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**УЧЕБНО-МЕТОДИЧЕСКАЯ РАЗРАБОТКА ПО ДОМАШНЕМУ  
ЧТЕНИЮ ПО ПРОИЗВЕДЕНИЯМ**

Т. Капоте «Луговая арфа», «Завтрак у Тиффани»

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Ионова Е.Н. Учебно-методическая разработка по домашнему чтению по произведениям Т. Капоте «Луговая арфа», «Завтрак у Тиффани» для студентов-бакалавров направления 44.03.05 - Педагогическое образование. – Владимир: ВлГУ, 2017-21 с.

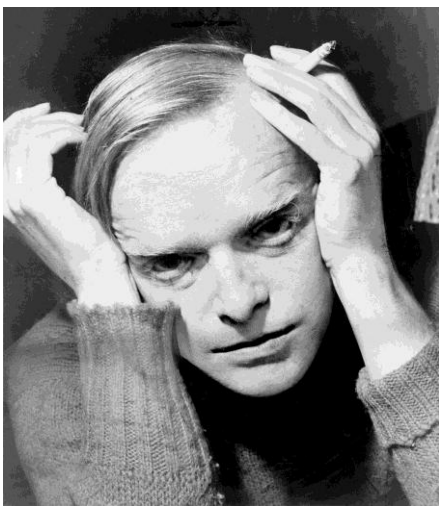
Учебно-методическая разработка по домашнему чтению по произведениям Т. Капоте «Луговая арфа», «Завтрак у Тиффани» состоит из вокабуляра, подлежащего активному употреблению в соответствии с программой, а также систему учебных заданий по книге.

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Truman Capote was a trailblazing writer of Southern descent known for the works *Breakfast at Tiffany's* and *In Cold Blood*, among others.

## QUOTES

“I don't care what anybody says about me as long as it isn't true.”

—Truman Capote

## Synopsis

Born in New Orleans, Louisiana, on September 30, 1924, Truman Capote went on to become a professional writer, making waves with his debut novel *Other Voices, Other Rooms*. His novella *Breakfast at Tiffany's* (1958) was adapted into a popular film, and his book *In Cold Blood* (1966) was a pioneering form of narrative non-fiction. Capote spent his later years pursuing celebrity and struggled with drug addiction. He died in 1984 in Los Angeles, California.

## Early Life

Acclaimed writer Truman Capote was born Truman Streckfus Persons on September 30, 1924, in New Orleans, Louisiana. One of the 20th century's most well-known writers, Capote was as fascinating a character as those who appeared in his stories. His parents were an odd pair—a small-town girl named Lillie Mae and a charming schemer called Arch—and they largely neglected their son, often leaving him in the care of others. Capote spent much of his young life in the care of his mother's relatives in Monroeville, Alabama.

In Monroeville, Capote befriended a young Harper Lee. The two were opposites—Capote was a sensitive boy who was picked on by other kids for being a wimp, while Lee was a rough and tumble tomboy. Despite their differences, Lee found Capote to be a delight, calling him "a pocket Merlin" for his creative and inventive ways. Little did these playful pals know that they would both become famous writers one day.

While he had fun with his friends, Capote also had to struggle with his nightmarish family life. Seeing little of his mother and his father over the years, he often wrestled with feeling abandoned by them. One of the few times he caught their interest was during their divorce with each of them fighting for custody as a way to hurt the other. Capote finally did get to live with his mother full time in 1932, but this reunion did not turn out as he had hoped. He moved to New York City to live with her and his new stepfather, Joe Capote.

His once-doting mother was quite different once he started to encounter her on a daily basis. Lillie Mae—now calling herself Nina—could easily be cruel or kind to Truman, and he never knew what to expect from her. She often picked

on him for his effeminate ways, and for not being like other boys. His stepfather seemed to be a more stable personality in the home, but Truman was not interested in his help or support at the time. Still, he was officially adopted by his stepfather, and his name was changed to Truman Garcia Capote in 1935.

A mediocre student, Capote did well in the courses that interested him and paid little attention in those that did not. He attended a private boys' school in Manhattan from 1933 to 1936, where he charmed some of his classmates. An unusual boy, Capote had a gift for telling stories and entertaining people. His mother wanted to make him more masculine, and thought that sending him to a military academy would be the answer. The 1936-1937 school year proved to be a disaster for Capote. The smallest in his class, he was often picked on by the other cadets.

