

**NONFICTION NOVEL "Z ZIMNĄ KRWIĄ" W KONTEKŚCIE AMERYKAŃSKIEGO "NOWEGO
DZIENNIKARSTWA" DRUGIEJ POŁOWY XX WIEKU**

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**NONFICTION NOVEL "IN COLD BLOOD" BY TRUMAN CAPOTE IN THE CONTEXT OF THE
AMERICAN NEW JOURNALISM OF THE SECOND HALF OF THE TWENTIETH CENTURY**

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**NONFICTION NOVEL "З ХОЛОДНИМ СЕРЦЕМ" У КОНТЕКСТІ АМЕРИКАНСЬКОГО
"НОВОГО ЖУРНАЛІЗМУ" ДРУГОЇ ПОЛОВИНИ ХХ СТОЛІТТЯ**

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Streszczenie. Truman Capote (Truman Streckfus Persons, 1924-1984) - prozaik, eseista, kino scenarzysta, jeden z tych autorów, których twórczość wyznaczyła specyfikę amerykańskiej prozy artystycznej w drugiej połowie XX wieku. W artykule przeprowadzono próbę rozpatrzenia niefikcyjnego romansu Truman Capote "Z zimną krewią". Prawdziwa historia jednej zbrodni oraz jej skutków ("In Cold Blood. A True Account Of Multiple Murder And Its Consequences") poprzez pryzmat fenomenu "nowego dziennikarstwa" drugiej połowy XX wieku. Autor niefikcyjnego romansu, pisma kreatywnego zbudowanego na realizmie oraz wyobraźni romansowej, rozpatrzono historię kształtowania autorskiego pomysłu dzieła, określono też sens twórczych innowacji autora. Dzieło łączy w sobie dokumentalne, społeczno-psychologiczne oraz romansowe badania bezsensownego, brutalnego oraz de facto nawet nie umotywowanego morderstwa.

Słowa kluczowe: nowe dziennikarstwo, romans niefikcyjny, dziennikarstwo, żanr, reportaż, fakt, wymysł.

Abstract. 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 article deals with the attempts of studying the nonfiction novel in the light of the phenomenon of New Journalism of the second half of the twentieth century. The article stresses that the author created nonfiction novel using artistic writing based on realism and fiction imagination. The article deals with the premises of the author's idea of the novel and the essence of the author's artistic innovations is defined. The novel combines documentary, social psychological, novel account of the absurd, cruel and even motiveless murder.

Keywords: New Journalism, nonfiction novel, journalism, genre, reportage, fact, fiction.

Анотація. Трумен Капоте (Truman Streckfus Persons, 1924-1984) – прозаїк, есеїст, кіносценарист, один із тих авторів, творчість яких визначила специфіку американської художньої прози другої половини ХХ століття. У статті зроблена спроба розглянути нєфікційний роман Трумена Капоте "З холодним серцем. Правда історія одного вбивства та його наслідків" ("In Cold Blood. A True Account Of Multiple Murder And Its Consequences") крізь призму феномену "нового журналізму" другої половини ХХ століття. Наголошується на створенні автором нєфікційного роману креативного письма, побудованого на реалізмі та романній уяві, розглянуто історію формування авторського задуму твору, визначено суть творчих новацій письменника. Твір поєднує документальне, соціально-психологічне, романизоване дослідження безглузого, жорстокого і, по суті, навіть немотивованого вбивства.

Ключові слова: новий журналізм, нєфікційний роман, журналістика, жанр, репортаж, факт, вигадка.

Stating the scientific problem and its meaning. Truman Capote belongs to the writers who were searching for new literary forms and made bold experiments with the traditional genres transforming them opportunely with the present-day conditions. In the American prose of the 1960s it was manifested with the creation of nonfiction novel (as Capote labeled it). It was the beginning

of a new trend in the American literature in the 1960-1970s – New Journalism. It increased the range of genres in the contemporary American literature. The main feature of the novel is the combination of facts and fiction, fiction and nonfiction prose. Such works provoking specialists in literature to probate the existing classifications are prosperous material for comprehension this work.

