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## In cold blood and a christmas memory answers

English III/AP LanguageUnit: In Cold BloodLength Units: 5 weeks (25 days, 50 minutes a day) Biblical integration: Write and produce designs that adhere to corinthians 14:40 principles of organization and clarity. Bring glory to God through our written and spoken words. Understand that language is a powerful tool that God gives to man. As such, it must be used wisely. Read secular literature through a biblical view of the world; that is, to understand how secular literature is not always in harmony with God's commands. Sources Truman Capote's stories in cold blood for each studentPad/notebook to use in essayPaks/documents hosted on Ms. Gilbert's websiteOneDrive/Word App for collecting/collaborating on writing English OneNote Class Notebook Standards Address:CCSS. ELA-LITERACY. RI.11-12.1.2,3,7CCSS. ELA-LITERACY. W.11-12.1 CCSS. ELA-LITERACY. W.11-12.1.A-E CCSS. ELA-LITERACY. W.11-12.4, 5, 6, Unit Objectives:Analyze the characteristics of fact literature. Track and analyze a theme throughout. Analyze the structure of narrative chapters and different views in text. Study how tone and level of language create meaning and strengthen Capote topics. Analyze and discuss the role of author and storyteller. Respond to calls for writing similar to those that appear in the Advanced Placement in English Literature and Composition exam. Respond to questions with a selection of answers similar to those that appear in the Advanced Placement in English Literature and Composition exam. Offer a detailed interpretation of In Cold Blood and support all claims and interpretations with direct evidence from the text, authoritative critical knowledge of the genre or authoritative criticism of the novel. Show knowledge of diction, syntax, figurative language, details, and tones. Compare and contrasting writing styles. Discuss how the author can change the language for a specific purpose and audienceFormative evaluation: Oral Questions / DiscussionSummative Reviews: Summative evaluation in the end-of-unit exam Death Penalty debate / round tableEssays:Instructional methods: Week 1: In cold blood background (Capote, genre, etc.) Read Part 1 of the book laying down daily checkpoints, answers to discussion questions, keeping a dialectical diary, and annotations as you go. Quiz over this section. After students have read Part 1 of cold blood, invite students to discuss the main events in small groups. To make it more interactive, consider using jigsaw cooperative learning technique. Students should discuss all major Part I events in these groups. Students review the details by discussing the definition of fact literature, characterization of different people, and description of Holcomb.Week 2: Read Part 2 of the book, establish daily checkpoints, answer discussion questions, lead journal, and notes as you go. Quiz over this section. Truman Capote gave the reason for writing In Cold Blood. In this article with George Plimpton explains his desire to create a new genre, a novel of non-fiction fact: Truman Capote: His Life and Works. Share students on the story behind the literature website novel Explain to students how Capote wrote the book, how events unfolded. Also inform them that Capote has established a relationship with the residents of Holcombe, including the killers and investigators. Now that students know that his goal was to create a new genre, literature fact novel, discuss the consequences. Let students create two columns in their notebooks or use a copy of readwritethink t-chart. In one column, let the list of fictitious properties about the book. In the second column, let the list of nonfictional properties about the book. At the bottom of the page, invite students to think briefly about their findings. Assign Part II: Persons Unknown handouts to be completed. Discuss it. Week 3: Read Part 3 of the book, setting out daily checkpoints, answering discussion questions, keeping a dialectical diary, and analysing as you go. Quiz over this section. Hand out copies of Christmas memory that students have previously read. Compare/contrast capote style in both pieces, using this handout and these questions. Week 4: Finish the book- setting daily checkpoints, answering discussion questions, keeping a dialectical diary, and annotation as you go. Quiz over this last part. More discussion questions and resources here and here. Write an essay in class explaining the stylistic differences between Capote's In Cold Blood and A Christmas Memory. Two rhetorical strategies (detail, diction, image language, tone, or syntax) and how they are manipulated for different purposes in these texts have been removed from the list. Week 5: Overview of the main plot points and theme of the book. Test at the end of the unit. Death Penalty Roundtable/Debate- Get ready and take part. Final thesis- write, submit for feedback, revise, and resubmit to the degree. Truman Capote 1956Author Biographer SummaryCharactersThemesStyleHistorical ContextCritical ReviewCriticismSource:Supplied Christmas Memory was published by Random House in 1966 during the holiday season in order to take advantage of Truman Capote's growing popularity following the publication of his true crime novel In Cold Blood. Although Christmas Memory originally appeared in Mademoiselle magazine in December 1956, and was reprinted in selected Truman Capote writings in 1963, it was the 1966 issue that established a story of enduring popularity. The story of a seven-year-old boy and the holiday traditions of his aging cousin has become an Emmy Award-winning TV movie starring Page in 1968 and continues to produce high-school and regional theaters throughout the United States. The story is a prime example of what William L. Nance in the world of Truman Capote calls Capote's fiction of nostalgia, in which the author looks back fondly on his Southern childhood. These nostalgic stories evoke a gentle, simple and safe childhood unspouted by the complications of adulthood. The autobiographical