



Breakfast at Tiffany's

Truman Capote

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It's New York in the 1940s, where the martinis flow from cocktail hour till breakfast at Tiffany's. And nice girls don't, except, of course, Holly Golightly. Pursued by Mafia gangsters and playboy millionaires, Holly is a fragile eye-ful of tawny hair and turned-up nose, a heart-breaker, a perplexer, a traveller, a tease. She is irrepressibly 'top banana in the shock department', and one of the shining flowers of American fiction.

This edition also contains three stories: 'House of Flowers', 'A Diamond Guitar' and 'A Christmas Memory'.

Breakfast at Tiffany's Details

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Author : Truman Capote

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From Reader Review Breakfast at Tiffany's for online ebook

Paul Bryant says

I'm struggling to figure out what makes this quite so great, it could be Truman's beautiful limpid style which winds its sentences through your inner ear so that you might think that language itself had been melted and turned into vanilla frosting or it could be that this is the sweet sad little tale of a guy who met this creature and got stuck permanently in the friend zone, and kind of almost didn't really mind because at least the friend zone was something and not nothing, that's how entranced he was, or it could be that one of the major characters is a cat. It could be that it's funny, and kind, and that Holly says some really surprising things (just to mention one, that she thinks people of the same sex should be allowed to get married – in 1958!). But this novelette is a small 100 page thing, a drifting fragrance, a single chord, a glint, a hello then goodbye too soon, too soon – ah yes, itself therefore being the perfect embodiment of the Holly Golightly experience. So, of course – that's why.

Lyn says

Delicious.

Upon finishing Truman Capote's 1958 brilliant short novel Breakfast at Tiffany's my first thought was that Capote had been influenced heavily by F. Scott Fitzgerald's 1925 Jazz Age masterpiece The Great Gatsby. I was intrigued further to find that several other reviewers had noticed the same similarities. Both involve and are centrally concerned with a charismatic and alluring socialite with humble beginnings and sketchy personal details and with a subtle naiveté hidden under a mask of societal cunning bordering on the streetwise.

I would also draw a comparison between Holly and Vladimir Nabokov's Dolores from his 1955 work Lolita. Both heroines exhibit a frank and earthy, almost playful sexuality that is intoxicating to the male characters, who pine and lust with barely contained libido.

Finally, I see similarities between Capote's themes and settings and Hemingway's 1926 novel The Sun Also Rises, especially between the tense platonic relationship concerning Holly and the narrator and Hemingway's Lady Brett and Jake. Both male narrators are sad caricatures of voyeuristic and doomed love, both pale also-rans to the Latin rivals.

In Holly Golightly, Capote has created an archetypal American woman of the twentieth century, at once sexual and material, yet in a playful, teasing and fun way. He could have written another hundred pages of scenes with her and I would have been as captivated as the unnamed (except casually by Holly) narrator. Of course, Audrey Hepburn's 1961 portrayal was so intoxicating as to become one with Capote's vision.

Capote has penned a dandy and, like the best chocolate, it is a guilty delight.

Brina says

Fred, our story's narrator, has been called by Joe Bell the proprietor of Hamburg Heaven because he has heard about Holly. So begins Truman Capote's classic *Breakfast at Tiffany's*, the tale of New York society girl Holly Golightly. As soon as Fred hears about Holly, the story flashes back to 1943 and we begin our story of Holly.

Growing up I knew Audrey Hepburn as Eliza Dolittle and Tiffany's as a diamond store, so I envisioned *Breakfast at Tiffany's* to be a tale of the upper crust of New York society dining at the Plaza Hotel. How wrong was in these thoughts. Our protagonists live in a brownstone apartment, not the Plaza. "Fred" named in honor of Holly's brother is a festering writer who seems to be Capote himself and his upstairs neighbor is a mysterious girl named Holly Golightly who adds traveling to her business cards. Until the two have any interactions, Holly remains an enigma, adding to her mystique.

Throughout the book, Holly still remains an enigma even after she and "Fred" build on their friendly, platonic relationship. Who is Holly? Is she a Hollywood starlet or Arkansas hillbilly? A New York society girl or prostitute or a member of the mafia? Because the novella is only 100 pages in length, Capote tackles all of these ideas while really building up Holly's character. Even though I prefer epic novels, I also enjoy a shorter story that flushes out a character's personality and has me captivated from the first pages. Capote's novella does this and then some, allowing me to quickly read to the conclusion.

