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**ЧИТАЕМ,  
СМОТРИМ,  
ОБСУЖДАЕМ**

**Учебное пособие**

*по повести  
Трумэна Капоте  
«Завтрак у Тиффани»  
и одноименному фильму*

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## ПРЕДИСЛОВИЕ

Чтение оригинальной художественной литературы – неотъемлемая часть языкового образования студентов. Профессиональные компетенции, формируемые на занятиях по домашнему чтению, обеспечивают умение студентов читать оригинальный текст с установкой на его максимально точное и адекватное понимание, что предполагает извлечение основных видов информации: фактуальной, концептуальной, эстетической, культурологической, а также интерпретацию замысла автора на основе анализа языковых средств.

Занятия по домашнему чтению имеют большой потенциал для создания условий, необходимых для стимулирования интеллектуального и эмоционального развития студентов, для овладения ими когнитивными приемами, позволяющими совершенствовать познавательную и коммуникативную деятельность, для развития индивидуальных психологических особенностей и способности к социальному взаимодействию, для формирования общеучебных и компенсационных умений, а также стремления постоянно самосовершенствоваться.

Этот потенциал во многом возрастает, когда сценарии занятий по домашнему чтению учитывают и интегрируют новейшие мультимедийные технологии, в частности, возможности аутентичных видеоматериалов. Практика подтверждает, что использование фильмов становится необходимым и неотъемлемым компонентом освоения иностранной культуры и иностранного языка. Фильм – незаменимый обучающий ресурс, и его значимость при обучении иноязычному общению неоспорима: фильмы диверсифицируют программу, добавляют дополнительное измерение к разработке курсов, обеспечивают возможность для приобретения языкового и культурного опыта, а также приносят момент «реальности» в учебную аудиторию.

Предлагаемая методическая разработка по повести Трумэна Капоте «Завтрак у Тиффани» – часть учебного комплекса «Книга – фильм», разрабатываемого на кафедре перевода и стилистики английского языка Удмуртского государственного университета. Целевая аудитория – студенты 3-4 курсов языкового вуза. Пособие учитывает уровень сформированности их коммуникативной

компетентности в аспектах лингвистического, социокультурного и прагматического компонентов и интегрирует обучающие и развивающие возможности традиционных «сценариев» проведения занятий по домашнему чтению с возможностями, вытекающими из просмотра и анализа одноименного фильма на английском языке.

Произведения Трумэна Капоте, так же как и сама личность великого писателя, всегда вызвали живой интерес у публики. Неординарность его подхода к жизни и к литературному творчеству восхищала, озадачивала, порой раздражала современников, но никогда не оставляла их равнодушными. Современный читатель и зритель также испытывает интерес к истории жизни великого американского писателя, его литературному наследию, отраженному и в кинематографе. Естественность и эмоциональность языка, изысканность стиля и занимательность сюжетов отличают все произведения Трумэна Капоте. Его трактовка вечной проблемы одиночества, изоляции и отчаянного желания человека найти свое место в жизни – это приглашение читателю, пусть и отдаленному от автора временем и расстоянием, к интереснейшему диалогу.

Повесть Трумэна Капоте «Завтрак у Тиффани» с момента ее появления в 1958 году стала своеобразной визитной карточкой писателя, его пропуском в мир очень богатых и очень знаменитых жителей Нью-Йорка. В 1961 году студия Paramount выпустила одноименный фильм с Одри Хэпберн в главной роли. Неповторимый шарм и обаяние актрисы естественным образом сочетались с характером ее героини – Холли Голайтли – спонтанной, неординарной, верящей в свою мечту и неустанно приближающейся к ней. Так был создан, пожалуй, один из самых удивительных и запоминающихся образов Голливуда. Неповторимые зарисовки Нью-Йорка, описанные Трумэном Капоте, и воссозданные в фильме, дают возможность современному читателю стать виртуальным участником столь популярных сегодня литературных туристических маршрутов. Особого упоминания заслуживают те изменения, которые были привнесены создателями фильма в общую канву истории, в характеры и судьбы главных героев. Сам Трумэн Капоте не был в восторге от предложенной интерпретации его повести, что не стало помехой тому, чтобы знатоки кинематографа до сих пор неизменно включали оscarоносный «Зав-

трак у Тиффани» в десятку своих самых любимых классических фильмов.

Предлагаемая методическая разработка построена на материале книги Трумэна Капоте «Завтрак у Тиффани» (Издательство «Прогресс», 1974 г.) и одноименного фильма (Paramount Pictures, 1961 г.). Композиционно разработка включает четыре части.

Первая часть знакомит читателя с основными вехами жизни и творчества Трумэна Капоте. Через изучение его краткой биографии, а также через размышления современных писателей и литературных критиков о жизни и творчестве Трумэна Капоте студенты готовятся к прочтению повести «Завтрак у Тиффани». Признавая высокий потенциал визуализации как средства познания, мы предлагаем студентам прокомментировать несколько фотографий Трумэна Капоте, а также посмотреть и дать оценку одного из реальных интервью писателя.

Вторая часть пособия – поурочное планирование занятий по домашнему чтению. Всего выделено четыре урока, каждый из которых включает как задания для самостоятельной (домашней) проработки, так и аудиторные задания. Работу внутри каждого урока рекомендуется начинать с активизации выделенного вокабуляра. В этом студентам помогут подстановочные и переводные упражнения. В необходимых случаях работу над лексикой рекомендуется сочетать с тренировкой грамматических особенностей текста.

Особое место внутри каждого урока занимают задания, направленные на развитие навыков говорения, причем делается акцент на различные композиционно-речевые формы: описание, повествование, рассуждение и их сочетание. Предполагается совершенствование навыков монологической и диалогической речи, а также развитие навыков интерпретации художественного текста.

Каждый урок завершается заданием, предлагающим студентам подготовить выразительное чтение определенного отрывка. В условиях сокращения количества аудиторных часов, что, к сожалению, приводит к снижению уровня фонетической культуры английской речи студентов, считаем необходимой и обязательной непрерывную работу над фонетическим аспектом изучаемого языка.

Упражнения и задания внутри каждого урока выстроены автором по принципу избыточности – каждый преподаватель, учитывая особенности группы, сможет сам определить оптимальный для практики объем и состав материала. Учитывая небольшой объем повести и разнообразие языкового, культурологического и литературного материала, который лег в основу разработанных упражнений и заданий, предлагаем на каждый урок выделять четыре аудиторных часа, причем предполагается, что студенты посвящают не менее двух часов самостоятельной подготовке к каждому аудиторному часу. Study guide, который предшествует описанным выше четырем урокам, предлагает студентам план организации самостоятельной подготовки к занятиям.

Третья часть пособия посвящена итоговому занятию по повести. Его материалы условно разделены на четыре раздела: активизация усвоенной лексики, викторина по содержанию повести, задания дискуссионного характера и переводческая ролевая игра «Трумэн Капоте в воспоминаниях друзей и врагов». Материалы итогового занятия целесообразно распределять не менее чем на четыре академических часа.

В качестве завершения итогового занятия по повести, в течение следующих двух академических часов, мы рекомендуем преподавателю представить студентам одноименную экранизацию произведения. Это можно сделать через выполнение заданий, выделенных в раздел «перед просмотром» (before watching) четвертой части пособия, которая посвящена непосредственно фильму. Основная композиционная идея этого раздела – это серия вопросов преподавателя, через которые он максимально активизирует аналитическую деятельность студентов. Вопросы также привносят дополнительную «закадровую» информацию о писателе, о фильме и об эпохе, отраженной в нем.

Общая подготовка студентов к просмотру фильма заканчивается вводом заданий, которые студенты будут выполнять во время просмотра (activities for meaningful watching). Эти задания были составлены с целью создания условий для незатрудненного восприятия фильма. Они помогают студентам сфокусировать внимание на характере развития сюжета, на критических, с точки зрения сценаристов, а также (что особенно важно) с точки зрения Трумэна Капоте, моментах.

Задание третьего раздела «после просмотра» (after watching) стимулирует письменное использование языка и направлено на критический анализ личного восприятия каждым студентом повести и одноименного фильма.

Настоящее пособие ни в коем случае не ограничивает возможности дальнейшего творческого подхода преподавателя и студентов к выбранной для домашнего чтения повести Трумэна Капоте «Завтрак у Тиффани». Надеюсь, что предложенная разработка станет лишь отправной точкой для собственного, личностного прочтения каждым студентом одного из интереснейших произведений зарубежной литературы XX века – повести увлекательной, противоречивой и незабываемой, как и имя ее создателя.

Желаю приятного чтения!

Автор

## TRUMAN CAPOTE: LIFE AND CREATIVE WORK

- I. Below you will find a short account of Truman Capote's life and creative work. Please study it carefully to see how the author's personal experience is reflected in his work. Comment on the epigraph to the biography.

### A PROFILE OF TRUMAN CAPOTE

*"Failure is the condiment that gives success its flavor."*

Capote



Throughout his career, Truman Capote remained one of America's most controversial and colourful authors, combining literary genius with a penchant for the glittering world of high society. Though he wrote only a handful of books, his prose styling was impeccable, and his insight into the psychology of human desire was extraordinary. His flamboyant and well-documented lifestyle has often overshadowed his gifts as a writer, but over time Capote's work will outlive the celebrity.

Born in New Orleans in 1924, Capote was abandoned by his mother and raised by his elderly aunts and cousins in Monroeville, Alabama. As a child he lived a solitary and lonely existence, turning to writing for solace. Of his early days Capote related, "I began writing really sort of seriously when I was about eleven. I say seriously in the sense that like other kids go home and practice the violin or the piano or whatever, I used to go

home from school every day and I would write for about three hours. I was obsessed by it.”

In his mid-teens, Capote was sent to New York to live with his mother and her new husband. Disoriented by life in the city, he dropped out of school, and at the age seventeen, got a job with “The New Yorker” magazine. Within a few years he was writing regularly for an assortment of publications. One of his stories, “Miriam”, attracted the attention of publisher Bennett Cerf, who signed the young writer to a contract with Random House. Capote’s first book, “Other Voices, Other Rooms” was published in 1948. “Other Voices, Other Rooms” received instant notoriety for its fine prose, its frank discussion of homosexual themes, and, perhaps most of all, for its erotically suggestive cover photograph of Capote himself.

With literary success came social celebrity. The young writer was lionized by the high society elite, and was seen at the best parties, clubs, and restaurants. He answered accusations of frivolousness by claiming he was researching a future book. His short novel, “Breakfast at Tiffany’s” (1958), took much of its inspiration from these experiences. With the publication of “Breakfast at Tiffany’s” and the subsequent hit film starring Audrey Hepburn, Capote’s popularity and place among the upper crust was assured. His ambition, however, was to be great as well as popular, and so he began work on a new experimental project that he imagined would revolutionize the field of journalism.