elements in Christmas memory are obvious: Capote lived with relatives in the South as a child, and during this time his older cousin, a child like Sook Faulk, was his closest companion. The nostalgic mood prompted some critics to dismiss the story as saccharine. But the story also contains darker elements, such as loneliness, poverty, social isolation, and death, that show that the innocence of childhood can protect young people from elements of the human condition, but not remove them from it. The story is also an example of a common theme in Capote's writings: friendships between social outcasts, many of whom are eccentric women. Biography author Truman Capote drew on his own youthful experience in rural Alabama to write a Christmas memory. This story, which he called his personal favorite, is an idealized memory of one of the few relatively safe periods of his unstable early childhood. Capote was born Truman Streckfus Persons on June 30, 1930. Although his parents didn't formally divorce until he was seven years old, they never created a stable home for young Truman, and some of his early memories are of him accompanying his mother, Lillie Mae, on trips to St. Louis, Missouri, and Louisville, Kentucky. At other times, he was transported between the homes of various relatives in Alabama. One of these household relatives of his mother provided the setting for much of his early fiction, including Christmas memory. In 1930, Capote was sent to live in Monroeville, Alabama, while his mother went to New York to look for work. His new family consisted of three middle-aged Faulk sisters and their older brother. One of the sisters, Sook, is a model for Buddy's friend in Christmas memory. While in Monroeville, Truman befriended Harper Lee, a young girl who lived next door and later won acclaim for writing the critically acclaimed novel To Kill a Mockingbird. Lee allegedly based the character of Dill, a wildly imaginative young boy, on Capote. The two writers remained lifelong friends, and she later traveled to Kansas to help explore his most famous work. In Cold Blood, the true story of the murder of a wealthy farming family. His mother remarried in 1932, and later that year he joined her and his new stepfather, Joseph Capote, in New York; in 1934 Truman became Truman Capote, when Joseph formally adopted him. In New York, Lillie Mae (who now called her Nina) became frightened by her son's effeminate tendencies and sent him to St. Peter's Military Academy. Other cadets made his life more difficult by mocking his Southern accent and mocking his mannerisms. Eventually, his mother withdrew him from St. John's, and he returned to New York, where he developed his talent for storytelling and became quite popular as a storyteller - a storyteller - at parties. Around 1943, he got a job as a copyboy in the prestigious Magazine The New Yorker, where he saw firsthand the ins and outs of the New York publishing world. His first story, Miriam, was published in Mademoiselle in June 1945, and at the tender age of 21, Capote became the darling of the New York literary establishment. Other voices, other rooms appeared in 1948 and another novel, Grass Harp, in 1951. In 1958, he wrote the short novel Breakfast at Tiffany's, which was filmed starring Audrey Hepburn, and also wrote two screenplays. But it's In Cold Blood in which he claimed to have invented a new genre, a non-fiction fact novel that secured his reputation and made him a social celebrity. Towards the end of his life, problems with alcohol and drugs smothered his creativity, and he never finished his last project, Answered Prayers, which was published posthumously in 1987. In his later years, Capote was better known as a social gadfly, the one who hosted famous parties like the infamous Black and White Ball held at the Plaza Hotel in New York in 1966. During the 1970s, he was often in Manhattan's infamous 54th Street disco studio. Capote died in Los Angeles, California, on August 25, 1984.Plot Summary The storyteller tells readers to imagine the morning of late November more than twenty years ago. The scene is the kitchen of a sprawling house in a small country town in the 1930s. An elderly woman stands by the kitchen window and declares it's fruitcake weather! That's wonderful news for her seven-year-old cousin and best friend Buddy. Fruitcake weather signals the beginning of the holidays for unconventional cousins who bake loaves for people in their lives who have been kind to them throughout the year. Both continue their tradition of more or less oblivious to other relatives who live in the house: They have power over us and often make us cry, [but] overall we are not very aware of them. They begin the routine by collecting pecans for fruit cakes. An unnamed woman and a little boy, accompanied by her dog Queenie, spend three hours filling an old baby stroller with nuts that fell to the ground in a neighboring orchard. Then return to the kitchen to shell the nuts during the fire and plan another day of work-being our ingredients for fruit cakes. Later, they go to the woman's bedroom, where she has a purse hidden under her bed for change. The handbag is filled with money that has accumulated all year round from its various businesses: selling fruits and flowers, and once even charging neighbors to see a deformed chicken. At this time the narrator, an adult now and related story in flashback, reveals more facts about his cousin. She's never seen a movie or eaten in a restaurant, but she knows how to tame hummingbirds, tell chilling scary stories, and create elixirs to cure various ailments. The next day, they go shopping. During their most unusual edique, they visit a man named Haha Jones, a local whiskey smuggler. Jones is big and scary looking, but he's kind to his cousins, giving them a bottle of whiskey in exchange for the promise of a fruit cake. Thirty-one cakes are baked over the next four days, most of which they send to people they know little or no; people who passed through their city once, or famous people like President Franklin