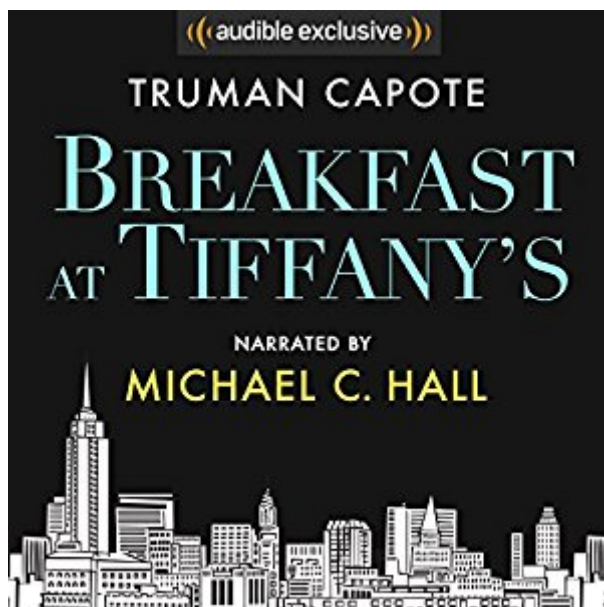


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Breakfast At Tiffany's



Synopsis

Golden Globe-winning actor Michael C. Hall (*Six Feet Under*) performs Truman Capote's provocative, naturalistic masterpiece about a young writer's charmed fascination with his unorthodox neighbor, the "American geisha" Holly Golightly. Holly - a World War II-era society girl in her late teens - survives via socialization, attending parties and restaurants with men from the wealthy upper class who also provide her with money and expensive gifts. Over the course of the novella, the seemingly shallow Holly slowly opens up to the curious protagonist, who eventually gets tossed away as her deepening character emerges. *Breakfast at Tiffany's*, Truman Capote's most beloved work of fiction, introduced an independent and complex character who challenged audiences, revived Audrey Hepburn's flagging career in the 1961 film version, and whose name and style has remained in the national idiom since publication. Hall uses his diligent attention to character to bring our unnamed narrator's emotional vulnerability to the forefront of this American classic.

Book Information

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Customer Reviews

The movie has been one of my favorites for decades, but I'd never read the book. It's no surprise to say that the book is better than the movie, but it really does a great job of pulling us into a somewhat seedier version of NYC than shown in the movie. I fell in love with poor lost Holly all over again, but got a much better feel for the time and the story. Capote does a great job of pulling us into the late war and post-war years, and we're left genuinely wondering whether Holly ever found peace and home.

I've been thinking lately a good writing is done by a large means if the author's morality is able to encapsulate the subject. Mostly these are innocent tales told with a pure heart that make the reader feel so at home and welcome... a rare treat in my experience. A few instances though do escape this morality mold (enjoying a theft of Tiffany's, a few racial slanderings, a convicts escape...) that unfortunately will take a person out of the warm feeling. However, I think most people will like reading this book for its great innocence (A Christmas Memory being particularly cherishing) and how closely the author relates to the characters.

The novella presented multiple different types of relationships and displayed many different character developments throughout. The ending made me want to read more and i was sad that it ended. However, it was a thoughtful, pleasing ending. The novella itself tied together multiple different people with different personalities and identities. In my opinion, the reading has a lot to do with identity and the idea of never settling in one specific place. It's a great story of freedom and the act of being spontaneous, I liked it very much.

Truman Capote's career defining short story is a far cry from the Audrey Hepburn movie that we all know and love, but it is a better cry, in my opinion. A quick read, it stays with you long after you've put it down and started humming Moon River to yourself (even though the song was written for the film and makes no appearance in the book.) Holly Golightly is a socialite and sometimes actress who captivates any and everyone she meets with her cool style and quirky ways, including our narrator who we simply know as Fred since that is what Miss Golightly christens him on their first meeting. But while she may have a glamorous looking life, she has a dark past and a precarious future. The impression she makes on our narrator is profound and lasting and, if the reader isn't careful, she will have the same effect on them. If you love the film, read the book with an open heart - in the end there will be no found kittens and kisses in the rain - that's far too conventional for our layered and complex Miss Golightly. But there's no cause for sadness - it's just the way Holly would have wanted it.

I can't say that this novel is much for story. It's more of a character profile than anything else. I'm not saying that is detrimental at all, I just wish I could relate/enjoy the protagonist a little more. She is certainly dimensional and erratic in her behavior, the latter alienates me. But I enjoyed reading it, because Holly Golightly is certainly an interesting and fun character to follow around. However, she

does not grow as a character, she doesn't learn anything or change as a person; she remains the flighty, wild, and spontaneous free spirit that she is. And I may envy her for it.

I bought this book specifically to read *Breakfast At Tiffany's*, which surprisingly turned out to be my least favorite story in the book. Holly Golightly is completely vapid, and seemingly unsympathetic. In comparison to the other stories found in the book, I cared the least about her. I did understand her though. I understood why she needed to continue with the persona she created, and to always have her guard up. She was a deliberately silly creature, purposefully keeping her mind empty, not loyal to anything. Because there was hurt; something she buried deep. She was always cognizant about this wound, which is why she could not contend with any attachments, whether personal or material. You can't help but feel a bit sorry for her. I liked *The Flower House*, a strange captivating tale. It was very easy to read, and quite enjoyable. And I really loved *The Diamond Guitar*. Such a sad, beautiful eloquently written story. I read *A Christmas Story* decades ago, and it still resonates with warmth, charm and beauty. There are writers, who write competently, producing nice work. You read them. You might actually like them. Some are even famous; some get their books produced into TV series and films, and some even teach others to write. Then there are writers, who were born to write. Truman Capote was born to write. He didn't go to college. He thought either you had it or you didn't, and he writes so extravagantly naturally. He sees the world differently, and there doesn't seem to be any effort to his writing at all. I adored every word. Each word was rendered so beautifully. Even when I didn't want to read, I read, because I was hooked. Each sentence was not just essential but a curling finger, inviting you in.

If only contemporary literary writers would create stories like this, maybe ordinary people would read literary fiction again. The character of Holly Golightly is depicted as having borderline personality disorder, and Capote nailed it perfectly. I am so glad I finally got around to reading this short novel. It was written in a style which most readers outside the literati would still find fresh; and it was written before everyone started writing boring stories about the mundanity of middle-class life. And it is much better than the movie, which corrupted the story for the sake of appealing to conservative Americans.

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