In 1959, Capote set about creating a new literary genre – the non-fiction novel. “In Cold Blood” (1966), the book that most consider his masterpiece, is the story of the 1959 murder of the four members of a Kansas farming family, the Clutters. Capote left his jet-set friends and went to Kansas to delve into the small-town life and record the process by which they coped with this loss. During his stay, the two murderers were caught, and Capote began an involved interview with both. For six years, he became enmeshed in the lives of both the killers and the townspeople,

taking thousands of pages of notes. Of "In Cold Blood", Capote said, "This book was an important event for me. While writing it, I realized I just might have found a solution to what had always been my greatest creative quandary. I wanted to produce a journalistic novel, something on a large scale that would have the credibility of fact, the immediacy of film, the depth and freedom of prose, and the precision of poetry." "In Cold Blood" sold out instantly, and became one of the most talked about books of its time. An instant classic, "In Cold Blood" brought its author millions of dollars and a fame unparalleled by nearly any other literary author since.

To celebrate the book's success, Capote threw what many called the "Party of the Century," the famous "Black and White Ball". This masked ball, at New York's elegant Plaza Hotel, was to be the pinnacle of both his literary endeavors and his popularity. Overwhelmed by the lifestyles of the rich and famous, Capote began to work on a project exploring the intimate details of his friends. He received a large advance for a book which was to be called "Answered Prayers" (after Saint Theresa of Avila's saying that answered prayers cause more tears than those that remain unanswered). The book was to be a biting and largely factual account of the glittering world in which he moved. The publication of the first few chapters in "Esquire" magazine in 1975 caused a major scandal. Columnist Liz Smith explained, "He wrote what he knew, which is what people always tell writers to do, but he just didn't wait till they were dead to do it."

With these first short publications Capote found that many of his close friends and acquaintances shut him off completely. Though he claimed to be working on "Answered Prayers" (which many imagined would be his greatest work), the shock of the initial negative reactions sent him into a spiral of drug and alcohol use, during which time he wrote very little of any quality. When Capote died in 1984, at the age of fifty-nine, he left behind no evidence of any continued progress on "Answered Prayers".

Though many feel that Capote did not live up to the promise of his early work, it is clear from what he did write that he was an artist of exquisite talent and vision. With both his fiction and his non-fiction, he created a body of work that will continue to move readers and inspire writers for years.

**II. Are you familiar with the concept of “oral biography”? There is one on Truman Capote, published in 1997 by George Plimpton. This is an extensive account of a truly original man and his work, where the author invites the reader to listen in on the voices of those who knew Truman Capote. Below is the excerpt from the interview with George Plimpton, who recalls his own memories of Truman Capote and talks about his writing experience. Read and translate the following interview.**

**Why did you decide to do a book about Truman Capote?**

He struck me as a very interesting subject for what’s called “oral biography”. Oral biography means you go out and talk to 200 people and arrange their transcripts in chronological order. It’s like eavesdropping on a huge cocktail party. To make this thing work, you’ve got to find somebody who has rather an astonishing arc to his life.

Truman was born in this tiny town in Monroeville, Alabama, total population 1,600, and rose to become this great social arbiter in New York – surprisingly enough because he was 5'1" and had a high, lisping voice and effeminate manner. Yet he became this social lion. Then after [the publication of] “In Cold Blood,” the great crime nonfiction novel, he slowly descended to Studio 54 and Andy Warhol’s Factory, and finally died out on the West coast. He knew hundreds of interesting people all along the way, a lot of them writers and artists. He struck me as being a perfect subject for an oral biography. I’d done two oral biographies before – one on Robert Kennedy, called “American Journey,” and one called Edie, about Edie Sedgwick, both of these with Jean Stein.

**What are some of the advantages and disadvantages to the oral biography?**

The advantage is you get all the voices first hand, as if you were actually speaking to the people, whereas in regular biography it gets sifted through the mind of the biographer and the raw transcripts are only used sparingly.

The disadvantages of the oral biography are, as you might guess, the reader is not led through the biography. The biographer is not there to give opinions, to say, "This voice is wrong," or "This voice is right." I think those are the main problems. But I think they're small problems because I think you *can* lead the reader with oral biography. You can certainly suggest who was right and who was wrong on a specific point.

**Capote was both a social and a literary figure. Which aspect do you think was more important?**

Literary people would say they don't give a hoot about the celebrity side, the social side. They admire Truman Capote for "Other Voices, Other Rooms", "Breakfast at Tiffany's", "In Cold Blood", "Hand-Carved Coffins", "A Christmas Memory", and they think of Truman the Writer. There are other people who would like to think of Truman as this social beast, this man who came from this tiny town and managed to mesmerize most of New York and give one of the most famous balls ever given. I think both characterizations are valid, although I think the celebrity part probably did destroy the artistic part to a degree.

**How would you assess Capote's impact as a writer?**

He did this nonfiction novel, everybody calls it that – "In Cold Blood". I don't know whether that's unique or not, but it was certainly followed right on its tail by "The Executioner's Song", Norman Mailer's nonfiction novel. Today John Berendt's "Midnight in the Garden of Good and Evil" is something like that, except Berendt's is not truthful. He plays with his own fiction and makes up his own characters. In Truman's case, everything sup-

posedly is just as it happened. He uses the techniques of fiction, but he doesn't do any fictionalizing.

I think people will always remember Truman as a great stylist. He took a great deal of time and trouble trying to write the perfect sentence. You very rarely find a bad sentence in Truman.

**Do you think we would be talking about him now if it weren't for "In Cold Blood"?**

I think he'll always be talked about. He was quite an astonishing figure of his era. I've been asked so many times about where you put Truman on some sort of literary ladder, and it's always seemed to me that the answer is probably the top of the second tier. The first tier would be taken up by the people who deal with grand themes. In Truman's time it would be people like William Styron and Saul Bellow and maybe John Updike.

When you think about it, Truman's work is pretty lighthearted. "Breakfast at Tiffany's" is a lighthearted novelette, really. But in terms of nonfiction, I think you would have to rate "In Cold Blood" at the very, very top of the list.

Your oral biography includes interviews with over 200 people who knew Truman. You yourself appear in the book as one of its many characters. You even went to the black and white ball. Can you tell us about your personal encounters with Truman?

He lived about a quarter mile away from us in Sagaponack, on Long Island. I used to see him at the General Store. He'd also come 'round to the house. He was very fond of my wife. We used to go over there to dinner once in a while. We saw him in Florida. We saw him at cocktail parties. He was very much a person who got around. It's in the book, I think – where he invites me to what he thinks is a particularly risqué place and it turns out not to be so at all.

**What were your impressions of him as a person?**

He was a great entertainer. Very, very funny. A great quipster. Always came loaded with stories. He always seemed to have at least seven or eight stories that he'd sort of refresh and say, Well, I'll try these out tonight. It made him a great raconteur. I remember him with fondness.

**Your book also paints him as a tragic figure.**

Yes, sure. He was, for a number of reasons. Aristotle talks about the tragic flaw. And Truman committed one, an act of hubris. He wrote that famous story "La Côte Basque" in which he described all these infidelities and so forth of his great friends – the tycoons and their wives – and he thought they would be amused by it. They weren't, and they tossed him out. And that happened right at the top of his success. Although he continued to write, I think that had a lot to do with the downward turn of his arc.

**Part of his story seems to be the story of celebrity worship. How important do you think fame and celebrity are in American culture?**

I'm not sure about the whole culture, but in terms of Truman I think it really was very destructive. People advised him not to go on television, because he was such a grotesque figure in a way. They were convinced that his high little voice and his mannerisms would turn an audience off. But he went on anyway – on "The Johnny Carson Show" – and was a huge hit. And as a result he became terribly famous. In fact, probably the most famous writer in the country. And he was worthy of it. He was funny, and you never quite knew what he was going to say. I remember he gave this long dissertation on the orgasm and the sneeze. He was irreverent. A great hit. But I think it also kept him from writing. If you can amuse that many people just by sitting there on a chair and not having to go home and work, which are you going to do? I think fame was intoxicating for him. As it would be for a

kid who comes out of Monroeville, Alabama, total population 1,600.

**Let's talk about your own career. You're known for "participatory journalism" – the idea that a reporter should go out and experience the things he or she is writing about. It's led you to some pretty interesting places.**

Participatory journalism means you actually become your story. If you're writing about baseball, you *become* a baseball player. Or if you're writing about football, you become a football player. You participate, then you write about the experience. And your participation becomes the bulk of your story. I did it writing for "Sports Illustrated." I went around and asked if I could play out these daydreams which all men seem to have. I don't know what women daydream about, but men usually daydream about great feats in sports, striking out the batting order of the New York Yankees – you know, boring things like that.

**What influenced you to pursue this?**

I suppose innate curiosity....

**You also founded "The Paris Review" in 1953.**

Yes. It's not all that healthy because no literary magazine is, but I think it's been of great value to writers. I think the "Art of Fiction" series has been of great value to people learning how to write. And I think poets have been given a leg up by being published, as have short story writers and novelists. It's where the early work of Philip Roth appeared and Rick Moody, Rick Bass, T. Coraghessan Boyle, Richard Ford, Terry Southern. . . . A whole barrel of people first published their works there, and I think that's performing a very valuable function.

**How has the literary scene changed since you founded the "Review"?**

Not very much. I think probably writers have become a bit more introspective. You find less plot in stories, but that could change in a minute.

**Do you think it's harder for good writers to succeed today?**

I think it depends on the sort of writing you want to do. Just to make a living by writing seems to be much easier now than it was. You see thousands of magazines on the newsstand. Literally thousands. And they're all focus magazines, not general ones. There used to be a lot of general magazines, like "Life" and "Look" and so forth; those have sort of gone by the wayside.

But if you wanted to be a serious writer, or particularly a poet, I think things are probably very difficult and always have been. There was a time when – and it still goes on now – poets were paid to read. That never happened when we were all starting up. I went out the other night to a nightclub and there was a poetry slam. So it seems pretty healthy to me. A lot of literary magazines and a lot of energy. I don't think things have changed all that much. For the better, I think, if you really pushed me to it.

**How long did it take you to write the book on Capote?**

About seven or eight years. I kept putting it away to do other things, but it took a long time. And that was fortunate, because a number of interviewees came along that I wouldn't have gotten had I not procrastinated.