D. Roosevelt. The woman the narrator points out is shy with everyone except strangers. After the cakes are baked and sent, they split the remnants of whiskey and gave the dog a spoonful. A little drunk, they sing and dance around the kitchen, but soon two relatives come and sneer at the woman for being a whiskey boy. He sobbs and retreats to his room. Buddy comforts her by reminding her that they're going to cut down the Christmas tree the next day. In the morning, they'll find the perfect Christmas tree, twice the rate of Buddy. They drag home themselves along with other holiday greens. They make decorations from colored paper and allioi to complement several ornaments they own, and sprinkle the tree with crushed cotton. They complete their decorating tasks by creating holly wreaths for the front windows of the house. Donations are made for the rest of the family; Buddy's making a dragon out of his cousin, and he suspects he's making him a dragon, too. His suspicions are confirmed on Christmas Eve when they are too excited to sleep and reveal their gifts to each other. After they open their presents on Christmas Eve, they go out to fly dragons. They have such a good time that an old woman feels like she saw God.The narrator reveals that this is the last Christmas he shared with his cousin. Buddy's been sent to military school, and he spends years in camp. For a while, his cousin writes to him and continues his tradition of holiday fruitcake, sending him the best of the lot. Eventually, however, she becomes mentally and physically fragile, unable to maintain her routine. When he dies, Buddy knows before he's been told: A message that says it only confirms a message that some secret vein has already received. The story concludes with him walking the grounds of his school and looking at the sky: As if expecting to see, more like a heart, a lost pair of dragons rushing skyward. CharactersBuddyEment christmas memory narrator refers to himself only in the first person (me, me, me, me), but his friend calls him Buddy in memory of a boy who was previously her best friend and who died when she was a child. Truman Capote said buddy is based on himself; As a boy, Capote actually lived with an older, somewhat eccentric cousin in a country house full of relatives. By the time the story unfolds Buddy is seven years old, and his age affects the way he perceives events happening around him. Despite his youth, he turns out to be receptive. Buddy understands that even though his friend is in his 60s, He's still a kid. He lives with relatives in a spreading old house in a country town, but he and his cousin manage to stay somewhat separate from them. Overall, we are not very aware of them. We're each other's best friends," she says. By doing this buddy realizes his compassion for strangers of society, how he thinks about his cousin. She gives him a dime every Saturday, and he goes to the movies, which affects his decision to be a tap dancer when he grows up. Because his friend never goes to the movies, Buddy tells her about them, perfecting his storytelling skills. Later, when he tells that he has been sent to military school, the sensitive narrator smashes the nostalgic mood of the story and provides his bittersweet resolution: home is where my friend is, and I never go there. Mr. Haha JonesDewrote as a giant with razor scars across his face, Haha Jones is the owner of a sinful fish-ry and dance café. The name Haha is ironic because he is supposedly a gloomy man who never smiles. Buddy and his friend buy whiskey for their fruit cakes from Haha, and when he gives them his money back it shows that there is good in all people. My friend though remains unnamed throughout the story, this sixty-something distant cousin is the narrator's best friend. Capote said in interviews that he based the character on Ms. Sook Faulk, an older cousin with whom he spent most of his childhood. Buddy's friend is described as just a child, and it is her innocence that allows their friendship to occur. The narrator shows that he is a very eccentric person who has unusual qualities-by stating what he never did: he ate in a restaurant, traveled more than five miles from home, received or sent a telegram, read something besides funny papers and the Bible. She is also very wise, however, and it is she who teaches Buddy to appreciate every single object because there are never two of nothing. Media adaptationChauch was adapted for television in 1967 with Geraldine Page and Donnie Melvin; Truman Capote was a storyteller. It is available on video under such titles as ABC Playhouse 67: Christmas Memory or Truman Capote's Christmas Memory. The second version was also released by Allied Artists in 1969 as part of Truman Capote's Trilogy.The story was adapted as part of Short Story Anthology, a 16-part series available from Children's Television International; Christmas Memory includes episodes 11 and 12 of the series. An audio adaptation of the story read by Capote is available from Knopf Book & Cassette Classics; A version read by Celeste Holm that includes The Thanksgiving Visitor is available from Random House Audiobooks.Holiday Memories is a musical stageplay adaptation of Malcolm Ruhl and Russell Vandenbroucke combining both Christmas Memory and Thanksgiving Visitor; it was published by Berwyn Press in 1991.See also helps Buddy appreciate nature as a place where God reveals himself every day. QueenieQueenie is a dog, described as a tough little orange and white rat terrier that survived a psinec and two asparanus bites. Its resilience symbolizes the friendship of the main characters, because although each is small and physically insignificant, their spirits are united by a strong bond. Queenia's death symbolizes the forced separation of friends and foreshadows the possible death of the narrator's friend. Those who know BestSee Two relativesTwo RelativesBuddy never refers to other people who live with him and his friend by name, thus showing his emotional distance from them. The irony in terms of those who know best means they believe they