Tiffany's does make an appearance in the novella although not the way I had thought it would. Holly in spite of all the glitz in her life, wants to be remembered the same when she has the money to eat breakfast at Tiffany's. Does this mean she will be down to earth or a multi-layered character? Will she keep the same company or dine with movie stars? Capote hints that Holly would prefer the former but never tells us, allowing for the reader to draw their own conclusions. Again, this device enabled me to read the novella in one sitting so I could find out whether or not Holly ever ate breakfast at Tiffany's.

I would be remiss if I did not mention the three other stories included in this novella. All of them bring out Capote's prose and show us why he is highly regarded as a classic American writer. The collection ends on a high note with *A Christmas Memory*, allowing is some insight into Capote's family life growing up. I look forward to seeing *Breakfast at Tiffany's* on screen to compare the movie to the book and also reading his masterpiece *In Cold Blood*. A 5-star classic.

Cecily says

The theme that unites *Breakfast at Tiffany's* with the three much shorter stories in this volume is the powerful bond of friendship between unexpected people or in unusual circumstances.

The title story is a male fantasy - so I wrote in 2010. Except that Capote was gay, so it's probably his idea of a typical **straight** man's fantasy. As Carmen says in a comment, she's what we'd now call a Manic Pixie Dream Girl.

Holly

The story is of course about Holly Golightly, a charming but utterly self-absorbed, mysterious fantasist, full of intriguing contradictions. She has big ambitions and none at all, but she does want the security of having breakfast at Tiffany's. She is often flirtatious, but at other times she plays the total innocent (e.g. getting her neighbour to put sun oil on her). At times she is oblivious to what people around her know and think, but at others, she is remarkably perspicacious about the personality and motives of those around her.

Knowing more about Holly only makes one realise how unknowable she is. When talking about her childhood, "it was elusive, nameless, placeless, an impressionistic recital".

Fred

At times, the narrator acts like a stalker of his attractive and enigmatic neighbour (examining her rubbish and investigating what she read at the library), yet he didn't alienate me. Perhaps one reason is the way that Holly uses men. As the men are happy to be used by her, where's the harm?

Film

It's written in such a visual way, that I'm not surprised it was turned into a film. (I hadn't seen the film when I read and wrote this, though I had seen pictures of Audrey Hepburn as Holly.)

Quirky quote

"A group of nuns who were trying on masks" (in a department store).

Quirky "fact"

Holly has a problem with Thursdays, much like Arthur Dent in The Hitchhiker's Guide to the Galaxy!

The other, shorter stories in this volume

House of Flowers

This starts in a brothel in Port au Prince and the dialogue did not ring at all true to me (but I'm hardly an expert on Haitian prostitution). It explores the friendship between the working girls, and how love is hard to discern in such an environment.

What is love like? "*You feel as though pepper had been sprinkled on your heart, as though tiny fish are swimming in your veins*".

A Diamond Guitar

About friendship in prison and the effect of long-term incarceration on the psyche.

A Christmas Memory

A beautiful story of the self-made traditions that form a loving bond between a young boy and an elderly relative.

Note: I updated this review in April 2018, picking up on comments below - without rereading the book!

Michael Finocchiaro says

Capote has a mesmerizing way with words. His description of the aptly named Holly Golightly is splendid and the character herself is a sort of blend of Daisy Buchanan and Madame Bovary. The friendship of the narrator Paul/"Fred" with Holly is beautifully and painfully described as are the parties and lovers that she entertains. I must see the film now...(see below)

The atmosphere of the book is a sort of bohemian yet preppy post-Beat decadence but with a tragic sexism that poisons Holly's relationships with everyone except the narrator. She is both an actor and a victim of her status as a sex object - this is what transports this story from something banal to something more complex and enduring.

The Diamond Guitar is a tender story of unrequited love as well, albeit homosexual love and longing and disappearance.

House of Flowers is a vivid depiction of a Haitian whorehouse, the Champs-Élysées and the sadomasochistic love of Ollite for Royal that leads her to an indifferent fate at the House of Flowers.

A Christmas Memory is a heartbreaking tale of camaraderie between a young boy and an older woman and their dreams of surpassing their humble existence.