**If someone's not familiar with Capote, which of his books do you recommend they read?**

You'd want to read "In Cold Blood," and then a couple of the nonfiction pieces. You'd also want to read "A Christmas Memory." Then, of course, maybe the easiest and most fun is "Breakfast at Tiffany's." ... And you'd want to read "Other Voices, Other Rooms" to see how he started off as a writer. He also did travel sketches which are quite wonderful. There's "Capote Reader" which is terrific. Some of his interviews are in there and some of the stuff he wrote for "Interview" – also his portrait of Marilyn Monroe which some people think is the best thing ever written about her.

**What do you think of his skills as a social observer of what was going on at the time?**

I think "La Côte Basque," which is the story that destroyed him, is a wonderfully accurate portrait of how people gossip about each other in a fancy restaurant. He had a very good ear. And that great ear combined with his great ability as a stylist makes it very readable, titillating stuff – and accurate, too.

**III. Hailing from the tiny town of Monroeville, Alabama, Capote rose to become a powerful player in the worlds of politics, fashion, Hollywood, the arts and high society. Look at the following photos reflecting different episodes of his life. Think of a capture for each of them and provide a short commentary.**



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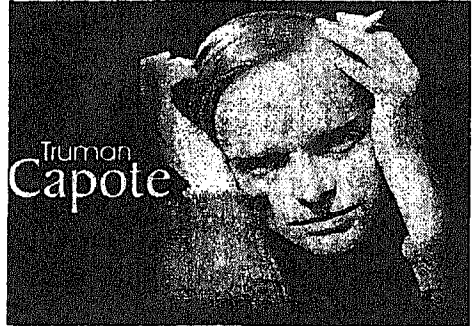
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- IV. Now that you have some idea of Truman Capote's life and creative work, watch an interview with the writer. What struck you most in his manners and his way of speaking?
- V. Design and act out your own imaginary interview with Truman Capote. It might be a heart-to-heart Capote had with himself, an interview given to one of the glamorous magazines or a TV appearance.
- VI. Read the following testimonials summarized by Michiko Kakutani in his "New York Times" article "Some Thoughts on Capote." Study them carefully, and when you have finished reading "Breakfast at Tiffany's", come back to these testimonials and give examples from the novel of what these literary people are talking about.

William Shawn, editor of "The New Yorker"

"He was a brilliant, sometimes astounding reporter. He had, too, the lyrical gift. He met more than his share of physical and psy-

chological problems with bravery and with humor. What seemed to mean most to him of anything in the world was words and sentences.”

**James Dickey, poet and novelist**

“I would say Truman had an odd and personal perspective on experience that only real writers have. A lot of writers sweat and labor to acquire that, but Truman Capote had it naturally. And this is what makes his work so distinct and inevitable. It was a strange, offhand, natural kind of originality.

“He was maybe a little heavy on the Southern gothic side of things, a little bit willfully perverse. He seemed like one of those curious searchers after forbidden sensations, like Oscar Wilde. The worst thing you can say of Truman’s work is it’s a little precious and hothousey. But at his best, he had a very great sensitivity and linguistic originality. He understood a certain type of human personality, and a certain kind of human situation of isolation and the desperation of lonely people.

“I think the fact he was such an international-café-society, celebrity-type person stood in the way, to some degree. Of his making a true evaluation of himself as an artist. He let a little bit of that go on too much, but I like the idea of a sort of offbeat writer, who can command that sort of attention from the public and the press. But who, all in all, is very good too – who is a diligent craftsman and true to his gift when he chooses to exercise it.”

**John Knowles, novelist**

“Truman was a celebrity, a literary star, a television character. But I think all that will fall quickly away now. That’s ephemeral, and what you will have left is a very fine body of enduring work. It’s like F. Scott Fitzgerald – he may have been a drunken playboy, but it’s the work that counts.

“Truman had a unique voice. It was like no one else’s – precise, clear, sometimes fey, lyrical, witty, graceful. His work, like that

of all serious, talented artists, didn't develop. He had material handed to him at a certain, early stage in his life, and he spent his life exploring that material. His early theme was the challenge special individuals, the apart people, endure in an indifferent or hostile world. And that runs right through his work. It even applies to "In Cold Blood" – that these two incredibly mixed-up convicts should get themselves so entangled when they commit these murders.

"The future, of course, is the arbiter of all this, but I think that what we'll continue reading is his short fiction. He was a master of that very American form, and I'm sorry he didn't write more of that in his later years.

"Certainly he also contributed something in the form of the non-fiction novel. He, himself, would say he didn't do it single-handedly, but he did make the important contribution of using fictional techniques in nonfiction. He was a marvelous reporter. He'd get people to talk about themselves. I think he did it by spilling the beans about himself, true or invented, and that sort of released things in you."

**George Plimpton, author and editor of "The Paris Review"**

"He was just such a magician with words. Like so many people from the South, he was a master storyteller, one of the best we have. When you saw his name at the end of a story in "The New Yorker," you knew you were in for a tremendous treat.

"I suppose the nonfiction will be remembered perhaps more than his fiction. "In Cold Blood" is such an extraordinary masterpiece – it was done with such extraordinary care. It's funny, Truman used to talk about how he never used a tape recorder or notes or anything doing that book. But sometimes he said he had 96 percent total recall. He could recall everything, but he could never remember what percentage recall he had.

"He had such an amazing gift for telling stories, and he did it when you spent an evening with him, too. He'd sit there, and in

that funny little voice of his, with those sighs, he'd make these plots and subplots and characters come wonderfully alive. He was one of the most entertaining men I've met. Perhaps he spent too much time entertaining people and not enough time getting it down on paper, but he seemed to know everyone, and out of knowing them, he'd construct stories."

## "BREAKFAST AT TIFFANY'S": STUDY GUIDE

- This guide is created to help you enjoy and understand the great novel.
- Use it as you proceed with the reading.
- While your instructor realizes that you have your own way of reading, and respects your way of getting acquainted with the book, here are some general suggestions that should facilitate your preparation for the class each week:
  - first reading:** just read the designated part of the novel to get the main story and the general development.
  - second reading:** read along with the active vocabulary list. Pay attention to the words and units singled out, as well as to any other words and word combinations you might find interesting and useful. Get ready to bring out their context and explain their meaning.
  - third reading:** read the part again, concentrate on the way things happen, why they happen, and the language Capote uses to get his ideas across.
- The success of your classes will depend on how thorough your reading and understanding of the parts are, so please plan ahead and allow yourself enough time each week to read and work on the novel.
- The page number in the active vocabulary list corresponds to *Progress Publishers Edition, Moscow 1974*.
- The allusions used in the novel are explained in the commentary part of the book (pp. 202-223). Kindly consult those to get a better picture of the times, places and people.
- Each class will be two-fold: we will begin with the vocabulary, and then move on to the discussion. The quotations, questions and topics offered in this study guide are not to be followed rigidly. They are just thumbnails to help you with the reading and structuring your ideas for the class discussions. Be sure to come up with questions and topics of your own.

- Upon reading the book you will be offered a film made after the book, which will lead to an interesting discussion of how the two relate and how they are different. If you have not watched the movie yet, please resist the temptation to do so before or while reading the book: this will keep you on the same page with everybody else in the group and will guarantee that your reading experience is complete and uninterrupted.

Enjoy the book!

**PART I: pp. 121-136**

- I. Read the designated pages and pay special attention to the words and word combinations provided below. Be ready to reproduce the context in which they were used and supply their Russian equivalents.**

to crowd (p. 121)

It never occurred to me (p. 121)

to set the memory in motion (p. 121)

be hard to come by (p. 121)

off and on (p. 121)

fixation (p. 122)

to finger something (p. 123)

to fall in a dream (p. 124)

to sway someone (p. 124)

a crazy house (p. 124)

to disconcert someone (p. 125)

to scoop something up (p. 125)

to slur (p. 127)

to come face-to-face (p. 128)

hours (p. 128).

interchangeable (p. 128)

unrealized yawn (p. 128)

to remain unconscious of (p. 129)

an authority on something/ someone (p. 129)

to make headway (p. 129)

to bring yourself to do something (p. 130)

a headshrinker (p. 131)

to trespass (p. 131)

stage fright (p. 132)

to fidget (p. 132)

to moon over (p. 132)

a show off (p. 132)

irresistible (p. 133)

pious (p. 134)

**II. Summarize all the vocabulary you can find in this part relevant to the topic of someone's dwelling.**

**III. Complete the sentences using the active vocabulary:**

1. I worked as a typist ..... for two years before I came here.
2. Natalie knew the café will be ..... with noisy teenagers.
3. Ella ..... a little shop that sold exactly the type of paper she was looking for.
4. Jim has problems with women because he has a mother .....
5. She ..... of the amusement she had caused.
6. Mark had begun ....., and didn't even hear the teacher's question.
7. The senator cannot meet every voter ....., but he is certainly doing his best.
8. We cannot just walk across their garden – that's .....
9. High interest rates have made these saving plans ..... to small investor.
10. Shoppers and tourists ..... the market square every day.
11. When I stuck my head out of my tent, I found myself ..... with a cow.
12. The two words have the same meaning and are virtually .....
13. The trains are always ..... first thing in the morning.
14. She was widely recognized as the country's ..... on plant diseases.
15. He ..... the little boy and ran away from the flames.
16. She ..... the coins in her pocket – did she have enough for a cup of tea?

17. If either side is to ..... in these negotiations, they must be prepared to compromise.
18. He loves driving in his dad's BMW – he is a real .....

**IV. Translate the following sentences using the active vocabulary:**

1. Мой сосед по комнате постоянно опаздывает, поэтому каждое утро он *сгребаёт* все со стола и бежит на остановку.
2. Встреча длится уже 2 часа, но дело так и не *продвинулось*.
3. Герой не *осознает* всей трагичности сложившейся ситуации.
4. Мне не нравится, когда люди *лезут* в мою личную жизнь.
5. По пути на работу Анна *столкнулась* с человеком, который показался ей очень странным. Тогда она и подумать не могла, что он станет ее мужем.
6. *Время от времени* мне нравится посидеть в парке с интересной книгой.
7. Многие люди *боятся сцены*.
8. В наше время нет ничего такого, что было бы *трудно достать*.
9. Этому *воображале* и в голову не *приходило*, что его обманывают собственные друзья.
10. В прошлом люди были более *набожными*, чем сейчас.
11. Очень трудно *заставить себя* заниматься тем, что не вызывает никакого интереса.
12. Кем он работает? У него такой *странный режим дня*!
13. Работай над произношением: не *глотай* звуки!
14. Три года назад у меня была настоящая *навязчивая идея*: хотел выучить китайский язык.
15. У меня было ощущение, что я *нахожусь* в *дурдоме*.