Returning to Manhattan, Capote started to attract attention for his work at school. Some of his teachers noted his promise as a writer. In 1939, the Capotes moved to Greenwich, Connecticut, where Truman enrolled at Greenwich High School. He stood out among his classmates with his ebullient personality. Over time, Capote developed a group of friends who would often go over to his house to smoke, drink, and dance in his room. He and his group would also go out to nearby clubs. Seeking adventure as well as an escape, Capote and his good friend Phoebe Pierce would also go into New York City and scheme their way into some of the most popular nightspots, including the Stork Club and Café Society.

While living in Greenwich, his mother's drinking began to escalate, which made Capote's home life even more unstable. Capote did not do well in school and had repeat the 12th grade at the Franklin School after he and his family returned to Manhattan in 1942. Instead of studying, Capote spent his nights at the clubs, making friends with Oona O'Neill, the daughter of playwright Eugene O'Neill and writer Agnes Boulton, and her friend heiress Gloria Vanderbilt, among others.

### **First Published Writings**

While still a teen, Capote got his first job working as a copyboy for *The New Yorker* magazine. During his time with the publication, Capote tried to get his stories published there with no success. He left *The New Yorker* to write full time, and started the novel *Summer Crossing*, which he shelved to work on a novella entitled *Other Voices, Other Rooms*. Capote's first successes were not his novels, but several short stories. In 1945, editor George Davis selected

Capote's story "Miriam" about a strange little girl for publication in *Mademoiselle*. In addition to befriending Davis, Capote became close to his assistant Rita Smith, the sister of famous southern author Carson McCullers. She later introduced the two, and Capote and McCullers were friends for a time. Capote's story in *Mademoiselle* attracted the attention of *Harper's Bazaar* fiction editor Mary Louise Aswell. The publication ran another dark and eerie story by Capote, "A Tree of Light" in its October 1945. These stories as well as "My Side of the Matter" and "Jug of Silver" helped launch Capote's career and gave him entrée into the New York literary world.

While struggling to work on his first novel, Capote received some assistance from Carson McCullers. She helped him get accepted at Yaddo, a famous artists' colony in New York State. Capote spent part of the summer of 1946 there, where he did some work on his novel and completed the short story, "The Headless Hawk," which was published by *Mademoiselle* that fall. Capote also fell in love with Newton Arvin, a college professor and literary scholar. The bookish academic and the effervescent charmer made quite an interesting pair. Arvin, as with most of the others at Yaddo, was completely taken by Capote's wit, manner, and appearance. That same year, Capote won the prestigious O. Henry Award for his short story "Miriam."

### **Career Highlights**

His first novel, *Other Voices, Other Rooms*, was published in 1948 to mixed reviews. In the work, a young boy is sent to live with his father after the death of his mother. His father's home is a decrepit old plantation. For a time the boy does not get to see his father and instead must deal with his stepmother, her cousin, and some other unusual characters that inhabit this desolate place. While some criticized elements of the story, such as its homosexual theme, many reviewers noted Capote's talents as a writer. The book sold well, especially for a first-time author.

In addition to receiving accolades and publicity, Capote found love in 1948. He met author Jack Dunphy at a party in 1948, and the two began what was to be a 35-year relationship. During the early years of their relationship, Capote and Dunphy traveled extensively. They spent time in Europe and other places where they both worked on their own projects.

Capote followed the success of *Other Voices, Other Rooms* with a collection of short stories, *A Tree of Light*, published in 1949. Not one to stay out of the public eye for long, his travel essays were put out in book form in 1950

as *Local Color*. His much-anticipated second novel, *The Grass Harp*, was released to in the fall of 1951. The fanciful tale explored an unlikely group of characters who take refuge from their troubles in a large tree. At the request of Broadway producer Saint Subber, Capote adapted his novel for the stage. The sets and costumes were designed by Capote's close friend, Cecil Beaton. The comedy opened in March 1952, closing after 36 performances.

In 1953, Capote landed some film work. He wrote some of *Stazione Termini* (later released as *Indiscretion of an American Wife* in the United States), which starred Jennifer Jones and Montgomery Clift. During the filming in Italy, Capote and Clift developed a friendship. After that project wrapped, Capote was soon working on the script for the John Huston-directed *Beat the Devil*, starring Humphrey Bogart, Jennifer Jones and Gina Lollobrigida, during its production. His best screenplay, however, was done years later when he adapted the Henry James novel *The Turn of the Screw* into *The Innocents* (1961).