Each of these stories of love, loss, and hope against hope that avoid sentimentalism in their cold rendering of events. It is more the external elements (the weather in New York, the changing seasons at the farm, the bee prophecy and the wind respectively) that color the psychology of the characters and their ambiguous fates. I loved these stories and will read more of Truman Capote's work.

I started watching the movie with the amazing Audrey Hepburn as Golightly and George Peppard as "Fred" and find it captures the essence of the relationship between these two characters. However, why did they have Mickey Rooney do that ridiculous (and perhaps racist) imitation of Yuniوشي, why not just have a Japanese actor. The other annoying thing about the movie is the comic spin that it puts to the book which while at times somewhat humorous was for the most part darker and more layered than depicted by Blake Edwards.

Lawyer says

Breakfast at Tiffany's: Truman Capote's Novella of Love or Something Like It

"If she was in this city I'd have seen her. You take a man that likes to walk, a man like me, a man's been walking in the streets going on ten or twelve years, and all those years he's got his eye out for one person, and nobody's ever her, don't it stand to reason she's not there? I see pieces of her all the time, a flat little bottom, any skinny girl that walks fast and straight--...

It's just that I didn't know you'd been in love with her. Not like that."

So it is we know that Holly Golightly is gone, that she's been gone for years. And she had her effect on Joe Bell, the bartender at that little place down on Lexington Avenue in the Big Apple.

Yeah, there's Joe's place. Look hard enough, it's one of those little places tucked away. You probably can't see it. One of those Yellow Cabs is hiding it. Yeah, Joe had it bad. Most men who knew her did, unless they just wanted to use her. There's always that niggling little thought on the nature of what love really is. That it is pure and natural or that it can be purchased. Anything is possible, after all, because everything is negotiable.

Truman Capote first published Breakfast at Tiffany's in the November, 1958 issue of Esquire Magazine.

It was considered too obscene for Capote's usual sources for periodical publication, Harper's Bazaar and Mademoiselle. After all, it's open to question as to whether Holly is a prostitute. And being a woman who speaks her mind, she wishes she could have a bull dyke for a roommate because they make such excellent housekeepers. Such language would never do, so it was off to Esquire. Random house followed suit, publishing "Tiffany's" as a novella.

What man hasn't known and loved a Holly Golightly. I have. I lost her. She was hit and killed by a drunk driver--hit her on the wrong side of the road. It was head on. She never had a chance. She was driving home on a Sunday evening, after dinner with her parents, her adopted parents.

She shared several characteristics with Holly Golightly. She didn't know her real parents. She enjoyed men. Her hair was that shining perfect blond with bands of white that made her always look as though the sun shone directly on her head and hers alone. She liked her men older, too, like Holly. Maybe it was being adopted, not knowing where she came from, not knowing where she truly belonged.

But Holly Golightly had taken a new identity, running away from Tulip, Texas, married at the age of fourteen to Doc Barnes, a veterinarian. Her real name is Lula Mae Barnes, just as Capote's mother's name had been Lillie Mae Faulk before she took a more sophisticated name, Nina, after she married Cuban business man Joe Capote.

I attended her funeral, one of so many, her male coterie. But it was when the minister pulled out a copy of The Velveteen Rabbit and began to read from it that I was stunned. For I gave her that book, in the hope, the dream that she would realize if you love anything enough it will become alive. She kept that book all the many years we were apart. Perhaps on some days she thought of me. I know that I still think of her and on some days, like Joe Bell, the bartender, I see bits and pieces of her as I walk the city streets, especially when the sun illuminates the gold, the white, the platinum of a feminine head of hair as if it showed on no other person on boulevard, no matter how bright the sun.

Oh, you say Holly Golightly was a brunette--like Audrey Hepburn. Well, that was Blake Edwards' idea of what Holly Golightly looked like. But it wasn't Capote's idea who should play her. It was Marilyn Monroe. No question. It was that blonde hair, almost platinum. But Capote only sold the film rights. He maintained no control over the direction or production of the film.

Capote was such a wonderful dancer. I can still remember photographs of him swirling Marilyn across the dance floor.

But Lee Strausberg told Marilyn playing Holly Golightly, a prostitute, wouldn't be good for her career. Monroe turned down the role for "The Misfits." It would be her last film. But that's another story.