**V. Get ready to speak on the following:**

1. Truman Capote and the narrator. What do they have in common and in what do they differ?
2. The narrator and his apartment. What is the nature of the magnetism, described in the first paragraph of the book?
3. What stands behind the symbolic name of Holly Golightly? As you proceed with reading the pages, what do you learn about the character?
4. The concept of "keeping in touch". Is it normal to become out of touch after several years of friendship?
5. A character sketch of Joe Bell. Think how the speech helps define the personality.
6. Holly's way of speaking.
7. Mr. Arbuck.
8. The narrator's story and what effect it had on Holly.
9. Sally Tomato and how Holly got involved with him for \$100 a week. Do you think this was a big sum of money for the times in question? What is a hundred dollars worth in today's terms?

**VI. Comment on the following quotations from the book and develop these ideas as they relate to your personal experience.**

- I am always drawn back to places where I have lived, the houses and their neighborhoods (p. 121).
- It was a feeling I'd read about, written about, but never before experienced (p. 130).
- Very few authors, especially the unpublished, can resist an invitation to read aloud (p. 132).

**VII. Speak about Holly on the part of other characters. Notice what is going to be different in these presentations. Use the following chart:**

<b>The character</b>	<b>The character's perception of Holly</b>	<b>Justification</b>
The narrator		
Joe Bell		
Mr. Yunioshi		
Sally Tomato		
Mr. Arbuck		

**VIII. Prepare an artistic reading of the very first passage of the novel.**

## **PART II: pp. 136-157**

- I. Read the designated pages and pay special attention to the words and word combinations provided below. Be ready to reproduce the context in which they were used and supply their Russian equivalents.**

a street vendor (p. 136)  
far-fetched (p. 136)  
to fork over (p. 136)  
6-ish (p. 136)  
to warm to something (p. 137)  
a fly-by-night look (p. 137)  
to pin a medal on someone (p. 139)  
to perch (p. 140)  
amiable antics (plural) (p. 140)  
a stag party (p. 140)  
to size someone (p. 140)  
to have something in check (p. 141)  
mutiny (p. 141)  
scissored snippings (p. 142)  
appreciative (p. 143)  
to be on someone's schedule (p. 143)  
to have the mean reds (p. 143)  
to cling to something (p. 144)  
to cut in (p. 146)  
a degenerate (p. 147)  
to collide with someone (p. 147)  
dizzy with excitement (p. 150)  
to misconstrue (p. 150)  
cocktails on the house (p. 151)  
a scarcity (p. 152)  
to linger on something (p. 153)  
a big falling-out (p. 155)

## II. Complete the sentences using the active vocabulary:

1. I felt ....., and the floor seemed to be moving up and down.
2. She had ..... a notice on her door saying "DO NOT DISTURB".
3. "What's the rush?" asked John, as he ..... with me in the hall.
4. Our new boss is a real joy to work for. She's so ..... of anything you do for her.
5. It can be difficult if you ..... with someone you work with.
6. "There's this nice guy... ." "Not interested, Lucy", Roz ....., laughing.
7. No, put your wallet away, sir. It's .....
8. She was very nervous about introducing her new husband to her children, but they ..... him immediately.
9. The two women ....., gossiping by their adjoining fences.
10. The shops are closed but you can always buy an ice-cream from an ice-cream .....
11. The idea of traveling to other solar systems may sound ..... but scientists now see it as a real possibility.
12. The baby monkey ..... to its mother's back until it can climb by itself.

## III. Translate the following sentences using the active vocabulary:

1. Когда на Холи *находила тоска*, она брала такси и ехала к витринам Тиффани.
2. Он всегда *придерживался* старых правил и обычаев.
3. Во время праздников *уличные продавцы* заполняют город.
4. Если Вы сделаете заказ на 100 долларов, то получите 2 *Маргариты бесплатно*.
5. Студенты сразу *прониклись симпатией* к новому преподавателю.

6. Все, что я делаю, ты воспринимаешь как само собой разумеющееся. – Что же мне теперь *медаль тебе повесить?*
7. Такие женщины как твоя жена – сущая *редкость*.
8. Вчера в магазине я *столкнулся* с Фредом, который пригласил меня на *мальчишник* в пятницу.
9. У меня *закружилась голова от счастья*, когда я наконец-то получил это письмо.
10. Будет разумно *держатъ свои чувства при себе*, особенно когда ты на вечеринке, среди незнакомых людей.
11. Она собирает *газетные вырезки* о своем сыне и мечтает о том, что он станет известным писателем. Но эта мечта *вряд ли осуществится*.
12. *Что у тебя в планах на вечер?* – Майк приглашает к себе на *холостяцкую вечеринку*. – Я думал вы *повздорили*. – Нет, вовсе не так. Ты все *не правильно понял*.
13. Я помню, что он ушел *около шести часов*.
14. С нашим новым начальником очень приятно работать. Он всегда *ценит* то, что мы делаем.
15. Извините, что *перебиваю* Вас, Мистер Хиггинс, но я думаю, Вам будет интересно узнать, что внизу ждет Элайза.

III. *-ish* often means “rather”, “about”, “more or less”, e.g. *yellowish* (more or less yellow), *eightish* (about eight), *slowish* (rather slow). This use of *-ish* is colloquial, so it is not often used in written English. Put each of the following words in its correct place in the passage below, in which a man who has witnessed a crime describes to a police officer what he saw.

*smallish*

*greenish*

*tallish*

*fairish*

*twentish*

*sevenish*

*darkish*

Well, it happened very quickly, officer. I was just leaving my office. It was fairly late, perhaps (a) \_\_\_\_\_ and I couldn't see very well because it was already getting (b) \_\_\_\_\_. A man came out of the bank. He had (c) \_\_\_\_\_ hair. His age, well, he was (d) \_\_\_\_\_ or maybe twenty-five. I couldn't guess his height, but he was (e) \_\_\_\_\_. He had a suitcase and he got into a car, not a very big one, (f) \_\_\_\_\_ in fact. The colour? I think it was (g) \_\_\_\_\_. Sorry, I can't be more exact.

**V. Get ready to speak on the following:**

1. The reasons why the narrator could not get Holly out of his mind. What actions did he take to meet her again?
2. The narrator's room and Holly's room. How do the characters take in each other's dwellings.
3. How do the pages you read for this class expand what we already know about Holly?
4. Holly's party.
5. Comment on Holly's reading preferences and her research interests.
6. "An opportunity" in Holly's life.
7. Explain Holly's concept of the mean reds and comment on her cure.
8. The narrator's first success.
9. Exchange of Christmas gifts between the narrator and Holly.
10. The fight: the reasons and the consequences.

**VI. Comment on the following quotations from the book and develop these ideas as they relate to your personal experience.**

- A disquieting loneliness came into my life, but it induced no hunger for friends of longer acquaintance: they seemed now like a salt-free, sugarless diet (p. 136).
- There are so few things men can talk about (p. 142).
- I do not want to own anything until I know I've found the place where that is just yet (p. 143).
- You can make yourself love anybody (p. 144).

- Perhaps, like most of us in a foreign country, he was incapable of placing people, selecting a frame for their picture, as he would at home; therefore all Americans had to be judged in a pretty equal light, and on the basis his companions appeared to be tolerable examples of local color and national character (p. 153).

**VII. Speak about the following characters on the part of Holly:**

- The narrator
- Mr. O. J. Berman
- Rusty Trawler
- Mag Wildwood

**VIII. Prepare an artistic reading of the following passages:**

- P. 140: a passage describing Holly's cat: starting from "*She scooped up...*" and finishing with "... *sparkled with dark deeds*".
- P. 142: a passage where Holly is talking about movie stars: starting from: "*He's still harping...*" and finishing with "*Will you bring my friend a drink?*"

**What do these passages add on to what we know about Holly so far?**

### **PART III: pp. 157-170**

- I. Read the designated pages and pay special attention to the words and word combinations provided below. Be ready to reproduce the context in which they were used and supply their Russian equivalents.**

sheepishly (p. 157)  
capitulation (p. 157)  
with lowered eyes (p. 157)  
to have cause to do something (p. 158)  
to emanate (p. 158)  
to fall to pieces (p. 159)  
brittle (p. 159)  
implausible (p. 160)  
to tame something/ someone (p. 160)  
to lift a finger (p. 161)  
to hold off (p. 161)  
to squint at someone/something (p. 162)  
to smirk (p. 163)  
disdainfully (p. 163)  
moderately (p. 164)  
misdemeanor (p. 164)  
loose (p. 165)  
wrecked (p. 165)  
to lullaby (p. 166)  
If you will leave me alone with the patient... (p. 166)  
to break a bottle (p. 166)  
to hibernate (p. 167)  
innumerable (p. 166)  
novelties (p. 168)  
to blur (p. 166)

**II. Complete the sentences using the active vocabulary:**

1. I have explained the reasons for our policy on ..... occasions.
2. Delicious smells ..... from the kitchen.

3. She ..... at the paper but it was impossible to read what was written.
4. I don't think I have ..... anyone ..... for complaint.
5. We decided to ..... making a decision until we had all the facts.
6. Permitting makes your hair more .....
7. We asked the hotel staff to explain, but they just said nothing and smiled at us .....
8. Horowitz had several ..... on his file by the time he was twelve.
9. Social changes have ..... the differences between male and female roles within the house.
10. I hated the way she was ....., as if she was the only one who knew the answer.
11. Gill says she can earn \$50,000 from the job, but this is an ..... figure.
12. She stayed with us for two weeks and never ..... the whole time.
13. The back of the telephone came off easily as the screws were .....
14. The book had been well-used, and finally .....
15. Fast food restaurants like McDonald's are no longer something of a ..... in Moscow today.
16. One of the most famous plays by Shakespeare is ".....".

### III. Translate the following sentences using the active vocabulary:

1. Майк такой нерешительный, он так и *проведет всю жизнь в бездействии!*
2. Ну что же ты стоишь с *опущенными глазами*? Опять что-то натворил?
3. Тебе лучше не носить волосы *распущенными* и сделать стрижку: посмотри, какие они у тебя *ломкие*!