The analysis of the recent research of this problem. The creative work of T. Capote hasn't been studied enough and it isn't known to the readers. During the Soviet period the author's creative works were lack of scientific unprejudiced comprehension and critical reading. In our opinion the chapters of the monographs of T. Denysova, M. Mendelson, Yu. Pokalchuk about the American literature, the articles by O. Zverev, reviews of the nonfiction novel "In Cold Blood" by R. Orlova and B. Strelnikov are the most valuable for the home American study. The isolated attempts to analyze the work in the light of "Marxian Lenin aesthetics and literary theory" (the article "the American Tragedy" by B. Strelnikov, the work "Solitary Generation" by Yu. Pokalchuk, some remarks by M. Mendelson in the book "The main trends of the development of the contemporary literature in the USA") seem to be sporadical, lack of scientific objectivity, edited intentionally because of some ideological ideas.

The study of few research of "Capote" created in the times of the Soviet Union makes us state their attention to the definite periods of the author's creative writing and restriction of the research horizon because of the ideologically oriented control. In the research of the famous Ukrainian and Russian scientists T. Denysova ("Contemporary American Novel", 1976) and O. Zverev ("The Lonely Dreamers of Truman Capote", 1974, "Spiral Turns", 2001) the attention is concentrated on some social problems rather than on the complex analysis of the novel. O. Zverev defines the main plots, analyzes the characters, the reasons of their actions in his articles. T. Denysova concentrates on the genre of the work. However, the literary study of the nonfiction novel "In Cold Blood" is far from completion. At present stage the analysis becomes complicated because of the absence of the full translation of the work into Ukrainian.

In the USA the interest in Capote's work is great. The majority of the studies concerning his works were written in the 1960 - 1990s but they are still actual. W. Nance and K. T. Reed were among the first who studied the creative work of the author. The scientists' works are still actual. Some American scientists and critics studied Capote's creative work in the light of the culture of the USA in the 1960s, psychology and philosophy and discussions about the death penalty.

Almost every research studying New Journalism concerns the creative work of the writer. In 1968 one of the famous American literary critics I. Malin published the collection of the articles about the nonfiction novel "In Cold Blood" by Capote. J. De Bellis, J. Hollowell, G. Garrett, D. Galloway, M. Zavarzadeh, S. Kauffmann, H. Kramer, D. McDonald, J. Knowles, D. Pizer, G. Steiner, S. Yurick, W. Phillips and others studied the problems of genre uniqueness of the work, the use of techniques and methods of movie, facts, journalism in the novel. The biographical book by G. Clarke "Capote: A Biography" (1988) proved that the writer is an indispensable part of the American culture and social life. The evidence of the popularity and actuality of his most famous book is the fact that it entered the award list of 100 best works in journalism in the USA in the twentieth century (Arthur L. Carter Journalism Institute at New York University, the 1st of March 1999). The rank of the novel "In Cold Blood" was 22.

The interest in Capote's legacy didn't disappear in the beginning of the XXI century. The biographers, critics, historians and contemporaries of the literary New Journalism evaluated the mastery and refinement of the writer's style during the conference "Capote's Legacy: The Challenge of Creativity and Credibility in Literary Journalism" which took place in 2000.

The aim of the research is to define the essence of the writer's experiments in the 1960s compared with the searches of the representatives of New Journalism. The tasks of the research are to study the premises of the author's idea of the novel and to define the essence of the author's artistic innovations.