History took its course. Henry Mancini composed "Moon River" for the score. George Peppard and Audrey Hepburn had chemistry. Following its release in 1961, Edwards' work became one of the iconic American films. However, it bears little resemblance to Capote's work, although Audrey Hepburn is stunning in that little black dress.

It was not uncommon that movies made from Faulkner's books premiered in Oxford, Mississippi. One, to Faulkner's chagrin, bore so little comparison to his original work, when called to the stage to make opening remarks, Faulkner said, "Ladies and Gentlemen, the film you're about to see bears absolutely no resemblance to the book I wrote from which the title of this film was taken." He walked off stage and out of the theatre. I

can't imagine Capote taking that approach, he was still connected to a famous film that led to further sales of his work. Perhaps it was that desire for fame that ultimately destroyed Capote.

Of course, in the novella, the young writer is unpublished. Holly takes it upon herself to make him famous by introducing him to her Hollywood agent. In the movie, Peppard is a kept man, whose, shall we say, sponsor, is played by Patricia Neal, who is known to Holly as 2E, the lady's apartment number. And, of course, the movie ends happily ever after with George Peppard and Audrey Hepburn embracing in the rain and having found "Cat" whom Holly had kicked out of the taxi cab.

But Capote tells Holly's view regarding love, or whatever feeling she is capable of describing as love.

"Never love a wild thing, Mr. Bell," Holly advised him. "That was Doc's mistake. He was always lugging home wild things. A hawk with a hurt wing. One time it was a full-grown bobcat with a broken leg. But 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. That's how you'll end up, Mr. Bell. If you let yourself love a wild thing. You'll end up looking at the sky."

Truman Capote considered Holly Golightly his favorite character. I think he was right in his feelings. Of course, Capote, has said that the narrator of *Breakfast at Tiffany's* was gay. In fact, it has been repeatedly surmised that Holly Golightly is the literary embodiment of Christopher Isherwood's Sally Bowles. What divine decadence. The movie would never have ended the way it did, had Capote maintained creative control.

Let's just say this one will always touch a nerve in me. This one is for all the Holly Golightlys in the world and the Joe Bells who have the sense to listen to them, and I offer it with all the heartfelt sympathy I can muster for those who can't understand what it means to love a wild thing.

Jessica says

Holiday Golightly. She's quirky, comical, and glamorous. She's fashionable, in-the-know, and in-the-now. She's lonely, lost, and waiting to be rescued. You couldn't resist her charm if you tried, and you can't help but fall in love with her.

Well, at least in the Hollywood film version. Capote's original novella paints a darker portrait of Miss Golightly. Unlike Audrey Hepburn's adorable Holly, who needs a knight in slightly-rusted armor to save her, Capote's girl is a "wild thing" who cannot be caged, trained, or rescued.

I can't deny that the film is a classic and is one of my favorites. Audrey Hepburn may be the epitome of glamour and beauty, and Hollywood's Holly can't help but absorb Audrey's charm. By the end of the film you find yourself rooting for "Fred" to save her from the nonsense of high society, reunite her with the cat, and wipe away her case of "the mean reds" forever. That is Hollywood, after all, and we would expect nothing less.

But the real Holly, Capote's Holly, can never be caged by convention. It would be hard to imagine her ever settling down and being content with Fred (regardless of the fact that he is an implied homosexual in the book. Hollywood seemed to have "overlooked" that).

Don't get me wrong, it's not that the book's Holly is a Bad Person; she's just more layered and real. Think about it – how many people have you come across who create a new persona for themselves, based on what they perceive others to desire? People who feign interest in the popular styles/entertainment/notable people of the day, just to seem like a Very Important Person and garner adoration, fame, and possibly fortune. I could name a few.

But we get to go deeper than Holly's exterior and see the scared and lonely girl at the core. She is terrified of being a caged animal, but also tired of being alone. She wants to seem as though she's making a holiday out of life, but struggles with the need for stability and the desire for freedom.

The book I read also included three of Capote's most famous stories, and I'd be remiss not to mention them as well: House of Flowers, A Diamond Guitar, and A Christmas Memory. The three short stories are amazingly intimate and touching, illuminating different sides of human emotion. I have not read Capote's magnum opus, In Cold Blood, but after witnessing his detailed descriptions and haunting perceptions of human nature in these shorter forms, I have added his novel to my "to-read" list.