4. Он предложил *выпить еще бутылочку*, хотя сам был уже порядочно пьян. Я тоже выпил, но держал себя в руках. Я всегда пью *умеренно*.
5. После очередного *проступка*, шеф сказал, что я уволен.
6. Монотонный голос профессора *убаюкивал* во время лекции даже самых крепких студентов.
7. Скарлет было не так легко *приручить*. Это не удавалось даже такому мужчине как Рэт Батлер.
8. Осторожно! Эта ваза очень хрупкая: если ты ее уронишь, она разобьется *на сотни маленьких кусочков*.
9. Мне кажется, что их отношения настолько *хрупкие*, что *развалятся* в два счета!
10. Она *искоса посмотрела* на меня, в ответ я только *презрительно ухмыльнулась*.
11. Я помогала ему *множество раз*, но когда сама попросила о помощи, он *даже с места не сдвинулся*.
12. Студент не знал ответа на вопрос преподавателя и просто *робко улыбался*.
13. У нее не было никаких *оснований* винить меня.
14. По биологии нам задали приготовить рассказ о том, как *зимуют* медведи.
15. Джейн даже немного *прищурилась*, разглядывая старую фотографию, но так и не поняла, кто есть кто.

#### IV. Get ready to speak on the following:

1. The narrator decides to forget about Holly and refers to her as "a crude exhibitionist", "a time waster", and "an utter fake". Why are the phrases used in quotation marks? Compare these to O. J. Berman's judgment of Holly.
2. Holly's marriage to Doc and the story of Lulamae turning into Holly.
3. When speaking about Holly, Doc says that she was "an exceptional woman" at the age of fourteen. Does it strike

you as a very strange description, and what, do you think, Doc implies by saying that?

4. As the story progresses, what contributes to the narrator's desire to be "under the wheels of the train"?
  5. A telegram with the news of Fred's death and how it changed Holly.
  6. Holly's monologue (p. 168). Single out some definite themes in this monologue and develop them as they reflect Holly's personality and also, as they pertain to contemporary life.
  7. Development of Holly and the narrator's friendship.
- V. Imagine you are Doc/ the narrator/ Joe Bell. Please role play your talk with Holly where you clearly state your arguments for her to stay/ to go.**
- VI. Comment on the following quotations from the book and develop these ideas as they relate to your personal experience.**
- Clocks are slow on Sunday (p. 163).
  - Never love a wild thing... 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. Or fly into a tree. Then a taller tree. Then the sky (p. 164).
  - It's better to look at the sky than live there. Such an empty place, so vague. Just a country where the thunder goes and things disappear (p. 164).
- VII. Look at a manuscript page from the novel and find a corresponding page (pages) in your edition of the book. Comment on the changes if you find any.**

She spent entire days slapping  
 about in her tiny, sweet boy kitchen  
 (Toad says I'm a fabulous cook,  
 better than the lady. Who would  
 have thought I had such a great  
 natural talent. A month ago I couldn't  
 scramble eggs.") And she still  
 couldn't, for that matter. The simplest  
 dishes, steak, a proper salad, were  
 beyond her; instead, she had Toad's  
 exotic soups (branded black Tarragon  
 poured into avocado shells), dubious  
 innovations (chicken and rice served with  
 a chocolate sauce: An East Indian ~~delicious~~  
 specialty, darling"), Meno-ish moulties

---

A manuscript page from Truman Capote's short novel *Breakfast at Tiffan*

**VIII. Imagine how the following dialogues might go and act them out:**

1. Joe Bell and Holly about her falling out with the narrator.
2. Joe Bell and the narrator about his fall out with Holly.
3. Holly and Doc about the latest in their lives.
4. Mr. Trawler making a proposal to Ms. Wildwood and how they discuss their future.
5. Holly and Jose about what filled their days when he was away in Washington.

**IX. Prepare an artistic reading of the following passage:**

P. 164: starting from "*Trawler marries fourth...*" till "*...generated jealousy, too*".

#### **PART IV: pp.170-185**

- I. Read the designated pages and pay special attention to the words and word combinations provided below. Be ready to reproduce the context in which they were used and supply their Russian equivalents.**

in a trance (p. 170)  
to be content (p. 171)  
to blue-streak (p. 172)  
sympathetic (p. 172)  
pertinent (p. 173)  
liaison (p. 174)  
to pay a visit (p. 174)  
marijuana (p. 174)  
a tomboy (p. 174)  
a gross error (p. 174)  
to crunch (p. 175)  
to be incensed (p. 176)  
every iota (p. 177)  
to tiptoe (p. 177)  
to find it in someone's heart to do something (p. 179)  
tribulation (p. 179)  
the bleak realities (p. 180)  
the outlaw (p. 182)  
to call something off (p. 182)  
to drink to something (p. 183)  
slapdash (p. 183)  
to recover someone (p. 185)

**II. Complete the sentences using the active vocabulary:**

1. Jill was reading the paper, ..... a raw carrot as she read.
2. My friends were extremely ..... when they heard I'd lost my job.
3. The court found the doctor guilty of ..... negligence.
4. Please keep your comments ..... and brief.

5. Your hand looks very swollen, I think you should ..... to the doctor.
6. Such ..... work is completely unacceptable – you're at university now.
7. When Annie got excited she could ..... – I've never known such a talker.
8. The bank is planning to sue the company in order to try and ..... its money.
9. I ..... to find that my orders had been disobeyed.
10. Hardly anyone can come to the meeting, so we'll have to .....
11. Although Barry was poor he was basically ..... his life.
12. Bobby ..... past his daughter's bedroom so as not to wake her.
13. He wished me good luck and we all ..... my first million dollars.

### III. Translate the following sentences using the active vocabulary:

1. В детстве я была настоящим *сорванцом*. Возможно, потому, что папа воспитывал меня как мальчика.
2. Следователь задавал *вопросы только по делу*.
3. Я считала, что нужно *навестить его*, хотя бы из вежливости.
4. Я не ожидала, что его работа будет сделана так *небрежно*. Наверняка, этому есть объяснение.
5. Он не мог избавиться от привычки *грызть ногти*.
6. Я была *в ярости*, когда он отказался мне помочь.
7. Маленькой Саре не спалось, поэтому она *на цыпочках* прошла на кухню.
8. Невозможно достать такую сумму денег! Тебе придется *довольствоваться* тем, что у тебя есть.
9. Если ее не остановить, то она будет *говорить без умолку*.

10. После такого *несчастья*, Ник никак не мог прийти в себя.
11. Друзья, давайте *выпьем* за то, чтобы в жизни мы никогда не совершали *больших ошибок*.
12. Джон Б. оказался *связным* между двумя бандами, торговавшими *марихуаной*.
13. Не могли бы Вы *отозвать* заказ на холодильник от 15 января?
14. Всегда, когда у меня проблемы, я *нахожу сочувствие* у Анны.
15. Мистер Браун снова *смилоствовался и простил* свою домохозяйку за небрежную работу.

IV. a) Put *in-* or *dis-* in each space in the phrases below to make the word which follows it opposite in meaning.

- |                             |                                |
|-----------------------------|--------------------------------|
| (a) a(n) comfortable chair  | (l) to lock a door             |
| (b) a(n) believable story   | (m) to obey an order           |
| (c) a(n) punctual train     | (n) to believe a story         |
| (d) a(n) respectful pupil   | (o) to agree with someone      |
| (e) a(n) popular man        | (p) to load a ship             |
| (f) a(n) honest shopkeeper  | (q) to approve of someone      |
| (g) a(n) lucky accident     | (r) to like cheese             |
| (h) a(n) familiar city      | (s) to appear round the corner |
| (i) a(n) satisfied customer | (t) to button a jacket         |
| (i) a(n) grateful child     | (u) to cover buried treasure   |
| (k) a(n) united party       | (v) to trust a politician      |

**b) Put one of the following prefixes *ir- il- im- in-* in each space in the phrases below to make the word which follows opposite in meaning.**

- |                               |                                |
|-------------------------------|--------------------------------|
| (a) an resistible temptation  | (l) an relevant question       |
| (b) an possible plan          | (m) an polite letter           |
| (c) an legal business deal    | (n) an literate person         |
| (d) an accurate calculation   | (o) frequent buses             |
| (e) an mature young man       | (p) legible handwriting        |
| (f) an moral action           | (q) an curable illness         |
| (a) an convenient arrangement | (r) an regular train service   |
| (h) an logical answer         | (s) an dependent country       |
| (i) an responsible boy        | (t) formal clothes             |
| (j) an patient motorist       | (u) an replaceable work of art |
| (k) an secure feeling         | (v) an expensive present       |

**V. Get ready to speak on the following:**

1. An accident in the Central park and how it affected the chemistry between Holly and the narrator.
2. Holly's arrest.
3. Jose's letter and how Holly went about reading it.
4. Comment on Holly's scheme of how and why she lost her baby.
5. Mr. Bell and his way of saying good-bye to Holly.
6. Holly's choice of the new place for the cat.
7. Holly and the cat: how each of them ended up their joint journey.

**VI. Comment on the following quotations from the book and develop these ideas as they relate to your personal experience.**

- Home is where you feel at home (p. 180).
- It could go on forever. Not knowing what yours until you've thrown it away (p. 184).

**VII. Which of these statements would Holly disagree with? Prepare a well-structured statement for each of these points, giving at least three reasons to prove your point of view.**

- We always hurt the ones we love.
- Man does not live by bread alone.
- Not everything is good in moderation.
- Crying is not just for babies.
- Time heals all wounds.
- Meeting someone for the first time can be nerve-racking.
- Your neighbors have a right to be upset.
- Life is a series of steps.
- Money doesn't grow on trees.
- No one can possibly achieve success in the world by conforming to conventional practices and conventional ways of thinking.
- Spending time alone makes one a better companion to others.
- It is dangerous to trust only intelligence.

**VIII. Prepare an artistic reading of the following passage:**

P. 181: starting from "*The sky was red...*" up to "*I could get her drunk enough to call it off*".

## FINAL CLASS ON THE BOOK

### I. REVISION OF THE ACTIVE VOCABULARY

#### 1. Make up mini-stories using the following expressions:

- a) to crowd; crazy house; to moon over; a street vendor; scissored snippings; to tame something/ someone; loose; to break a bottle
- b) off and on; to come face-to-face; to make headway; a show off; a stag party; dizzy with excitement; with lowered eyes; moderately; innumerable; marijuana; an outlaw; to drink to something
- c) to set the memory in motion; to remain unconscious of; hours; a show off; to cling to something; sheepishly; to lullaby; pertinent; to recover someone/ something
- d) be hard to come by; to come face-to-face; an authority on something/ someone; far-fetched; appreciative; a scarcity; to emanate; to hibernate; slapdash; liaison

#### 2. Translate the following sentences:

- a) Он вечно рассказывает какие-то *неправдоподобные истории* о своих *бесчисленных* подружках.
- b) Хватит красить волосы! Они и так у тебя *хрупкие*, а ты еще их больше портишь.
- c) Она что-то *пробормотала* в ответ, *сгребла* все документы в кучу и вышла из комнаты.
- d) Он не очень *набожный*: я видел, как он *сдерживает зевотку* во время службы в храме.
- e) Визиты к *психоаналитикам* становятся все более и более популярными.
- f) В ее планы входила покупка новой машины.
- g) Давай сегодня вечером ты зайдешь ко мне, мы с тобой поговорим по душам, *разольем бутылочку вина* и что-нибудь придумаем.