Statement of the materials and explanation of the received results of the research. The literary situation of the twentieth century shows the national peculiarity of the American literature at its best. According to the scientists of the literary process J. Hellmann, J. C. Hartsock, Th. B. Connery the emergence and development of New Journalism in this period is explained by the peculiarity of the historical development in the country, "as the answer to the considerable social and cultural changes". Neither fiction nor journalism couldn't react separately. The writers applied the facts of social and political life which were included in their works as a publicistic element either they were

a starting point for their story or dictated the novelists genres of road and documentary notes or produced confession documents, diaries, reportage. In this period the boundaries between fiction and nonfiction, novel and reportage began to disappear. This process is still continuing. The interest in fact exceeded the interest in fiction, picturesque perception of reality. The fact penetrated through the pages of fiction. New Journalism took a difficult task to react immediately to the changes in the society and to add emotionality and picturesqueness in their representation.

New Journalism became a trend, style in journalism and literature in the USA.

Tom Wolfe, a famous journalist having his own style, presented a theory of a new literary trend which had four main points in a manifesto for New Journalism published in 1973 (New Journalism had started ten years before) [see: 6, p. 435]: 1. Scene by scene construction (to witness events first hand, and to recreate them for the reader). 2. Dialogue (to record dialogue as fully as possible, to define and establish character and to involve the reader). 3. The point of view (to use the third person as Henry James including stream of consciousness as Joyce, to give the reader a real feeling of the events and people involved, to treat the protagonists like characters in a novel. What is their motivation? What are they thinking?). 4. Status details (the surroundings specifically people surround themselves with are as important as the characters and the events).

Thus, Wolfe summed up the formation of a new type of journalism which began to form in the USA in the early 1960s. It differed from the traditional journalism by employing fiction techniques. In the English American tradition New Journalism became very popular.

New Journalism became a new form which belonged to the fiction and nonfiction at the same time. Using the principles of literary naturalism New Journalism fills nonfiction writing with the fiction techniques but the plot of the story should be authentic. Wolfe's ideas became a theoretical base for New Journalism.

According to Belinda Carberry from Yale-New Haven Teachers Institute New Journalism became an attempt to write and evaluate the history keeping to the style, speech and opinions of the events of that time. The Americans' mass information habit caused the increase of interest in literature of fact, documents, reports, autobiographies, literary biographies, road notes, memoirs, economic, historical, philosophical, political and sociological essays [2].

In the period of the 1960-1970s in the USA New Journalism absorbed and worked out the techniques, methods and strategies which had been worked out by the American press in a new way. The authors of New Journalism, mainly journalists from New York, worked in a subjective manner using the techniques of fiction such as symbols or stream of consciousness. Besides journalistic publications new journalists became the authors of novels, collections of articles, essays, sketches, stories. The chroniclers appeared in the USA. Their intention was the reformation of the systems of literature and newspaper so that these media could record the history of the country clearly, mainly what was going on everywhere, what was happening not only to the "characters" but to ordinary people, the history comprised of not only actions but usual facts. The American journalists and writers who didn't keep to some professional rules for the sake of creating new form in literature became such chroniclers. The creating work of the following American writers Truman Capote, Norman Mailer, Hunter S. Thompson, Tom Wolfe, William Manchester, Don DeLillo, John Berendt, Gay Talese and others are innovatory and experimental, full of fiction techniques. They gave the samples of new prose and style.

These writers are concentrated on the sensational events, striving for showing, analyzing, classifying, systematizing social political changes in the country. Every writer takes a definite art place in the light of the phenomenon "documentary literature".

Truman Capote had a real success when he wrote his nonfiction novel. During 1960s the writer kept to the same themes he raised in his early works: loneliness, alienation, fear, love, misunderstanding the individual in the society and so on. However, these themes got new realistic filling and embodiment.