really don't know what's best for him. Relatives are proven to be cruel and sneering. He admits that they have power over us and often makes us wetter.Buddy also doesn't think much of their religious beliefs. When he receives a subscription to a religious magazine for children as a Christmas gift, he says: This is for me to cook. It really is. The themes of Christmas Memory is an evocation of an idealized early childhood, memories shrouded in the innocence of a seven-year-old child. The narrator, who is now an adult, remembers making fruit cakes with his older cousin, the annual event that marked the arrival of Christmas.Memory and Reminiscence From the beginning of the story, the narrator's memory is associated with an act of storytelling and creativity. Imagine the morning of late November. The arrival of a winter morning more than twenty years ago. Although the narrator sets the scene, it depends on the reader's own experience to focus on telling the story. This technique plays on the dubious nature of memory, in which personal experience is combined with images from other books and pictures that make up the eye-to-mind view. Thus, truthfulness, or truthfulness, of memory is to be cast into doubt. The story also illustrates the power of specific objects to evoke a particular memory. As at the beginning of the story, the large black stove is the object around which the memorized kitchen is built, so at the end the image of dragons helps the narrator to remember his cousin and their friendship. Likewise, the hateful pile of bitter-poised pennies that make up the bulk of the wealth of both friends is reminiscent of the massacre in August, when they were paid one cent for every twenty-five flies they killed. This image illustrates the nature of memory, in which one sense (in this case, the smell of pennies) leads to a reminder of another sensory experience (the sight of dead flies). Another feature of personal memories is the list of subjects such as what the narrator eats for dinner (cold biscuits, bacon, blackberry jam), fruit cake ingredients (Cherries and lemon, ginger and vanilla and canned Hawaiian pineapple, etc.) and Christmas tree decorations (shoe boxes made of camembert tails . . . coils of broken tinsel . . . one silver star, etc.). These lists not only help the reader in conjuring up the image of the scene that is described, but also create the authority of the narrator, as if to say: I can prove that I was there, because that's what I saw. Memory also acts as a retreat from reality, as evidenced by the narrator's elderly friend calling him Buddy in memory of a boy who was formerly her best friend and who died. Her later inability to distinguish him from the other Buddy signals the growing confusion of her mind and also her death when she herself becomes a memory of the narrator. Friendship Friendship between social outcasts is a common theme of Capote's work, and in Christmas memory the friendship between Buddy and his friend provides strength to the narrator. Buddy and his friend are strangers in their household; other family members have power over [them] and often make them cry, but overall they don't pay much attention to them because friendship is their refuge. This friendship is possible because even though his cousin is sixty-something, she is still a child and shares his innocent view of the world. The strength of their friendship is further emphasized by the statement that the narrator's real name is not Buddy; it's the name his friend gave him, and it's the only name the reader learns. From his cousin, Buddy learns how the beauty of nature means God's presence and that money is not the only measure of value. When the lazy wife of a rich mill owner tries to buy their Christmas tree, his friend exclaims, We wouldn't take a dollar, the intrinsic value of nature by stating: There is never anything. Friendship helps the narrator survive once he is separated from her, even though he realizes the irreversible loss of his childish innocence: Home is where my friend is, and I never go there. Even twenty years later, he likens their friendship to a lost pair of dragons rushing to heaven. Coming of ageClear memory shows how children go into adulthood not only by aging, but also by learning the ways of the world. Two opposed worldviews confront Buddy in the story, and it is his ability to synthesize the two that leads to his increased wisdom. The childish qualities of his friend are an example of her refusal to leave childhood and take on the role of an adult. The narrator says: She is still a child. Although seven-year-old Buddy respects this trait, it is the basis of her ostrakism from the rest of the family, who treat her as a subordinate. Her inability or refusal to properly distinguish between what is socially acceptable behavior and what

is not is proven in it allows Buddy to get drunk on the remains of whiskey. He understands that society may have a good reason for refusing to allow children to drink alcohol. Said in flashback, the narrator narrates the bittersweet nature of adolescence. After being removed from his best friend and sent to military school, he says that Home is where my friend is, and there I never go. He acknowledges the symbolic innocence of his younger days, expecting to see as hearts a lost pair of dragons rushing to heaven. Style Christmas Memory is a personal memory that depends on the first-person narrative and the nostalgia of the rural southern environment that evokes his mood. His realism is supported by a straightforward, linear structure, while the use of lyrical language evokes the idea of a mythical past. The View of View Story employs a first-person narrator who is called Buddy, although we also said that it is not his real name, but the name that his friend gives him. By telling us, the narrator suggests thatTopy for further studyHow does money play in Christmas memory? In what ways does the story suggest the economic hardships of the Great Depression and how do the figures compensate for their lack of money? Write a short story about