Undeterred by his past failure, Capote adapted his story about a Haitian bordello, "House of Flowers," for the stage at Subber's urging. The musical debuted on Broadway in 1954 with Pearl Bailey as its star and had Alvin Ailey and Diahann Carroll in the cast as well. Despite the best efforts of Capote and the show's fine performers, the musical failed to attract enough critical and commercial attention. It closed after 165 performances. That same year, Capote suffered a great personal loss when his mother died.

Always fascinated by the rich and social elite, Capote found himself a popular figure in such circles. He counted Gloria Guinness, Babe and Bill Paley (the founder of CBS Television), Jackie Kennedy and her sister Lee Radziwell, C. Z. Guest, and many others among his friends. Once an outsider, Capote was invited for cruises on their yachts and for stays on their estates. He loved gossip—both hearing and sharing it. In the late 1950s, Capote began discussing a novel based on this jet-set world, calling it *Answered Prayers*.

In 1958, Capote scored another success with *Breakfast at Tiffany's*. He explored the life of a New York City party girl, Holly Golightly—who was a woman who depended on men to get by. With his usual style and panache, Capote had created a fascinating character within a well-crafted story. Three years later, the film version was released, starring Audrey Hepburn as Holly. Capote had wanted Marilyn Monroe in the lead role, and was disappointed with this adaptation.

## **In Cold Blood**

Capote's next big project started out as an article for *The New Yorker*. He set out with friend Harper Lee to write about the impact of the murder of four members of the Clutter family on their small Kansas farming community. The two traveled to Kansas to interview townspeople, friends and family of the deceased, and the investigators working to solve the crime. Truman, with his flamboyant personality and style, had a hard time initially getting himself into his subjects' good graces. Without using tape recorders, the two would write up their notes and observations at the end of each day and compare their findings. During their time in Kansas, the Clutters' suspected killers, Richard Hickock and Perry Smith, were caught in Las Vegas and brought back to Kansas. Lee and Capote got a chance to interview the suspects not long after their return in January 1960. Soon after, Lee and Capote went back to New York. Capote started working on his article, which would evolve into the non-fiction masterpiece, *In Cold Blood*. He also corresponded with the accused killers, trying them to reveal more about themselves and the crime. In March 1960, Capote and Lee returned to Kansas for the murder trial.

While the two convicted and sentenced to death, their execution was staved off by a series of appeals. Hickock and Smith hoped that Capote would help them escape the hangman's noose and were upset to hear that the book's title was *In Cold Blood*, which indicated that the murders had been premeditated.

Writing this non-fiction masterwork took a lot out of Capote. For years, he labored on it and still had to wait for the story to find its ending in the legal system. Hickock and Smith were finally executed on April 14, 1965, at the Kansas State Penitentiary. At their request, Capote traveled to Kansas to witness their deaths. He refused to see them the day before, but he visited with both Hickock and Smith shortly before their hangings. *In Cold Blood* became a huge hit, both critically and commercially. Capote used a number of techniques usually found in fiction to bring this true story to life for his readers. It was first serialized in *The New Yorker* in four issues with readers anxiously awaiting each gripping installment. When it was published as a book, *In Cold Blood* was an instant best-seller.

While *In Cold Blood* brought him acclaim and wealth, Capote was never the same after the project. Digging into such dark territory had taken a toll on him psychologically and physically. Known to drink, Capote began drinking more



and started taking tranquilizers to soothe his frayed nerves. His substance abuse problems escalated over the coming years.

### **Final Years**

Despite his problems, Capote did, however, manage to pull off one of the biggest social events of the 20th century. Attracting his society friends, literary notables, and stars, his Black and White Ball garnered a huge amount of publicity. The event was held in the Grand Ballroom at the Plaza hotel on November 28, 1966 with publisher Katharine Graham as the guest of honor. In choosing a dress code, Capote decided that the men should dress in black tie attire while women could wear either a black or white dress. Everyone had to wear a mask. One of the evening's more memorable moments was when actress Lauren Bacall danced with director and choreographer Jerome Robbins.