Matthew says

As someone who grew up in the 90s, this was in my head the whole time I read this:

I have never seen the movie, so the only idea I had in my mind is this iconic image of Audrey Hepburn as Holly Golightly:

But, what I actually got was this:

Holly is crass and obnoxious with really no redeeming qualities. She is rude to her enemies, and even worse to her friends. She smokes to excess, drinks to excess, is promiscuous to excess - she is just wild, crazy, and destructive.

Reading this was like watching a train wreck - but I kind of liked it. I couldn't look away!

Melissa says

"If you let yourself love a wild thing. You'll end up looking at the sky."

Told in a reflective and almost lyrical tone, this is the story of a writer, referred to as 'Fred', who reminisces about the neighbor he fell for back in 1943. The thing is, I'm not sure if we ever get a glimpse of the *real*

Holly Golightly.

An enigma of sorts; Holly's not one to get attached or share much of anything about her past. She avoids the truth by putting a fun and often ridiculous spin on things and she's full of biting comments. It's hard to say *who* she really is under that facetious facade. From all outward appearances, she's a nineteen-year-old woman who enjoys the company of many men and pretty things. A woman making her way, amidst the excitement and wonder of New York City.

The few things she openly admits - the soft spot she has for her brother (the actual Fred) and her cure for the *mean reds*. She claims being surrounded by the quiet of Tiffany's, although we don't actually see any of that in the book, is enough to calm her soul. You can't think of the movie, read this book, or in my case listen to the audio without picturing Audrey Hepburn as Holly. She's become synonymous with Breakfast at Tiffany's. So my question is - what happened to the trips to Tiffany's and the ring? Having seen the movie *several* times before listening to the audio, it felt to me like a piece of the story was missing. With a very different ending, the book didn't come across as the great love story the movie did. It almost makes me cringe to say this, but I actually enjoyed the movie a tad bit more than the book.

The crazy cat lady in me has to mention how heartbroken I was that Holly left her "cat" behind, too. How could she? At least, he ended up with a home, I guess. And maybe even a name.

If you're a Dexter fan, like me, you'll love this audio. Michael C. Hall is the narrator and his voice is pretty unique. There were a few times his voice for Holly made me laugh, but for the most part, his narration was heavenly. At just under three hours, I found this to be a quick but wholly enjoyable listen.

Madeline says

This is getting shelved under "The Movie is Better" but honestly, I can't decide which version I prefer. Because I am indecisive, let's make lists.

Reasons The Movie Is Better:

- Audrey Hepburn plays a considerably less racist and foul-mouthed Holly, which is nice. But let's be honest: Holly could spend the entire movie snorting crack off a sidewalk and Audrey Hepburn would make it the most elegant and classy crack-snorting anyone had ever seen.
- Holly actually sets foot inside Tiffany's, instead of just talking about it. Also she is actually seen eating breakfast outside the store, instead of just mentioning it offhandedly.
- The lines, "It's useful being top banana in the shock department" and "I don't want you to take me home until I'm very drunk. Very drunk indeed."
- A happy, schmoopy, formulaic romantic ending in the rain that never fails to win me over. And they come back for Cat.
- George Peppard.

Reasons The Book Is Better:

- Mag Wildwood, a mere caricature in the movie, gets more lines, personality, and scenes in the book.
- Holly is eighteen at the beginning of the story, which makes her instantly more of a badass teen slut, which I admired her for.
- Mr. Yunioshi actually has a sizable shred of dignity and is vital to the plot. This did wonders to undo the damage caused by the sight of a sweaty, overtanned, bucktoothed Mickey Rooney leaning over a banister and screeching, "Missa Gorightry! I musta plotest!"

shudder Is Mickey Rooney dead? If not, could someone please find him and kill him for thinking he could successfully imitate a Japanese man without turning into a walking stereotype? Thank you.

That's all I can think of at the moment. Bottom line: the book made me sad, and the movie does not.