your own memories. Now rewrite from the perspective of someone who is not a central figure in the story. How has your story changed? How would Christmas memory differ if she was told from the point of view of one of the other relatives in the household? How could the lazy wife of a rich mill owner tell the story of how she tried to buy her husband a Christmas tree that night at dinner? Does the southern setting of Christmas memory increase or downplay nostalgic quality of the story? What images come to mind when you think about the South, and how do these images compare to your experience of reading a story?the story is not his only one, but also belongs to his friend, another main character in the story. The advantage of first-person perspective is that it allows us to experience the story as a buddy alone. Mr Haha's description is not an objective opinion; rather, it is the opinion of a seven-year-old boy: he is a giant; has scars; he's not smiles. Italics show the wonder and fear felt by seven-year-old Buddy. Similarly, what the narrator thinks of others in the household passes in his references to them. Other people inhabit the house, and its emotional distance is emphasized by its use of the generic term people and its refusal to give them personalities. His later reference to those who know best suggests his belief that they really don't know best. The fact that the narrator is an adult while he tells the story is also significant because it allows him to put his earlier memories into perspective and understand the events in ways that a seven-year-old boy could not: an adult narrator acknowledging that his friend was still a child. The main drawback of first-person storytelling is its limited ability to portray others. The reader must rely on Buddy's description of the woman, because her thoughts are never displayed. Similarly, the reader cannot make valid judgments about other family members, because the point of view does not allow their perspective to be heard. The setting of Christmas Memory takes place in the countryside of the South during the early 1930s. This can be inferred from the fact that the story first appeared in 1956, and the narrator tells us that it took place in the winter more than twenty years ago. This tells the story during the Great Depression, in times of great poverty, which may explain why so many relatives live in the house together, including a young boy without parents. In fact, Capote spent several years with relatives while his mother sought work in other parts of the country. In addition, placing a nostalgic, coming-of-age story during the Christmas season, a time many people remember fondly, further highlights the story's goal of evoking warm, bittersweet reminiscence. StructurePartly because Christmas memory is a memory, time is its dominant structural element. There are two time periods in the story: the present in which the narrator tells the story, and the distant past when the narrator was a boy. The narrator quickly moves the reader into the distant past by issuing a series of commands: Imagine the morning of late November... Consider the kitchen of a spread-out old house. At the top of the story as Buddy and his cousin fly on Christmas Eve, the narrator brings the reader back to the present: This is our last Christmas together. This sudden shift in time abruptly ends the story of a nostalgic mood, and in the next few paragraphs, which recounts the events leading up to the narrator of contemporary life, Capote quickly sets the tone for bittersweet melancholy. By placing the main action story almost twenty years before that time must seem distant and distant. The fact that Buddy's cousin is no longer alive until the end of the story is also used to emphasize the passage of time and people's inability to go back to the past. Historical ContextGrowing is in DepressionCapote's Christmas Memory held in the South during the Economic Crisis. Although the larger historical framework is not evident in the story, the traditions of the time are well represented by Buddy's adventure with his cousin. Living in a house with many relatives was common in times of great poverty, and Buddy was most likely there because his parents' economic situation prevented them from providing him with a stable life. In addition, the activities he pursues with his cousin-baking fruit cakes, felling a tree in the woods, making homemade decorations and Christmas gifts together—not only evoke nostalgia for a simpler time, but also represent a common pastime in a rural community when money was scarce. One of Buddy's favorite pastimes is going to a movie that only costs a dime. During the economic crisis, millions of people attended the country's elaborate film palaces every week; it was the cheapest and most common form of entertainment in the world, which had not yet been captivated by radio and television. That Buddy's cousin has never been to a movie alone may not seem so strange when he realizes that he grew up by the time the film industry caught the public's attention. The intolerant EraLess evident in writing Christmas Memory are cultural attitudes that promoted what Thomas Dukess called the typical homosexual writing style of the 1950s. In an era of considerable sexual repression, addressing homosexual topics was unusual in literature. Instead, the authors, especially Capote, created situations in the type of code that were often interpreted in a homosexual context. One aspect of this code in Capote's story is the sensitivity of the central male character, especially his preference for emphasizing his feelings and emotions over action. Another aspect of this code is the emphasis on female characters and domestic interests. Also note the joke that Mr. Haha Jones makes when he asks Buddy and his cousin, Which one of you is the drinking man? That Haha finds it funny suggests that he compares Buddy's gender identity more to his girlfriend, rather than to his status as a young man. Outside In his writing, Capote defined himself as gay in the often homophobic cultures of