Those society friends that flocked to the ball were in for a nasty shock several years later. Considered one of the notorious instances of biting the hand that feeds, Capote had a chapter from *Answered Prayers* published in *Esquire* magazine in 1976. That chapter, "La Cote Basque, 1965," aired a lot of his society friends' secrets as thinly veiled fiction. Many of his friends, hurt by his betrayal, turned their back on him. He claimed to be surprised by their reactions and was hurt by their rejection. By the late 1970s, Capote had moved on to the party scene at the famous club Studio 54 where he hung out with the likes of Andy Warhol, Bianca Jagger, and Liza Minnelli.

By this time, Capote's relationship with Jack Dunphy was becoming strained. Dunphy wanted Capote to stop drinking and taking drugs, which—despite numerous trips to rehabilitation centers over the years—Capote seemed unable to do. While no longer physically intimate, the two remained close, spending time together at their neighboring homes in Sagaponack, Long Island. Capote also had other relationships with younger men, which did little to improve his emotional and psychological state.

Published in 1980, Capote's last major work, *Music for Chameleons*, was a collection of non-fiction and fictional pieces, including the novella *Handcarved Coffins*. The collection did well, but Capote was clearly in decline, battling his addictions and physical health problems.

In the final year of his life, Capote had two bad falls, another failed stint in rehab, and a stay in a Long Island hospital for an overdose. Capote traveled to California to stay with old friend Joanne Carson, the ex-wife of Johnny Carson. He died at her Los Angeles home on August 25, 1984.

After Capote's death, Joanne Carson received some of her beloved friend's ashes. When Carson passed away in 2015, Capote's ashes became part of her estate, and in what some media observers saw as a fitting end for the headline-grabbing author, his remains were sold at auction in Los Angeles for \$43,750 in September 2016. An anonymous buyer purchased Capote's remains which were contained in a wooden Japanese box. “With some celebrities this wouldn’t be tasteful, but I know 100 percent he would love it,” Darren Julien, president of Julien’s Auctions, told *The Guardian*. “He loved to create press opportunities and to read his name in the paper. I think he would love it that he’s still grabbing headlines today.”

(По материалам биографии, взятой на сайте: **Biography com.**  
<https://www.biography.com/people/truman-capote-9237547>)

**The Grass Harp**  
**ASSIGNMENT 1**  
**CHAPTER 1 (pp. 29-45)**

**I. Vocabulary list:**

1. to hug somebody
2. a dropsy remedy

3. to be attached to somebody
4. to be gone
5. a raft, a tree-house
6. a cowshed
7. a gipsywoman
8. to let the matter die
9. to make a move
10. to be up to something
11. to do a spring cleaning
12. to keep a home

## **II. Questions and Tasks:**

1. Give the gist of Chapter I.
2. What legend is connected with the grass harp?
3. Through whose perception is the story given? What must be the age of the story-teller?
4. What is little Collin's view of Verena, Dolly and Katherine Creek?
5. Dwell on Collin's friendship with Verena and Katherine. Comment on the episode with the girl whom Collin took to the picture show. How does it characterize him? Whose opinion is expressed in the phrase "... those were the lovely years"?
6. Give the gypsy women episode. Do you think it has a sort of supernatural coloring, the character of a fairy-tale?
7. Did Verena show much interest in the dropsy cure at first? Why is it that she began watching Dolly and her friends within uninterrupted fixity later on?
8. What is the role of Dr. Morris Ritz, the new personage of the story?
9. Comment on the behavior of the dinner participants. Your opinion of Dolly's decision.

## **ASSIGNMENT 2** **(pp. 45-66)**

### **I. Vocabulary List:**

1. to envy somebody
2. to grow strange in one's ways
3. to get on with somebody

4. to accuse somebody of doing something
5. to keep a strict watch on somebody
6. a runaway
7. to speak to somebody on behalf of ...
8. to be appalled by something
9. to be in one's fifties
10. to put on airs