- h) Его арестовали из-за того, что он продавал *марихуану*. Я всегда говорила тебе, что он *преступник*. Теперь ты мне веришь?
- i) Вчера мне *пришло в голову*, что за такие слова его могли бы отправить в *сумасшедший дом*!
- j) Надо бы *нанести визит* нашим соседям сверху: у нас скоро отвалится люстра от их топота.
- k) Доктор вежливо, но настойчиво попросил: «*Не могли бы Вы оставить меня наедине с пациентом?*»
- l) Опасно покупать вещи у *уличных продавцов*.
- m) Он – последний человек, с которым мне хотелось бы *встретиться*.
- n) Воспоминания о детстве почти *стерлись* в моей памяти, но я ясно помню как мама пела мне колыбельную.
- o) Я никак не могу забыть ту ужасную *ссору*.
- p) Мне пришлось отменить встречу с Денном, т.к. мама была в *ярости*.
- q) Время от времени он бывает таким *воображалой*!
- r) Ты ничего не сделал за эти 2 месяца! Такое чувство, что ты *впал в стячку*!
- s) Это несомненно был успех, и *голова Бена закружилась от счастья*.
- t) Это просто непростительный *проступок*.

3. Provide a matching word from your active vocabulary list to fill in the gaps below:

- a) Strong .....
- b) Crazy .....
- c) Late .....
- d) ..... yawn
- e) Recognized .....
- f) Impressive .....
- g) ..... smile
- h) ..... look
- i) ..... explanation

- j) ..... service
- k) ..... train
- l) ..... confrontation
- m) ..... meanings
- n) ..... victim
- o) ..... story
- p) ..... look

## **II. QUIZ: REMEMBERING DETAILS**

1. Answer these short questions to check how well you can remember the details:
  - a) Who were Holly's neighbors and what apartments did they occupy?
  - b) What apartment did Holly live in?
  - c) Which of Holly's possessions came from Tiffany's?
  - d) What medicine did Joe Bell regularly use?
  - e) When is the narrator's birthday?
2. Make up 5 more quiz questions and check your partner on them.

## **III. FOLLOW-UP ASSIGNMENTS FOR THE FINAL DISCUSSION**

1. Think of the highlights of the book as they relate to your personal reading experience. Describe them in detail, using the following scheme as a starting point:
  - I liked it when ...
  - It reminded me of ...
  - I felt confused when ...
2. Comment on the cover of the book you have been reading. Then look at the sketch a student has produced on reading the book (*see next page*). To what extent, do you think, this cover represents the book itself? Design your own cover for the book and describe it.



*courtesy of Vera Sanina*

3. What do you imagine the main characters look like? Bring in some pictures of the people who, you think, might look like them. Get ready to explain your choice.
4. Play a little game called "What if..." to see how closely you have come to know the main characters. The situations described below never really took place, but knowing the characters pretty well by now, try to imagine what they would do.

Situations:

- a) win a lottery;
- b) go to college;
- c) marry someone;
- d) become rich;
- e) have a real house.

Example:

- *What would Holly do if she won a lottery?*
- *She would probably travel the world.*

5. Think of the following issue topics some students singled out as interesting ideas for a final discussion.
  - a) Is Holly an American geisha?
  - b) Neighbors in your memories.
  - c) What do the narrator and the author have in common?
  - d) What is common between Truman Capote and Holly?
  - e) New York's images and identity in the novel.
6. Prepare your own list of topics you find interesting and share it with your classmates.
7. Write an essay on the topic of your choice from the final list.
8. Prepare an artistic reading of a fragment you like most and account for your choice.
9. Say what makes "Breakfast at Tiffany's" a classic novel.

10. Go back to the testimonials you read in the beginning and say in what aspects they really relate to "Breakfast at Tiffany's".

#### IV. ROLE PLAY FOR TRANSLATION

1. Get ready to translate and act out the following radio program devoted to Truman Capote's life and creative work «Трумэн Капоте в воспоминаниях друзей и врагов». The following people take part in the program:

- *Irina Lagunina*
- *Marina Efimova*
- *The presenter*
- *Jerald Clark*
- *Helen Garson*
- *Kait Harrington*

**Ирина Лагунина:** Многие критики и читатели считают Трумэна Капоте одним из величайших романистов 20-го века. Другие объявляют его неглубоким и острым на язык сплетником. Русскому читателю он стал известен в 1960-х, когда появились переводы таких его произведений как «Голоса травы» («Лесная арфа»), «Завтрак у Тиффани», «Другие голоса, другие комнаты». А все началось 60 лет назад. Рассказывает Марина Ефимова:

**Марина Ефимова:** 60 лет назад, в конце 1945 года, в нью-йоркском журнале «Мадемуазель» был напечатан первый рассказ Трумэна Капоте «Мириам». Этот рассказ знаменовал собой появление одного из лучших американских прозаиков XX века, автора романа «Другие голоса, другие комнаты», повести «Завтрак у Тиффани», документального романа «Обыкновенное убийство». Капоте стал не только последней литературной звездой потерянного поколения, но и одной из самых красочных фигур американской культурной жизни. В 50-х годах писатель Джон Ноуэлл заметил, не без зависти:

**Диктор:** В Америке есть только два писателя, которых узнают на улице, – Эрнест Хемингуэй и Трумэн Капоте.

**Марина Ефимова:** Эти слова вошли в сборник воспоминаний о писателе, названный его составителем Джорджем Примптоном «Трумэн Капоте в воспоминаниях друзей, врагов, знакомых, клеветников и завистников». Но мы начнем с друга, голоса которого, к сожалению, в этом сборнике нет, с писательницы Харпер Ли, автора книги «Убить пересмешника». Она первой познакомила нас с Трумэном Капоте. Помните сцену в ее книге, когда они с братом, 7-8 летние, увидели за соседским забором маленького незнакомого мальчика? Его прототипом был Трумэн Капоте.

**Диктор:** Мы с Джейми глазели на него, пока он не сказал:

- Эй!
- Сам ты эй, – ответил Джейми дружелюбно.
- Меня зовут Чарльз Бейкер Харрис – сказал он. – Я умею читать.
- Ну и что?
- Я просто подумал, может, вам интересно? Вдруг понадобится что-нибудь прочесть?

**Марина Ефимова:** Уже после нескольких минут знакомства новый сосед был признан достойным дружбы. Через 10 и через 20 лет Трумэн Капоте так же моментально привлекал людей своей бросающейся в глаза неординарностью. Дейб Тейли, великосветская красавица, жена главы телекомпании «Си-би-эс» рассказывала:

**Диктор:** Однажды мы пригласили погостить у нас голливудского продюсера Дэвида Сэлзника. Он спросил: «Можно я привезу с собой Трумэна?». Мы ответили: «Почтем за честь». Мы решили, что Сэлзник приедет с бывшим президентом Гарри Трумэном. Представляете комичность ситуации, когда вместо него появился крошечный персонаж со шkodливым лицом, в бархатной пижаме, обмотанный шар-

фом. Мы остолбенели. Но стоило ему заговорить своим высоким скрипучим голосом, как мы были завоеваны со всеми потрохами.

**Марина Ефимова:** Об обаянии Трумэна Капоте рассказывает его биограф, по книге которого поставлен художественный фильм «Капоте», журналист Джералд Кларк.

**Джералд Кларк:** К концу жизни Трумэн стал алкоголиком. Но пока он не пил, я не знаю человека, общение с которым было бы таким наслаждением. А я знал в жизни многих людей. Обед или ланч с Трумэном каждый раз были приключением. Он легко и естественно со всеми знакомился в ресторане, с официантами, с посетителями, он мог любого заразить своим весельем, своей жизнерадостностью. Трумэн мастерски рассказывал истории. Это были его мастерские шедевры. И никто так от души и так заразительно не смеялся, как Трумэн. До слез. Вот почему люди так его любили. У него был дар заводить дружбу с первого знакомства, с первого взгляда.

**Марина Ефимова:** Конечно, это его обаяние было, по природе своей, писательским. Он обожал язык, слова, метафоры, образы. В начале 50-х режиссер Джон Хьюстон еще не читал Капоте, но, едва познакомившись с ним, немедленно, сам себе удивляясь, попросил его написать сценарий. Однако не надо было быть Хьюстоном, чтобы заметить творческий дар Капоте. Одна из его теток Мэри Радзил рассказывала:

**Диктор:** Я думала, он станет актером. Но помню старая негритянка, прислуживавшая в нашем доме, всегда говорила о Трумэне: «Мальчишка будет писателем. Он исписал непристойностями все панели в даунтауне».

**Марина Ефимова:** Молодые писатели Америки поначалу встретили Капоте восторженно. Карстон Маккалерс отнеслась к нему как к младшему брату, нашла ему агента, ре-

дактора, устроила в писательскую колонию. Его хвалили Теннесси Уильямс и Гор Видал. Но скоро Теннесси Уильямс начал с ним пикироваться и переругиваться в печати. А Маккалерс и Видал стали его заядлыми врагами. Одни считают – из-за ядовитости Капоте. Он, например, при первой же встрече спросил Гора Видала: «Признайтесь, удобно быть анфан терриблем в американской литературе?». Другие считают, что Видал и даже Маккалерс завидовали его успеху. Даем слово еще одному завистнику, писателю Джону Ноуеллу, который честно признавался, что завидовал, когда в кафе люди подходили к Капоте за автографами:

**Диктор:** Литературной известности ему было мало. Ему хотелось войти еще и в высший свет. Он использовал все возможные связи и неустанно культивировал свою славу. Давал интервью, выступал по радио и телешоу. Спальню своего дома в Сагапонеке он обклеил вырезками из таблоидов, где заметки о нем помещались в разделах сплетен. А спальню нью-йоркской квартиры – копиями журнальной обложки с его портретом работы Уорхолла.

**Марина Ефимова:** В общем, в том или другом тоне, но все свидетельствуют, что Капоте рвался к богатым, так же как его героиня Холли Голайтли из новеллы «Завтрак у Тиффани». Почему? Я спросила об этом у профессора Хэлен Гарсон, автора двух книг о Капоте.