the 1950s and 1960s through the way he chose to be photographed in the manner he assumed during television interviews. A critical review of Christmas Memory was first published in Mademoiselle in 1956 and then reprinted in selected Truman Capote writings in 1963, but received little attention until it was reprinted as a Christmas gift box in 1966. Reviews at the time were generally favorable, with a writer for Harper calling it a charming little book designed... become a classic. Nancy McKenzie noted in The New York Times that the story swings slowly and nostalgically over time. However, other critics, including playwright Tennessee Williams, characterized the story as saccharine, too sentimental, or even repulsive. Capote himself described the story as catharsis that helped him deal with his experiences as a child in the South: The moment I wrote that short story I knew I would never write a word about the South. I'm not going to haunt it any more, so I don't see any reason to deal with these people or those settings, he said in an interview with Roy Newquist at Counterpoint in 1964. William Nance sees the story in Truman Capote's Worlds as important to understanding Capote's work because of the character's older friend Buddy. The asexual admiration of the child dreamer heroine is the usual attitude of the narrator Capote, explains Nance, joining Buddy's friend Dolly Talbo in The Grass harp and Holly Golithy at breakfast at Tiffany's. Nance goes on to note that in Capote's Christmas memory depicts his typical hostility to those outside the magic circle, the magic circle is a closed environment made by those who are alienated in some way from society. Many critics have noted the similarity between Buddy himself and Capote's other male characters. Often lonely, thirsty for love and in search of identity, these characters represent Capote himself. In Christmas Memory, these emotional tasks end in a sad note when the narrator says: Home is where my friend is, and there I never go. Other critics have commented on Capote's presentation of male characters as forcing readers to reconsider gender roles. Buddy revises the traditional coming-of-age story, in which the male protagonist demonstrates his masculinity and self-worth by moving west and exploring new frontiers. Instead, Buddy recalls lovingly baking fruitcakes on cast iron stove, thereby romanticizing the traditionally feminine sphere of domesticity. During the years he is about to grow up, he rejects the traditionally masculinizing influence of military schools, which he characterizes as a miserable sequence Prisons. CriticismTrudy RingTrudy Ring is a frequent writer, editor and reporter on literary topics. In the following essay, she gives an overview of Capote's Christmas memory, focusing on portraying cousin Buddy's character. Truman Capote often drew on his Southern childhood in search of material for his fiction. He also often focused his stories on unconventional, strangely attractive women. Christmas MemoryCompare & Contrast1930s: Schools and most other public facilities in the South are separated by race.1956: The University of Alabama expels its first black student despite a federal court order. Southern congressmen are issuing a manifesto pledging to use all legal means to defy desegregation. Today: Schools and public facilities are open to all regardless of race, but some people still see it as an obstacle to full integration.30 a few years later all movies have sound. Elaborately staged musicals become one of the most popular genres of the film industry.1956: As a result of the country's growing prosperity after World War II, television is introduced to many homes that provide cheap, almost endless entertainment. Movie attendance is down by millions, and many theaters are closing. The industry is fighting back by developing thousands of drive-in cinemas. Today: Cable TV and the Internet are among the new forms of mass media. President Franklin Roosevelt seeks to stimulate economic growth through his New Deal.1956: Postwar prosperity makes the United States the world's dominant power. President Eisenhower warns of a military-industrial complex at the heart of the country's economy, but the government continues to expand.90 : Fear of communism incites the Cold War. The arms race is escalating, and Soviet Prime Minister Nikita Khrushchev is telling the US government: History is on our side. We'll bury you! 1990s: Communist regimes in Eastern Europe and the former Soviet Union were replaced by democratic-style governments. China, the last major communist power, will enact many capitalist reforms.is perhaps the best example of the Capote story that exhibits both of these traits. Capote described it as his favorite among his stories, and it turned out that his writing was shifting from being more em emusted with darker aspects of life to warmer and sentimental themes. (Later he returns to darker topics, with a cold-blooded, with his description families in rural Kansas.) Capote said he likes Christmas memory because of the truth in it, but the story is actually an idealized and ornate portrait of his childhood and his older cousin, Sook, who provided a lot of warmth and friendship he knew as a young man. Capote's parents divorced when he was four years old, and his mother placed him with relatives in Monroeville, Alabama, while she went to New York to look for work. Young Truman lived most of the time with four cousins, all much older than him. The one with whom he formed the closest relationship was Nanny Rumbley Faulk, nicknamed Sook. She was remanded in solitary, and many people found her strange. Relatives later pointed out that her characteristics began to appear in Capote's work, however, that she was more intelligent and less naive than she seemed. In any case, she could identify with Truman almost as if they were both children. Later, as Buddy in AWhat I Read Next? Thanksgiving Visitor, a 1968 story also by Capote, is a companion piece of Christmas memory and recounts the next adventures of Buddy and his friend Sook, as