## **II. Questions and Tasks:**

1. Comment on the compositional structure of Chapters 2 and 3.
2. What was Riley Henderson's reputation in the town? What were the facts of his life?
3. The news of the runaways was roaring in the air "like a flights of bees". What is the author's attitude to the actions of the sheriff and his party? Through what stylistic devices is it expressed?
4. Judge Charlie Cool, his appearance, his story. Do you think Charlie is a tragic figure? What is that people in the town thought of him and what is it that he himself says of his life? What brought Judge Cool to the tree-house?
5. Do you think that trouble brought the runaways together? What was their trouble? ("... really we haven't any place to go").
6. What is "the one person in the world from whom nothing is held back" or "a person to whom everything can be said"? Did Judge Cool have a chance to find that man at last? Do you consider his keeping company a lonely little child in Alaska a shameful thing?
7. What's your opinion of Catherine and her trouble? ("People ought to keep more things to themselves" p. 66)

## **ASSIGNMENT 3**

**(pp. 66-86)**

### **I. Vocabulary List:**

1. a hide-out
2. a warrant of arrest
3. to make soup of one's legs
4. it serves somebody's right
5. to be hanging around
6. to take refuge in a place
7. to be heartiest on somebody
8. to be a ludicrous sight
9. to be reluctant to do something

10. to skip town
11. to become a side issue
12. to live in close quarters
13. To be off seeing the world
14. To be in a temper

## **II. Questions and Tasks:**

1. Through the use of what stylistic devices is the lyrical tone sustained in the description of the morning when Riley Henderson and Collin became friends?
2. How is the mood of the chapter changed? What words mark this change? What happened during the absence of the boys?
3. What is the meaning of the following (p. 70): "... all private worlds are good; they are never vulgar places. Dolly had been made too civilized by her own, the one she shared with Catherine and me, to feel the winds of wickedness that circulate elsewhere". Why is it that Collin answers Dolly's questions "... the world is not a bad place"?
4. What is the author's purpose in introducing the scene with Maude and Elizabeth? Comment on Collin's reminiscence connected with the Riordans.
5. What is it that Dolly says to Collin after all: It's better you know it now, Collin; you shouldn't have to wait until you're as old as I'm now; the world is a bad place".
6. Comment on Collin's thoughts: "Mule, off seeing the world, while I, well, maybe I deserved a gingerbread man". Do Mrs. County's words express the common opinion of the town? (It sets a poor example for town, two sisters quarreling, one of them sitting in a tree...)
7. Amos Legrand, an exceptional fellow, running the barbershop and his role in the novel.
8. Sister Ida and the town's opinion of her.

## **ASSIGNMENT 4** **(pp. 86-105)**

### **I. Vocabulary List:**

1. to set about a business
2. to count on somebody
3. to speak ill of anyone

4. to be going on 16 (17, 18, 19)
5. to run a farm (a place)
6. to fly out about anything (colloquial)
7. to hunt the likeness of somebody
8. to disappear right into thin air
9. to have something on the tip of one's tongue
10. the invasion; the invader
11. a crucial moment
12. a predicament

## **II. Questions and Tasks:**

1. Was it losing the money that hurt Verena most of all about Dr. Morris Ritz?
2. What, do you think, was Dolly's trouble that made her seek refuge in the China tree? Comment on the phrase: "... she could never again be a shadow in the corner". (p. 80)
3. What was Sister Ida's trouble? In what way did she get in touch with God? Should we look upon her belief as a sort of refuge, her hide-out? Comment upon Sister Ida's words: "Seems somehow I can't get on without another life kicking under my heart: feel so sluggish otherwise". What peculiarities of colloquial syntax can you notice in Sister Ida's speech?
4. Do you think thunder is of any symbolic meaning in the novel? Is it in any way connected with the appearance of the Sheriff and his band?
5. What is Collin's opinion of the invaders? What stylistic device is it: "... good for nothing but a lick of salt and swallow of beer most of them". (p. 98)
6. What is the narrator's attitude to the scene of the Sheriff and his band's invasion? What is the emotional coloring of this episode?
7. Comment on the change in Dolly's behavior. She mentions that it was painful to realize the waste of the life which had been lived for Verena. What was the feeling of waste for Verena ("... her eyes crossed. It was the expression I'd seen when spying from the attic I'd watched her late at night...").
8. What is the role of dream in life? Comment upon Judge Cool's words: "... a man who doesn't dream is like a man who doesn't sweat: he stores up a lot of poison".
9. Where is the climax of Chapter 6? Substantiate your opinion.
10. In what way, do you think the approach of the thunderstorm and the rain is connected with the development of the plot?

