being in the context of great psychological problems.

The life changes the protagonist of T. Capote's works sharply: they are transformed from lonely people into alienated ones. The problem of alienation is raised in the story "Master Misery", for the first time, and "Other Voices, Other Rooms" contains it too and this thematic element is brightly shown in "The Grass Harp". A young inhabitant of New York, a typist Sylvia ("Master Misery") sells her dreams to Mr. A. F. Revercomb. The young woman is involved in the strange trade and she gradually falls into morbid depression, hopelessness and alienation. Alienation causes the thoughts about the absurdity of life. Joel Knox ("Other Voices, Other Rooms") considers: "The world was a frightening place, yes, he knew: unlasting, what could be forever? or only what it seemed? rock corrodes, rivers freeze, fruit rots... every flowering heart shrivels dry and pitted" [2, p. 80].

Professor William L. Nance stated that «the line of alienation separating Capote's chosen few from the rest of the world is, in "The Grass Harp", drawn more distinctly than ever» [4, p. 90]. The characters of the short novel do not fit in the surrounding life, and don't seem to want to. They are certain of harsh truth: loneliness and alienation are inevitable in the world. Capote sympathizes with his "innocent pilgrims" wandering in search of some better life. Society surrounds "a tree of trapped possums like dogs", considers them "crazy" and tries to put them into its "prisons and its starchy straightjackets..." [3, p. 52; 4, p. 94]. If Holly ("Breakfast at Tiffany's") "travels" and the final goal of her "travel" isn't clear, so Dolly doesn't leave her house even for some miles. The residence in the tree is the first leg in an indefinite journey, in alienation. The tree house itself is as a symbolic escape-raft like Huckleberry Finn's. In Dolly's case the escape is primarily a spiritual one [4, p. 93].

Painful, troubling, fantastic atmosphere joins the writer's early works. Capote knows life, knows what side it can turn to his sincere and kind characters. That's why, first of all, he is sad because Joel and Collin's loneliness transforms in alienation inevitably. The loss of ideals, disappointment in social values make lonely Holly Golightly travel – being unable to find a place for herself and useless.

Smith ("In Cold Blood") realizes the absurdity of his being, that his dreams are just illusions. He doesn't know what he wants, what he needs and how to achieve desirable. He understands that his life is absurd, but he can't overcome this inertia and he doesn't want to. Perry becomes a fatalist. The thought that everything "was up to fate" [1, p. 45] becomes the slogan of his life. The chance, fate govern his life. He feels that he is a result and real embodiment of absurd being deprived of any logic that always makes him "a victim". Superstitious fear characterizes Smith's consciousness: "...Nuns, and anything pertaining to them, were bad luck, and Perry was most respectful of his superstitions. (Some others were the number 15,

red hair, white flowers, priests crossing a road, snakes appearing in a dream.) Still, it couldn't be helped. The compulsively superstitious person is also very often a serious believer in fate; that was the case with Perry. He was here, and embarked on the present errand, not because he wished to be but because fate had arranged the matter..." [1, p. 42]. Perry completely depends upon the circumstances and situations.

In one of Smith's copybooks there was a citation which corresponded to his conception of life: «"What is life? It is the flash of a firefly in the night. It is breath of a buffalo in the wintertime. It is as the little shadow that runs across the grass and loses itself in the sunset." – Said by Chief Crowfoot, Blackfoot Indian Chief. This last entry was written in red ink and decorated with a border of green-ink stars; the anthologist wished to emphasize its "personal significance". "A breath of a buffalo in the wintertime" – that exactly evoked his view of life. Why worry? What was thereto "sweat about"? Man was nothing, a mist, a shadow absorbed by shadows» [1, p. 147].

Perry realizes his inevitable death, and the necessity in choice of his relation to death appears. Life is wastefulness for him. Everything is ill-gotten, ill-spent. Perry changes the dimension of internal time – refocuses our attention from present to future. He speculates on the questions: What is life and what is its sense? He suffers from free choice. Smith's searches answers to these fundamental questions stipulated for his enthusiasm in reading filling his striving for self-knowledge.

As a result of philosophic contemplations Perry comes to the conclusion that there is a conflict between intentions and their fulfillment, between real life and human conception of it. Understanding this collision causes feeling of loneliness as a permanent characteristic of human being in the absurd reality in his soul. A person is doomed to loneliness, he or she can't change anything or influence upon the external world, his person's only property is the understanding his tragic being doomed to death. Perry doesn't want to change the state of facts. Wherever he or Hickock escape after the committed crime, «he couldn't see that he had "a lot to live for"» [1, p. 202].

The author "records" the scenes of Perry's life and realizes persuasively the feelings of hopelessness and blank that are typical for lost people. "Because once a thing is set to happen, all you can do is hope it won't. Or will – depending. As long as you live, there's always something waiting, and even if it's bad, and you know it's bad, what can you do? You can't stop living" [1, p. 92].