well as Buddy's run-in with Odd Henderson, the city bully. Capote's novel Grass Harp (1951) tells the story of a group of social outcasts, including a young boy and his elderly female relatives, who disrupt their smug community when they retreat into the woods and start living in a tree house. Carson McCullers's Ballad of the Sad Cafe (1936) is the story of a cousin of Lyman, a traveling dwarf hunchman who brings excitement to a lonely southern town when Miss Amelia falls in love with him and follows his proposal to open a café. Black Boy is Richard Wright's 1941 autobiographical novel that vividly describes his rough, hard childhood and youth in rural Mississippi and Memphis, Tennessee. The book is a coming-of-age story that details how Wright worked to realize his dream of being a writer despite the limitations placed on him by a racist society. Let Us Now Praise Famous Men (1941) is a non-fiction fact chronicle of the daily lives of depression-era tenant farmers in rural Alabama with a black-and-white photograph of Walker Evans and the accompanying text by James Agee.Paper Moon, a novel by Joe David Brown about a depression-era travel Bible seller and the difficulties he experiences when he is settled with the care of his premature daughter. He also filmed in 1973 under the same name; directed by Peter Bogdanovich and starring Ryan and Tatum O'Neal. John Dufresne's 1994 novel Louisiana Power and Light is a comic send-up of Southern Gothic tradition and revolves around the adventures of Moon Pie Fontana, a disabled child-star radio evangelist, and his family out in Delta.Christmas Memory, Truman was sent off to boarding school. Unlike his fictional counterpart, he went through an emotional break with his cousin. Capote's family members, including Sook, were unable to accept his homosexuality or deal with his alcoholism and drug abuse. Capote modeled several of his characters on Sook. In addition to the kind and eccentric woman of Christmas memory, she is represented in Dolly Talbo in her novel Weed Harp. Some of Capote's other heroines are based less directly on Sook, but are closely associated with her. One is a character who is perhaps Capote's most famous creation, Holly Golithy from breakfast at Tiffany's. William L. Nance, a literary scholar who has written extensively about Capote, cast Holly as a dreamer-heroine whose prototype is an older friend of 'Christmas Memory.' Nance also noted that these characters are proof of Capote's nonsexual even strong ties to women, especially women, who do not fully fit into mainstream society. The older woman from Christmas Memory is definitely from the mainstream. Buddy says his cousin, though in his 60s, is still a child. She's not stupid, but she doesn't live her life according to an adult's idea of what's reasonable or practical. He has a sense of fun that the boys like. Buddy is tolerant of his cousin's eccentricities, which Capote describes in detail and with love. Her appearance, described in the second paragraph of the story, refers to her as an unorthodox person. He wears tennis shoes and a baggy sweater with light calico dresses; her remarkable face is rocky but moaning. Later, the narrator, the boy grew up, tells more facts about her. She has, over the years, some critics have declared 'Christmas memory' too sentimental, but most of them, along with reading the public, have found it truly touching, never: eat in a restaurant, traveled more than five miles from home, received or sent a telegram, read anything except funny papers and bibles, wear cosmetics, cursed, wished someone harm, told a lie to the purpose, let the hungry dog, writes Capote. Then he'll tell us what he's doing: Taming hummingbirds... Tell scary stories... so ant that in July they cool you down, talk to themselves, walk in the rain, grow the most beautiful Japanese [flowering bush] in the city, know the recipe for every kind of old Indian remedy. The story provides fewer details about the little boy, but it is clear that he is a premature baby, something that arouses admiration in his cousins. She loves it when Buddy tells her stories from the movies she sees; she never go to the movies because she wants to save her vision when she sees God.Buddy and his cousin create a happy world of their own. They are not, on the whole, very aware of the other relatives who live with them; instead, they will find joy in each other's company. Incidents underline their attachment and distance from the rest of the family. Because Buddy and his cousin have little money, most of their pleasures are improvised, from collecting pecans left on the ground to harvesting to making their own Christmas presents and ornaments. They are excited about their various money-making programs, from participating in competitions advertised on the radio to setting up a home museum, although these programs are more often failures than successes. They enjoy communicating with people outside the world of their conventional relatives and neighbors - such as smuggler Haha Jones or strangers and almost strangers to whom they send their Christmas fruit cakes. An old woman lets Buddy drink whiskey, which gets her in trouble with the rest of the family. And while other family members give him disappointingly practical Christmas presents, he gives him a dragon. That's what it also gives her in exchanging gifts, which, as the critic Stanley Edgar Hyman once pointed out, are as corny and emotionally effective as the exchange in O. Henry's Wizard's Gift. Over the years, some critics have declared Christmas memory too sentimental, but most of them, along with the public reading, have found it actually moves. It is especially encouraging when Capote moves on from the idyllic Christmas Day that Buddy and his cousin spend flying their dragons to separate Buddy from his friend - a separation created first by distance when Buddy leaves for school, then by the death of an old woman. It's indicative of their bond that Buddy feels her death before they talk about it. In life, Capot's bond with Sooko was so strong and so painful that it interrupted him to re-establish it with similar relationships for many years afterwards. Christmas memory, according to Nance, has a unique meaning between Capote's work because it is so much of a model for his later stories, often focusing on unusual women who live in a world of their own and who inspire love that has little to do with sex. Past experience is also essential; Capote is a fiction of nostalgia, Nance noted. 