## **ASSIGNMENT 5**

**(pp. 105-118)**

### **I. Vocabulary List:**

1. to accept somebody's attention as one's due (to take something for granted)
2. to propose to somebody
3. to be settled in one's affection
4. to reconcile somebody to something
5. to have one's own way
6. to side with somebody
7. to let bygones be bygones
8. to make one's mark
9. to suffer a stroke
10. to be an ordeal
11. to make a leap
12. to grow feminine

### **II. Questions and Tasks:**

1. Comment on the compositional structure of Chapter 7. What parts of it, do you think, express the author's generalization?
2. To what degree do the point of view of Collin as a teenager and Collin as an adult, coincide with the author's point of view?
3. What was the importance of those few autumn days in the tree-house for Collin, for Catherine, for Dolly, for Verena, for Judge, for Riley Henderson?
4. Dolly and the Judge. Comment on Collin's phrase: "... she became what he'd wanted, the one person in the world – to whom ... everything can be said". What details prove that Dolly and the Judge were settled in the affections?
5. Account for the change in Verena's behavior. What, do you think, "knocked the gumption out of her?" her dream to make a trip with Dolly or with Collin to show them the ocean is never realized. Why so?
6. Collin and Catherine. Dolly asked Collin to promise her not to be unkind to Catherine, to try not to grow too far away from her, not to forsake her. Why it is that Catherine let Collin know that he was under no obligation; the future was something she proffered not to share?
7. Collin and Dolly. She had never believed it was right, raising a boy in a

- houseful of women. Is she worried about Collin's future? Why is Dolly so sure that Collin would make his mark, he would get on?
8. Dolly's death. Do you think there is anything symbolic about it and about Collin's skeleton suit?
  9. What to Collin's mind is the connection between past and future? What leap is Collin about to make?
  10. Your opinion about the novel "The Grasp Harp" by T. Capote, its style and the problem of the book.

**"BRAKFAST AT TIFFANY'S"**  
**ASSIGNMENT 1**  
**(pp. 121-147)**

**I. Vocabulary List:**

1. a tenant
2. to keep in touch with somebody
3. a carving
4. to see somebody home
5. to judge from one's hours
6. to be to a movie
7. to be a tress passing
8. to put somebody on guard
9. to put oneself in somebody's shoes
10. to be quite cricket

**II. Questions and Tasks:**

1. what is your notion of the narrator of this story? Provide some details speaking of his occupation, his habits, his age, his attitude to people surrounding him.
2. Does the time of the narration coincide with the time when the events described had taken place? Prove your opinion by certain facts.
3. Comment on Joe Bell's phrase: "You keep (a person you love) a stranger, a stranger who's a friend". (p. 125). In what way did he love Holly? What sort of a person was he?
4. What is the first impression Holly produced on the narrator? Read and translate the paragraph p. 127. Beginning with the words: "I went into the hall ..." up to "... she was shy two months of her nineteenth birthday" (p. 127).



5. What are the facts of Holly's life the narrator had gradually come to know? What about her childhood?
6. What is it that Holly tells the narrator about Sally Tomato? Does she take a serious attitude to her visits to Sing-Sing? ("Well, I couldn't say no; it was too romantic" p. 135). What, do you think, was the real meaning of Sally Tomato's "weather reports".
7. A drink at Holly's. What new facts about Holly attract the narrator's attention? ("... there was nothing to sit on, ... suitcases and unpacked crates..."). "You can't tell her out of ideas" (p. 138). "I say, what the hell do you want and she says, when I find out you'll be the first to know" (p. 139). "... a towel more or less wrapped round her ... the books were more than half about horses, the rest baseball").
8. Holly's friends. Rusty Trawler, a middle-aged child and Holly's attitude towards him.
9. What is the meaning of "to be at Tiffany's" for Holly? Comment on the following phrases: "I want still to be me when I make up one fine morning and have breakfast at Tiffany's" (p. 142). "I don't want to own anything until I know I've found the place where me and things belong together. It's little Tiffany's". (p. 143). "If I could find a real-life place that made me feel like Tiffany's then I'd buy some furniture and give the cat a name" (p. 143).
10. Mag Wilwood. Holly's attitude to her.