In November 1959 Truman Capote read a minor news item in the issue New York Times about the murder of farmer's family in Holcomb, Kansas and began his investigation. For six years he had met and interviewed the residents of Holcomb, the relatives and acquaintances of the murderers and murderers up to their death. The primary sources became the base of the book. Capote dispels assumptions, doubts, unjustified conclusions easily, keeps the course of the events, facts, documentary features of the characters clearly and follows the logic of criminal events. The writer employs all the techniques of fictional art so that "reporting can be made as interesting as fiction" [7, p. 27]. The factual accuracy in the novel lacks unnecessary restraint,

authenticity is combined with emotionality. G. Garrett writes that "In Cold Blood" emerged as a result, "the traditional novel, as it came to them and was practiced, did not have the ways and means to deal honestly and artistically with large events of the past or with the mad reality of our own times" [4, p. 60]. Capote described in an interview as "desperate, savage, violent America in collision with sane, safe, insular even smug America – people who have every chance against people who have none" [3, p. 84]. G. Garrett continues: "The real world was, they thought, too wild for fiction, but the hard facts of it could be tamed and arranged in a narrative form" [4, p. 60]. Truman Capote labeled genre of his new book as nonfiction novel. The documentary authenticity of the book "In Cold Blood" by T. Capote is evident, the subheading proves it: "A True Account of a Multiple Murder and Its Consequences". The authenticity of "In Cold Blood" is confined to one sentence in the author's Acknowledgements: "All the material in this book not derived from my own observation is either taken from official records or is the result of interviews with the persons directly concerned, more often than not numerous interviews conducted over a considerable period of time" [1, ix].

Keeping to the factual standards of professional report, details of the murder, real life of the farmer's family the author employs literary techniques which traditionally associate with a novel: rhetorical style, dramatic structure, narrative style, development of the psychology of the characters. Documentary is mixed with emotionality. The range of different life situations, course of the main events, human characters, psychology of characters are characterized with lyricism. Thus, the book combines documentary, social psychological, novel account of the absurd, cruel and even motiveless murder.

Nobody had raised such problems before. After the triumphal success of the novel Capote was convinced that the opportunities of this genre were unlimited. The pure report didn't satisfy the writer because it was impossible to look into complex non-obvious reasons of the events.

The book lacks a bibliography, time-charts and notes (evident features of the documentary narrative), however, the reader gets impression of documentary authenticity due to the author's extensive use of special kinds of "official records" – letters, diaries, written statements, and even an article in a learned journal, speeches of judges, lawyers and psychiatrists – records which T. Capote identifies and quotes verbatim. The most important technique of documentary base of "In Cold Blood" is direct quotation from the numerous interviews conducted over a considerable body of time and quotations in the form of monologue, dialogue or snatches of conversation within authorial comment and summary narrative. T. Capote believed in the benefits of the technique of direct quotation of speech of the characters. Much of this quotation in the novel is in the form of conversation with an anonymous journalist or acquaintance. Direct quotation is a technique associated with the New Yorker "profile" and the novel "In Cold Blood" was apparently written specifically for initial publication in the magazine (Capote didn't deny that stylistic techniques which he used in the novel were inherent to nonfiction novel which were published in magazines).

Changing the techniques of the narrative the novel borrowed the elements of style not only from drama but from journalism and movie. Truman Capote added cutting to combine some episodes to the composition of the novel. He matches the real facts of different social societies (Clutters, residents of Holcomb – families of Smith, Dick...), but they are in the same space time. Abrupt change from one depiction to another impresses the reader. No newspaper could create such a creative structure, the author considered [see 5]. By means of cutting the composition of the novel is built rhythmically: either time slows down or speeds up according to the author's intention. The techniques of contrast employed by Capote played an important role in the process of typification of life circumstances which caused the murder.

So Capote's novel is an example of experimental narrative.

Conclusions and perspective of the further research. Nonfiction novel by Truman Capote is the most representative and it shows all the features of the "dialogue" between fiction and documentary the best. Moreover, it contrasts with the fiction "king of genres" – novel. It stimulated and stimulates, opened and opens a lot of opportunities for contemporary and future researchers due to the presence of intentions of genre experiment and innovations of the author.

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