**Хэлен Гарсон:** Это трудно объяснить. Они приняли его в свой круг, и это было лестно. Я знала в своей жизни многих писателей, и почти все они поддавались очарованию богатых и знатных. Люди талантливые и творческие, они хотят признания именно в том мире, где и талант и творчество далеко не высшая ценность. Возможно, им кажется, что если их признают Карнеги, Рокфеллеры, и Радзивиллы, это обеспечивает им бессмертие. Многие писатели тратили на этот круг бесценные силы души и кончали чудовищным разочарова-

нием. А часто и разрушением таланта. Так и Капоте. До поры до времени он чувствовал себя одним из них.

**Марина Ефимова:** Двумя главными красавицами Америки, не считая Греты Гарбо, были, по мнению Капоте, Дейб Тейли, жена телемагната, и Глория Гинесс, жена банкира и бывшего члена английского парламента. У Гинессов резиденции были в лучших уголках мира, на их яхте часто проводили время стареющий Черчилль и графская чета Винзоров. Капоте тоже стал их гостем. Почти жильцом. Отношения с дамами были безоблачными. Капоте называл их «мои лебеди». И ассоциации понятны – он чувствовал себя гадким утенком. Он рос среди скромных жителей южных городков, которых так чудесно описал в рассказах «Дети в день рождения», «Бутыль серебра», «Воспоминание о рождестве». Его мать, обедневшая южная леди, уехала искать счастья в Нью-Йорк, бросив шестилетнего сына на теток. Отца он почти не видел. Только через 4 года мать вызвала его к себе.

**Хэлен Гарсон:** В нем всегда жил обиженный ребенок. Именно обделенность детства сделала его таким жадным до дружбы. Раз его недостаточно любили родители, он восполнит это любовью самых блестящих и знаменитых людей Америки. Капоте не знал, а может, знал, но шел на это сознательно, что никому не удавалось долго быть хорошим писателем и одновременно любимцем света. Но он страстно хотел и того и другого. Он до конца своих дней остался подранком.

**Марина Ефимова:** В 1966 году триумфально выходит в свет «Обыкновенное убийство» – документальный роман Капоте об убийстве двумя молодыми бродягами фермерской семьи в Канзасе и о расследовании этого преступления полицейским комиссаром Алвином Дьюи. Книга эта в Америке считается лучшим произведением Капоте. Кто-то из критиков писал о ней:

**Диктор:** Говорят, что не раскрываемого, совершенного убийства не бывает. Но если есть совершенная реконструкция убийства, то это бесспорно книга Трумэна Капоте.

**Марина Ефимова:** Капоте работал над романом 6 лет и из них 5 постоянно общался с убийцами. К одному из них, Пери Смит, Капоте так привязался, что сделал все возможное, чтобы заменить ему смертную казнь на пожизненное заключение. При этом в романе он не дал своему персонажу никакой поправки, изобразив его тем, кем он и был, — убийцей. Но в реальном общении с этим человеком, он до какой-то степени и идентифицировал себя с ним, с его таким же обездоленным детством. Он говорил: «Мы с ним словно росли в одном доме, а потом вышли в разные двери». Пытаясь защитить Пери Смита, Капоте нажил себе врага в лице своего героя, полицейского Алвина Дьюи, потратившего долгие месяцы на поиски убийц. Дьюи в ярости говорил ему: «Эти монстры убили четверых моих друзей, невинных людей, в том числе, двоих детей. Если вы своими деньгами и своими сволочными адвокатами добьетесь для них отмены смертной казни, я сам приеду в Нью-Йорк, и тогда берегитесь». С противоположной стороны на Капоте наступали либералы. Английский критик Мэт Руаром писал:

**Диктор:** Капоте, получивший за роман два миллиона долларов, мог бы за пятьсот тысяч выкупить осужденных и заменить смертный приговор на пожизненное заключение. Богатых не вешают, только бедных.

**Марина Ефимова:** Капоте не удалось добиться отмены смертного приговора, и он, согласно пожеланию Пери Смита, присутствовал на его казни через повешение. Рассказывает биограф Джералд Кларк:

**Джералд Кларк:** Он не хотел идти, не хотел смотреть. Но он должен был стать свидетелем казни своих персонажей. Это был его писательский долг. За несколько месяцев до казни Пери Смит прислал Капоте письмо с отрывком из ме-

дицинской энциклопедии, описывающим, что происходит с человеческим телом при повешении. Это невозможно даже читать, но это было точное описание того, что произошло потом при казни. На глазах у Капоте Пери умирал 20 минут, дергаясь на веревке.

**Марина Ефимова:** Для Капоте это был шок, от которого он никогда не оправился. Из воспоминаний его редактора Джо Фокса:

**Диктор:** На пути обратно в Нью-Йорк я сидел в самолете рядом с Трумэном. Он держал меня за руку и всю дорогу неудержимо плакал. Мне не удалось прочесть ни строчки, потому что Трумэн ни на секунду не выпускал моей руки. Уж не знаю, что подумали пассажиры.

**Марина Ефимова:** Начался медленный и долгий путь вниз. Грандиозный успех романа «Обыкновенное убийство», знаменитый «черно-белый бал», который Капоте дал в 1966 году, приемы, курорты, телешоу. Все это пускало пыль в глаза, но не надолго. Злопыхатель Питер Герд, автор замечательных фотопортретов Капоте, говорил в интервью:

**Диктор:** Писать-то ведь труднее, чем болтать на телешоу. Трумэн ничего не писал. И журналы, которые раньше нарахват приглашали его не рекламные туры, постепенно начали приглашать других пишущих авторов.

**Марина Ефимова:** И вдруг в октябре 1975 года в журнале «Эсквайр» были напечатаны главы из нового произведения Трумэна Капоте «Ля коте Баск». Из воспоминаний Кейт Харрингтон, дочери владельца журнала «Vanity Fair»:

**Диктор:** Это были истории из светской жизни, показавшиеся мне занятными. Но когда я говорила об этом Трумэну, позвонил отец, тоже прочитавший рукопись, и сказал, что публикация такой книги – самоубийственный поступок, потому что все герои узнаваемы. Только тогда я поняла, что все сплетни, внебрачные дети, измены и прочие некрасивые

истории из этой книги были секретами, которые Трумэну доверили его друзья из высшего света — Дейб и Билл Тейли, Шрим Кейт и другие. Но Трумэн не отказался от своей за-теи.

**Марина Ефимова:** Почему и зачем он это сделал? Я спросила об этом у участника нашей передачи биографа и друга Капоте Джералда Кларка:

**Джералд Кларк:** Точно я, конечно, не знаю. Но возможно его вдруг взбесило, что многие из этих людей принимали его за своего придворного шута. Потому что, вообще-то говоря, в большинстве своем они очень скучные люди. Трумэн был развлечением для них и их гостей. Они не понимали, кто он есть на самом деле, не могли оценить его дар. И ему, в конце концов, все это надоело. Он, возможно, подсознательно решил с этим покончить. Но не рассчитал последствий. Он потом страдал, потому что успел поллюбить их, особенно Дейб Кейли.

**Марина Ефимова:** «Эсквайр» вышел с историями Капоте, и уже на следующий день журналистка Лиз Смит объяснила публике, кто есть кто в этих историях. Ужас объял дам, которые в порыве откровенности доверяли Трумэну свои тайны. А они-то звали его «чистое сердце». Дейб Тейли была больна раком, от нее скрывали что могли. Депрессивная Энн Вудвард на следующий день после статьи Смит выбросилась из окна. Лебеди отвернулись от Капоте. Вспоминает Кейт Харрингтон:

**Кейт Харрингтон:** Как он страдал! Он часами заставлял меня сидеть с ним и говорил все то, что говорят люди, совершившие роковую ошибку. Оправдывался, выражал надежду на то, что все скоро забудется, сам эту надежду гасил, сердился и плакал как ребенок. Но они никогда его не про-стили.

**Марина Ефимова:** Нельзя сказать, что с тех пор он жил в полном одиночестве. Он пригрел каких-то других людей, кто-то пригрел его. Но все это были суррогаты потерянного рая. Вспоминает одна из «лебедей» Капоте Слим Кейт:

**Слим Кейт:** Многие годы каждые две-три недели, особенно часто перед Рождеством, он звонил. Трубку брала горничная, и он умолял передать ее мне. Я слышала, как он плачет на том конце провода и зовет меня по имени, но качала головой и отказывалась подходить к телефону. Пусть плачет.

**Марина Ефимова:** Трумэн Капоте умер через 9 лет после скандала – 25 августа 1984 года в Лос-Анджелесе. Его болезнь была излечимой, но он умолил Джоан Карсон, в доме которой он жил, не везти его в больницу. «Если ты любишь меня, дай мне уйти, – сказал он, – мне пора».

## FILM

### I. BEFORE WATCHING

**Before watching please read the following information carefully and answer the questions as you proceed with reading. This dialogue will prepare you for a better understanding of the movie.**

Truman Capote was already a celebrity by the time "Breakfast at Tiffany's" was released in 1958. Like Capote's other works, Breakfast at Tiffany's received mixed reviews. Some writers called it "slight" or not living up to Capote's earlier work. **Now that you have read the book, what are your general impressions?**

Along with the book's publishing came what Capote called the Holly Golightly Sweepstakes, where half the women he knew and some he did not, claimed to be the inspiration for his character. One New York resident, named Bonnie Golightly, even tried to sue Capote for invasion of privacy and libel. But she was a fat forty year old woman and lost the lawsuit without much effect. But in truth, and the author himself admitted it several times, the person that Holly most resembles is her creator. Moreover, later in life Capote indeed said that Holly Golightly was his favorite character. **What are the things and qualities that Holly shares with Capote?**

You are going to watch a film made from the book, the one that still evokes warm reactions and is nominated by many people as their favorite film. **What are your expectations of the film?**

You will probably be surprised to find some differences. **What do you think they are? If you were shooting this film would you totally change the theme of the story? What scenes would you reproduce exactly as they appear in the book?**

In the actual fact, some critics objected to the changes made to the original material. **Are the complaints about a film not being as good as the book usually justified? Can you give some**

examples? What makes directors and screenwriters “take liberties” with the original text and institute changes?

While watching “Breakfast at Tiffany’s”, note the changes and get ready to answer the question: in case of “Breakfast at Tiffany’s”, are the changes for better or for worse?

Capote was upset with the changes Paramount made in the screen version of his novel, especially with the ending. What do you think the end might be? What will happen if the film ends...

...in a typical Hollywood way?

...in a sad way?

...surprisingly, with a twist?

...melodramatically?

...comically?

...realistically?

Why do you think most Hollywood films have happy endings?