## **ASSIGNMENT 2**

### **(pp. 147-170)**

#### **I. Vocabulary List:**

1. one's own flesh and blood
2. the camping out atmosphere
3. to be on one's own
4. to be on one's way out
5. to place people
6. to trim the Christmas tree
7. to go on the trip
8. to have a heart-to-heart with somebody
9. to have somebody evicted
10. to be relied

11. to dote on somebody

## II. Questions and Tasks:

1. Holly's attitude to Meg Wildwood and her reasons for Meg's moving in as Holly's roommate. Compare Meg and Holly judging by her conversation on the fire escape. Is Meg a silly conventional girl?
2. What was the meaning of a cage to Holly? Why is it that "she couldn't bear to see anything in a cage?" ("Promise you'll never put a living thing in it").
3. Holly's life story. Doc Golightly's arrival, his attitude to Holly. In what way do the new things we learn about Holly characterize her?
4. The narrator calls Holly "a lopsided romantic" (p. 154). Do you agree with this opinion?
5. What details in Holly's behavior testify to the fact that she was not a philistine? Holly says: "... you can't give your heart to a wild thing: the more you do, the stronger they get until they're strong enough to run into the woods" (p. 163). Comment on this phrase.
6. Holly had a fit over Fred, her brother's death in action overseas at the front. She was attached to her brother (He's the only one would ever let me sleep. Let me hug him on cold nights (p. 166). She stopped calling the narrator Fred and never mentioned her brother again. Why?
7. Holly's idea of "unto-thyself type" of honesty. ("I'd rather have cancer than a dishonest heart") (p. 169). And what is law-type honest, to Holly's mind?
8. Comment on the changes in Holly's way of life, her enthusiasm for homemaking, her plans for the future.

## ASSIGNMENT 3

### Vocabulary:

1. trance
2. to be conscious of somebody
3. to be front-paged
4. a key-figure
5. drug-smuggling racket
6. bribery
7. laicism

8. to persecute somebody
9. civilian-clothed detectives
10. to be mixed up in a business
11. to sue somebody
12. to be under a criminal indictment

### Questions and tasks:

1. Holly's plans to travel over the sea and the Audes. She thinks nobody would miss her. Is that so? What about Sally Tomato's reaction when he learnt the news? ("... he seemed delighted that I was leaving the country" (p. 171)).
2. What happened in the Central Park? Comment on Holly's behavior.
3. Holly is arrested and charged with being the key-figure in international drug-smuggling racket. She has been acting as "liaison" between the imprisoned Tomato and his chief-lieutenant O'Shaughnessy posing as a relative of Tomato's. Was Holly conscious of the role she had been playing? Comment on her words: "Mr. Tomato never mentioned drugs to me ... He is a sensitive religious person. A darling old man". (was she involved "knowingly")?
4. The narrator is trying to help Holly out. Comment on the reaction of the former Meg Wildwood. And what about the other friends of Holly? ("I felt as badly for Holly as she could feel for herself").
5. Comment on the way Holly took her trouble (one couldn't believe how ill she had been). Did Holly go crazy? Why? What's the way she armored before she read Jose's letter? ("I love him. The rat"). (p. 179)
6. Analyze Jose's letter and express your opinion of him. ("... it seems quite honest. And even touching"). (p. 179.)
7. What, do you think, is the narrator's attitude to Holly? ("I was flattered, proud that anyone should think Holly cared for me"). (p. 179) What about Holly.
8. The narrator thinks that Holly's incapable of recognizing the bleak relatives before her. Is that so? ((p. 180)
9. Describe the way Holly did her preparations for travelling: her her going away belongings, her parting with Joe Bell, with the cat. ("We did belong to each other. He was mine"). (p. 184)
10. Comment on Holly's words: "Not knowing what's yours until

you've thrown it away". (p. 184)

11. Comment on the title of the novel and its idea.
12. Your impressions of the novel, its style and language.

### **TOPICS FOR WRITTEN COMPOSITIONS**

1. Truman Capote's lonely dreams in the novel "The Grasp Harp".
2. The narrator in "The Grasp Harp" by Truman Capote.
3. The role of dream in the life of a man ("The Grasp Harp" by T. Capote).
4. Are the runaways in the China tree a ludicrous sight? ("The Grasp Harp" by T. Capote).
5. The character sketch of Collin (Verena, Dolly, Riley, Henderson, Judge Cool) in "The Grasp Harp" by T. Capote.

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