Smith's inner tragic situation is revealed in his premonitions: that's not about imagination and fantasy but about his "medium abilities". The young men purchased a pair of rubber gloves preparing for the crime. Perry tore one of the gloves and this fact was perceived as "a foreboding of evil": "I can't get it out of my head that something's got to happen" [1, p. 109]. The basis of his fear to stay without Dick was a newly superstitions certainty that whatever had to happen wouldn't happen as long as he and Dick stuck together. Amateur psychoanalyst Willie Jay calls Smith's premonitions «a high degree of "extrasensory perception"», and Perry confirms it: "Sort of like having built-in radar – you see things before you see them. The outlines of coming events" [1, p. 90].

Smith knows about his "medium abilities": «Another time, over in Japan, I was helping load a ship, and I sat down to rest a minute. Suddenly a voice inside me said, "Jump!" I jumped I guess maybe ten feet, and just then, right where I'd been sitting, a ton of stuff came crashing down. <...> For instance, right before I had my motorcycle accident I saw the whole thing happen: saw it in my mind – the rain, the skid tracks, me lying there bleeding and my legs broken. That's what I've got now. A premonition. Something tells me this is a trap» [1, p. 90]. He realizes the irrational logic of his mood and he foresees future with accuracy but he still acts against his premonitions. He seems to surrender to something deeper in his soul against some evidence. Obviously there is logic in what's happened to Perry – fearful logic of his broken fate. The fatal action – murder – is probably committed against the lack of, at least, momentary certainty. It really seems that Smith's fate led him to the Clutters' house (Capote shows the quirks of fate in details; they lead the protagonist to the crime: pneumonia which Perry caught in childhood and almost conked, quarrels of his parents, resentment against his father and some minutes when he failed to meet Willie Jay and fate stuck Smith and Hickock together; Dick's boasting which made murders come back to Kansas and led to their arrest). Four shots were caused by some fatal delusion – motiveless murder. Though those shots led Smith to prison. He was judged and condemned to death. Alienation and absurdity of being are a general psychological basis of human catastrophe.

Another problem is psychological motivation of criminal behavior hidden behind breeding and social status. T. Capote creates a gallery of criminals. He tells us about their crimes and at the same time his story transforms into original “excursus in psychology” of people who found themselves in boundary situation.

The American soldiers hate the whole world. Eighteen-year-old George Ronald York and nineteen-year-old James Douglas Latham killed seven people without any reason. Though these young men are from diametrically opposite strata, there is common motivelessness of murders. Latham’s childhood was difficult and joyless, he had embattled and moneyless parents. Contrary to him, York was always in the spotlight in a prosperous family. They were also physically unlike: “...York being tall and phlegmatic, whereas the Texan was a short young man with foxy brown eyes animating a compact, cute little face – they found they shared at least one firm opinion: the world was hateful, and everybody in it would be better off dead” [1, p. 323]. When a journalist asked them why they had committed the murder, he heard: «And York, with a self-congratulatory grin, answers, “We hate the world”» [1, p. 325].

Lowell Lee Andrews was a sophomore at the university of Kansas, an honor student: «...(later one Kansas paper printed an article about him entitled: “The Nicest Boy in Wolcott”)» [1, p. 312]. Though “inside the quiet young scholar there existed a second, unsuspected personality, one with stunted emotions and a distorted mind through which cold thoughts flowed in cruel directions” [1, p. 312].

Throughout the summer and autumn of 1958 “the brilliant son” and “the adored brother” was planning to murder his family – his parents and a sister. The elder Andrews had not much money in the bank but he owned land valued at approximately two hundred thousand dollars. A desire to inherit this estate was the motivation behind Lowell Lee’s plot to destroy his family. The narrator stresses: “For the secret Lowell Lee, the one concealed inside the shy church going biology student, fancied himself an ice-hearted master criminal: he wanted to wear gangsterish silk shirts and drive scarlet sports cars; he wanted to be recognized as no mere bespectacled, bookish, overweight, virginal schoolboy” [1, p. 312]. In the narration it is emphasized that the murderer didn’t dislike his family, at least not consciously; the murder seemed the swiftest and most sensible way of implementing the fantasies that possessed him. In the interview to G. Plimpton Capote told him that Andrews was the most rational, calm, bright but for his one flaw: it didn’t bother him at all to kill. People who crossed his path, the best thing to do with them was just to put them in their graves [5, p. 38]. The motif of self-adoration where I in his pride raises above all the people and sees himself a judge in his life and death. An intellectual murderer Andrews propagates freedom of actions. After the crime in Holcomb Perry Smith read about one more motiveless murder of family of four in the newspaper.

Dick Hickock belongs to the “gallery of criminals”. He was an outstanding athlete who dreamed to become an engineer but because of lack of money his parents couldn’t afford to continue his study in college. There was cruelty, violence, insult and humiliation in Dick’s childhood. His parents cared for their son and loved him. And Dick loved his parents too. Among the markings on Dick’s body there was a sentimental concoction: a bouquet of flowers dedicated to “mother-dad” [1, p. 30–31].