They say that like any film that is made from a book, the two should be judged by themselves as separate entities. On its own Breakfast at Tiffany’s is a wonderful film that has stood the test of time and remains a classic. In the book, Holly is always traveling – searching for a place to belong, a place she never finds. From what perspective, do you think, is the character presented in the film? What kind of an actress, do you think, could have acted Holly Golightly?

Capote originally picked Marilyn Monroe to play the role of Holly Golightly and Marilyn Monroe had spent some time to work up a few scenes. Capote and Monroe shared a similar background that made him persistent in casting her. Why do you think, Capote felt that Marilyn Monroe would be perfect for the role? And what was that Capote and Marilyn shared in their lives and careers?

Whatever Capote's personal preferences were, Paramount chose the waif Audrey Hepburn to play the part. Truman Capote was dismayed by the casting of Audrey Hepburn. In Capote's words, "...Paramount double-crossed me in every way and cast Audrey." **What do you know about the actress? What could she bring to the screen?**

One of the most memorable components of the film *Breakfast at Tiffany's* is the extraordinary soundtrack composed by Henry Mancini. The film's theme song, "Moon River" (co-written with lyricsist Johnny Mercer), was hailed as an instant classic. "Moon River" has been recorded over 500 times and has sold over a million copies of its sheet music. Mancini was heavily inspired by the film's star Audrey Hepburn. "I kind of knew what to write, at least what track I should I be on, by reading the script," he said. "And Audrey's big eyes gave me the push to get a little more sentimental than I usually do. Those eyes of hers could carry it I knew that. "Moon River" was written for her. No one else has ever understood it so completely. There have been more than a thousand versions of "Moon River," but hers is unquestionably the greatest," he continued. Here is how the song goes:

Moon River, wider than a mile,  
I'm crossing you in style some day.  
Oh, dream maker, you heart breaker,  
wherever you're going I'm going your way.  
Two drifters off to see the world.  
There's such a lot of world to see.  
We're after the same rainbow's end -  
waiting 'round the bend,  
my huckleberry friend,  
Moon River and me.

**What made the song so successful? And what is its place in the film? While watching, please pay attention to the episodes when the song comes into the picture.**

**While watching, you will be offered to do the tasks listed below. Please take some time before watching the film to go over them to prepare yourself for meaningful watching.**

- Who says the following?
- Arrange these facts in the order they appear in the film
- Spot the mistakes in the dialogues and monologues
- Fill in the gaps or finish the sentences
- Finish the sentences in your own words

## **II. ACTIVITIES FOR MEANINGFUL WATCHING**

### **1. Who says the following?**

- Darling, you're being a bore.
- This time I'm warning you, I'm definitely going to call the police.
- You're a piece of cheap Hollywood trash.
- I'm going to march you to the zoo and feed you to the yak.
- You know what's going to happen to you?
- He's alright I suppose, if you like dark, handsome, passionate men...
- This is the first time I'm in a typical American home.
- I'm sorry to bother you, but I couldn't get the downstairs door open.
- We don't belong to each other.
- Nothing very bad could happen to you there.
- You could always tell what kind of a person a man thinks you are by the earrings he gives you.
- I could never have done it without you.
- Well, the idea is I'm supposed to not fritter my talent on little things. I'm supposed to be saving it for the big one.

- I have no head for figures at all.
- If that's what it is, you'll only make everything worse.
- I need money, and I'll do whatever I have to do to get it.
- It should take you exactly four seconds to cross from here to that door. I'll give you two.
- We'll spend the day doing things we've never done before. We'll take turns. First something you've never done, then me.
- Well, it is rather unusual, madam, but I think you'll find that "Tiffany's" is very understanding.
- Curiously enough... She's a girl who can't help anyone, not even herself. The thing is, I can help her, and it's a nice feeling for a change. All right.
- Do you think you own me?
- I can't answer all your questions. One at a time.
- The plane leaves at 12:00, and on it I plan to be.
- There are certain shades of limelight that can wreck a girl's complexion.
- Nobody's going to put me in a cage.
- People do fall in love. People do belong to each other, because that's the only chance anybody's got for real happiness.

## **2. Arrange these facts in the order they appear in the film**

- And, for one memorable day, they go out on the town together doing things that they have never before done, like shopping at "Tiffany's" (new for him) and checking out a book from a library (new for her).
- Soon after, they become friends.
- Paul, an author with a bad case of writer's block, drops by to use Holly's phone.
- He has come to take her back home to rural Texas.
- As thanks for "rescuing" her, she invites him to a party, which turns into a loud, rowdy affair.

- A figure from her past shows up in New York.
- One night, when a drunk man is banging threateningly on Holly's door, she climbs the fire escape and slips into Paul's apartment.
- Every time she departs from his bed, she leaves behind a care package of greenbacks.
- She has set her heart on marrying a rich South American (Villalonga) so that she could have enough money to support herself and her brother, whose tour of duty in the army is nearly over.
- But she tells him that she is a "wild thing" and cannot be kept in a cage, and sends him home alone.
- Orphaned at an early age, she married the kindly Doc Golightly at the age of 14, then abandoned him for a stint in Hollywood.
- Ultimately, their feelings end up running more deeply than normal friendship.
- Paul confesses his love, but Holly rebuffs him.
- In order to finance her wasteful lifestyle, Holly accepts a weekly payment of \$100 to visit an ex-mob boss in prison and carry a verbal message to his "lawyer".
- Holly window shops her way through Manhattan.
- Holly's plan is to marry a wealthy man, so she can take care of Fred when he gets out of the Army. She is almost successful in becoming engaged to a millionaire, but he is scared off when it turns out that she has unknowingly been carrying messages back and forth in her visits to Sing Sing. Paul comforts her when her brother is killed, and he realizes he has fallen in love with her.
- His lover (Patricia Neal) is a well-to-do woman with a much older husband. She sneaks out to see Paul whenever she gets the opportunity, and his latest apartment is a gift from her.

- A man seems to be following Paul, but when Paul confronts him it turns out he was following Holly.
- He explains he was once Holly's husband, and that he took care of Holly and Fred when their parents died and married her when she was 15.
- He has come to take her back home to rural Texas.
- She will not admit to loving him, and he accuses her of being afraid to let herself become too close to anyone, even her cat. She realizes that she wants to be with someone she can really love and runs after him and the cat in the pouring rain.

### 3. Fill in the gaps in the following dialogues:

#### Dialogue A

**Holly:** I don't have ..... to give him one. We don't ..... to each other. We just ..... one day. I don't want to own anything until I find a place where me and things ..... together. I'm not sure where that is, but I know what it's like. It's like "Tiffany's".

**Paul:** "Tiffany's"? You mean the ..... store?

**Holly:** That's right. I'm crazy about "Tiffany's". Listen. You know those days when you get the mean reds?

**Paul:** The mean reds? You mean, like the blues?

**Holly:** The blues are because you're getting ..... or it's been ..... too long. You're just ....., that's all. The mean reds are ..... Suddenly you're afraid, and you don't know what you're afraid of. Don't you ever get that ..... ?

**Paul:** .....

**Holly:** When I get it, what does any ..... is to jump into a cab and go to "Tiffany's". Calms me down right away. The quietness, the proud look. Nothing very ..... could happen to you there. If I could find a real-life place that made me feel like

“Tiffany’s”, then ... then I’d buy some ..... and give the cat ..... I’m sorry. You wanted something.

### **Dialogue B**

**Doc:** That’s us.

**Holly:** Doc, I’m not coming with you.

**Doc:** Come on. Let’s walk quietly.

**Holly:** I’ll try and help you understand. Help me ....., Fred.

**Doc:** I ..... you want to help, but it’s between Lula Mae and me.

**Paul:** Sure, Doc.

**Doc:** I love you, Lula Mae.

**Holly:** I know, and that’s the ..... It’s a ..... you always made – trying to love a ..... thing. You were always ..... home wild things – a ..... with a broken wing, a full-grown ..... with a broken leg... Remember? There’s something – you mustn’t ..... your heart to a wild thing. The more you do, the ..... they get until they’re strong enough to fly into a tree, then to higher trees, then to the sky. There’s something I got to tell you.

### **4. Correct the mistakes in the dialogue:**

**Holly:** Sally helps me with my accent. I’ve no head for languages at all, and I’m trying desperately to speak Spanish, you know, I told you. I just can’t seem to. He makes me write down everything in there, what I get, what I say. I used to have a Czech accent. He made me get rid of that. He feels for me, anyway, that it’s better to operate on a cash basis, tax-wise.

**Sally:** Some day, Mr. Fred, you take this book, turn it into a film. Everything is there, just fill-in a little of the details.

**Holly:** It certainly wouldn’t be good for some laughs.

**Sally:** No, I don't think so. This is a book would break the heart.

**Mr. Fitzsimmons:** powder-room, fifteen dollars. Less eight dollars repair one black satin hat. Rat food, seventeen cents...

**Holly:** Darling, please stop, you're making me cry, but you're absolutely right about Jack Fitzsimmons. He's an absolute cat. I guess of course, I don't really know anybody but cats. Except of course, Fred here. You do think Fred looks nice, don't you, Sally?

**Sally:** For you, I think he is. (*whistle*)

**Holly:** Goodbye Uncle Sally, until next month.

**Sally:** Goodbye, and don't forget to send that magazine.

**Paul:** I won't.

**Sally:** Snow flurries expected this week in Los Angeles.

**Holly:** Snow flurries expected in Los Angeles? Isn't that just the weirdest? I bet they haven't had snow in Los Angeles for a thousand years. I don't know how he thinks them up.

#### **5. Spot mistakes in Paul's monologue:**

"You know what's wrong with you? Miss Golightly? You're a rat. You've got no guts. You're afraid to stick out your neck and say OK, Life's a fact. People do fall in love. People do like each other. Because that's the only chance people have for real happiness. You call yourself a wild spirit, a free thing and you're terrified that somebody's gonna stick you in a cage. You're already in that cage – you built it yourself. And it's not bound in the West by Tulip, Texas, or in the East by Somaliland. It's wherever you are. Because no matter where you go, you just end up running into yourself. Here – I've been carrying this ring around for weeks...I don't want it any longer."

#### **6. Finish the sentences in your own words**

– "Breakfast at Tiffany's" makes me feel ...

- For a movie made in the early 1960s, "Breakfast at Tiffany's" is....
- Both Audrey Hepburn and George Peppard display so many character flaws, that most people watching can start ...
- Holly is an enchanting combination of breathtaking elegance, glossy Manhattan sophistication, and ...
- Paul and Holly understand each other, and that understanding makes them ....
- When I feel "the mean reds"...

### **III. AFTER WATCHING**

Write an essay "What is better a story or a film made after it", using "Breakfast at Tiffany's" as a case study.

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