Michael says

Perhaps the most famous of Capote's works, *Breakfast at Tiffany's* charms the reader with wit and a lively storyline. Its subject is the short-lived friendship between a straight woman and a gay man living in New York during the early '40s, its theme the yearning for deep connection and a sense of belonging. In spite of Capote's ethereal prose and dazzling imagery, an excruciating sadness suffuses the novella: none of the self-destructive characters find what they long for by the end, and it seems unlikely that they ever will. What on the surface appears to be a wistful bit of fluff, then, is in fact far more sorrowful and complex.

Perry says

"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"

[I'd forgotten how absolutely gorgeous Audrey Hepburn was]

Until a few years ago, I'd only seen the trailer for the film version. The phrase "*Breakfast at Tiffany's*" is iconic for that era. I'd not read the novel despite Truman Capote coming from the 2 states in which I've lived nearly all my life: Alabama and Mississippi, both of which have indisputably earned their places as regular punching bags of all outside the South, especially the cognoscenti and other snobbish bastards who would rather point fingers in a direction than look at all the bigotry around them.

I might be a little differently affected by this short novel than many others, especially those who grew up in a large metropolis. Before I explain what I mean, I'll say that I found Capote's short novel to masterfully display this young lady's complexities of character underlying the shallow facade of wealth. Capote shows how some of us are willing to do nearly anything to achieve a dream, no matter how grandiose or superficial others may find it. Holly Golightly was a dreamer extraordinaire or as Capote put it, a "lopsided romantic" whose trait of personality would never change.

A poignant line which I think best captures a major theme of the novel is Holly's observation late in the novel that:

"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."

Though I've lived all my life in the American South, I'm not a redneck. I recall the first time I went to New York City. I was in awe, which is more of a small town thing than Southern. I've been many times since and the sheer size of it never fails to amaze me.

City people, particularly those in NYC, are disgusted by such provincialism--a contempt they cannot hide. Even though I'm straight, I think I can imagine how it must have been for an outcast sissy-boy from Monroeville, AL and Meridian, MS, trying to make his dreams come true in the Big Apple. Certainly, he would have been very sensitive and keenly observant of his environment in New York City, having grown up ostracized by his classmates. The fact that he was a gay man from down South up in the big city (suffering prejudices in NYC against not only his sexuality but *much moreso against his Southern upbringing and drawl*) probably served to further enhance his remarkable attention to detail in that society, at that time.

These difficulties formed an integral part of the artist who so vividly painted one of the best ever outsiders looking in with longing.

Jennifer Masterson says

3 delicious hours of audio read by Mr. Michael C. Hall aka Dexter!!! What a wonderful performance of Truman Capote's novella! I saw the movie years ago but I've never read the book! I'm so happy to have listened to this edition of the audio!

5+++++Stars for the narrator!

5 Stars for the story!

Highly highly recommended!!!

Fabian says

A charming little anecdote about some ruby-rare bright young thing & ensuing crew-- delightly-ful! To be read in a complete sitting in some secret well-lit garden with a basket of tea and crumpets. Necessary as stress relief and sweet as a caramel. Another plus for the already egotistical NYC, Holly Golightly is heavily embossed onto the overall structure itself.

Sidharth Vardhan says

"Anyway, home is where you feel at home. I'm still looking."

Ok, I no longer believe in 'never Judge a book by its cover'. I read this one mainly because of it's cover. Have you ever feared being trapped by love and similar demons? It is basically about that fear.

"You've got to be sensitive to appreciate her: a streak of the poet. But I'll tell you the truth. You can beat your brains out for her, and she'll hand you horseshit on a platter."

There are some people who, in their easy going and wanting-to-include-everyone-in-their-joy ways become highly likeable to sensitive souls, the sensitive folks find themselves emotionally invested in them only

getting indifference in return. The indifference is not always because of malice. Sometimes, these people, just as Holly was, are as sensitive as others but have decided that they won't let themselves caged down even by other' love.

"Never love a wild thing, Mr. Bell,"

It is a kind of life that most people are often tempted to lead. We look at the birds flying in the sky and are envious of their so-called 'freedom':

"Don't wanna sleep, don't wanna die, just wanna go a-travelin' through the pastures of the sky."

but:

"and believe me, dearest Doc -- 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."

And so, Holly learned her lesson - freedom, as we wish to see it, is an illusion. The only real freedom we can have is freedom to choose our own cage - and, what we need is to find a cage where we can feel at home. Unfortunately, it was too late.