Dick Hickock’s inner world is characterized by blankness filled with jealousy: “As a boy he’d so envied the son of a neighbor who had gone to the Gulf Coast on holiday and returned with a box full of shells – so hated him – that he’d stolen the shells and one by one crushed them with a hammer. Envy was constantly with him; the Enemy was anyone who was someone he wanted to be or who had anything he wanted to have” [1, p. 200]. The American dream in Dick’s understanding led him to the prison: in 1958 he was convicted of house burglary in a Johnson County court and sentenced to five years. By then he was twice divorced. “When he came out of Lansing, he was a plain stranger to me. You couldn’t talk to him. The whole world was against Dick Hickock”, – his father confesses [1, p. 167]. Incapacity to understand the whole illusiveness of the life, in other words, the capacity not to see life in prospects in a detached way defined Dick’s course of life.

Hickock is a capable smart mechanic with a smile of an American-style “good-kid”, he’s got keen gift of fraud. He isn’t fond of self-analysis like Smith, he is proud of his practicality. These Dick’s traits attracted Perry. Hickock experienced a lot of different sides of life: “Me, I’m an ignoramus except when it comes to what I know about life. I’ve walked along a lot of mean streets. I’ve seen a white man flogged. I’ve watched babies born. I’ve seen a girl, and her no more than fourteen, take on three guys at the same time and give them all their money’s worth. Fell off a ship once five miles out to sea. Swam five miles with my life passing before me with every stroke. Once I shook hands with President Truman in the lobby of the Hotel Muehlebach. Harry S. Truman. When I was working for the hospital, driving an ambulance, I saw every side of life there is – things that would make a dog vomit” [1, p. 333].

In the forefront of the narration about Dick there is the trait which made him kill small animals with pleasure. It can probably be explained by a distorted form of self-affirmation: «The car was moving. A hundred feet ahead, a dog trotted along the side of the road. Dick swerved toward it. It was an old half-dead mongrel, brittle-boned and mangy, and the impact, as it met the car, was little more than what a bird might make. But Dick was satisfied. “Boy!” he said – and it was what he always said after running down a dog, which was something he did whenever the opportunity arose. “Boy! We sure splattered him!”» [1, p. 112–113].

The image of Hickock is partly tragic. This character lives in such atmosphere where “American dream” is very attractive. It stimulates natural striving for wealth, however, Dick didn't show the necessary ethical borders on his way. Dream ruins him, awakens dark savage instincts in him and turns out against him. He had great potential but he lost it in his pursuit of money and in his sexual depravity. Hickock's range of human relations is confined by these two strivings. All the life relations are made primitive and are sacrificed. His decision to become rich causes definite actions. The victims of Hickock are his acquaintances whom he swindles and children whom he abandons. Dick loves his parents, however, he betrays his actions, Perry becomes his victim, too, whom Dick provokes to crime. Dick Hickock's pragmatic rebelliousness in conjunction with Perry Smith's fanaticism of freedom creates a shocking phenomenon of criminals, who commit a crime because they hate the whole world.

The analysis of the processes of alienation and its influence upon the temper of the characters made by Truman Capote reveals complex psychological processes of degradation of personality.

**Conclusions.** In our research we came to the conclusion that childhood of some characters is happy surrounded by some kind people as they live in little life space remote from society. The others come to the objection to the social laws and they do not despond and keep faith in human nature notwithstanding their objection. And there are such people who turn to criminal activity openly without a definite aim. Hostility, hatred, lack of love, alienation, feeling of absurdity of life are transformed easily into sin, even murder.

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**Чирва Юлія.** Проблема абсурдності людського життя в творчості Трумена Капоте. У статті осмислено тему, котра найбільше приваблювала Т. Капоте: невлаштовані в суспільстві люди. Перрі Сміт, людина з «розірваною» свідомістю, усвідомлює нездійсненність своїх мрій, пізнає зраду, страждання, що цілком логічно породжують в його душі мрійника відчуття абсурдності існування. Його доля показує, як саме наслідки життя стають абсурдними.

**Ключові слова:** Трумен Капоте, абсурд, відчуженість, самотність, «Інші голоси, інші кімнати», «Трав'яна арфа», «Сніданок у Тіффані», «З холодним серцем».

**Чирва Юлія.** Проблема абсурдности человеческой жизни в творчестве Трумэна Капоте. В статье осмысливается тема, которая наиболее привлекала Т. Капоте: неустроенные в общество люди. Одинокый, отчужденный герой ранних произведений «Другие голоса, другие комнаты», «Луговая арфа», «Завтрак у Тиффани» получил свое окончательное воплощение в романе «Хладнокровное убийство». Перри Смит, человек с «разорванным» сознанием, четко осознает неосуществленность своей мечты, познает обман, боль, предательство, страдания, что совершенно логично порождает в его душе мечтателя чувство одиночества, отчуждения, абсурдности существования и определяют ту кризисную, «граничную» ситуацию, в которой он оказался. Философия образа Смита в том, что его судьба не просто констатирует факт, что жизнь абсурдна, а показывает, как именно последствия этой жизни становятся абсурдными.

**Ключевые слова:** Трумэн Капоте, абсурд, отчуждение, одиночество, «Другие голоса, другие комнаты», «Луговая арфа», «Завтрак у Тиффани», «Хладнокровное убийство».

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