'Christmas Memory' is one of his best and most satisfying works because it puts feelings that he can dramatize most strongly in the environment that is most appropriate for them. Source: Trudy Ring, for short stories for students, Gale Research, 1997.Helen S. GarsonGarson is professor of English and frequent contributor to literary journals. In a subsequent excerpt from a longer chapter in the book, she discusses Christmas's memory regarding its autobiographical elements and its similarities to capote's novel Grass Harp, which also fictionalizes the author's youth... Capote's ability to combine comedy, nostalgia, and a child's sense of tragedy is nowhere more obvious than in the story of Christmas memory. Declared Capote his most valuable piece, it is more patently autobiographical than anything else he has written. The author said that the child in the story is himself and an elderly relative, his cousin, Miss Sook Faulk. He also emphasized the reality of fiction in Christmas memory by having a child's image of himself and Ms. Faulk reproduced for reprinting the story in 1966, ten years after its original publication. In addition to seeing the autobiographical connection between the story and the author, the reader can immediately recognize the similarities with Capote's novel Weed Harp. In both works, the main characters are a young boy and his older relative; scenes take place mainly in the kitchen and in the forest; the story takes place in the past and the tone is nostalgic; and an event of great importance takes place both in the story and in the novel, that is, in the farewell of the child and his cousin. In the Grass Harp a woman dies and a young man goes north to school, while in Christmas memory the boy is sent away to military school, never to see his cousin again; her death occurs after he leaves. The Christmas memory opens as the narrator evokes memories of a late November morning spent in a warm country kitchen. Looking back, the speaker becomes a seven-year-old who has lived with his distant cousin for a long time. Even if it is not her house, in the world of his child other residents do not care if they cause trouble. The old woman and the boy she named Buddy after her childhood friend, who died in 1880, are best friends. It is possible, because a white-haired, small, clear, rocky, but a fair woman with sherry colored, shy eyes has never outgrown the sunny world of childhood. Buddy highlights the big difference between her and others, saying: She is still a child. Every November morning, a special ritual is repeated. His cousin looks out the window, notes the cold season, thinks about Christmas, and makes a statement: It's fruitcake weather. They both find her hat - worn more for decency than for warmth, straw sweater decorated with velvet roses - and get Buddy's old baby stroller, which serves as a cart to transport a load of pecans that will go into a fruit cake. Together with his dog, Queenie, he goes to the pecan grove, where on his hands and knees, the clock will look for nuts. Their expeditions are similar to those in the Grass Harp. Dolly, Catherine and Collin go into the woods to collect ingredients for Dolly's medicine or picnic. Buddy and his cousin collect flowers, herbs and ferns in spring, firewood in winter, and fish stream in the summer. The lives of both families are similar in their ability to combine comedy, nostalgia and a childish sense of tragedy is nowhere more obvious than in the story of Christmas Memory. Patterns. And another similarity exists in their attitudes to money. It's supposed to bring pleasure. However, where Dolly, Catherine and Collin have Dolly's earnings to buy magazines and games, Buddy and his cousin enter the contest to try to win money to support their activities; they also sell jars of jams, jelly and canned food they made, berries they have collected, and flowers they have chosen for important occasions. They need money to buy items that go into fruit cake, downed fruit, spices, whiskey, flour, butter, eggs. Throughout the year they save in their Fruitcake Fund, most of it is in pennies that count for thirty or more cakes they love, like President Roosevelt, the bus driver who waves at them every day, and the couple who once took pictures of them. And then there are the thank-you notes for their notebooks. The fun and excitement of shopping is followed by the pleasure of making cakes: a glowing stove, the sounds of stirring, the smell of spices will please Buddy. However, in four days it is over and he feels left to the boy afterwards. His cousin has a cure though for depression, whiskey left out of baking. After Queenie gets a spoon mixed in coffee, they both drink the rest. Then the sour taste of alcohol is soon replaced by happy sensations. They start giggling, singing and dancing. Queenie rolls in drunken joy as her cousin waltz around in her squeaky tennis shoes. The wonderful comedy drinking scene is produced by the deft touch of the writer, not only here, but elsewhere at work as well. The description of the meeting with Haha Jones-so named for his bleak disposition-owner shop, where he buys whiskey for cakes, is another episode revived by the lightness of humor. Looking at the odd couple, Haha asks: Which one of you is the drinking man? Haha's appearance and tongue-in-cheek sign of a sinful cafe run all add to the comic notes. There are other kinds of humor in the story. The line here and there suggests eighteenth century satirist Alexander Pope. When the narrator tells of making pennies by killing the house flies, he says in mockheroic style, Oh the carnage of August: flies that flew to heaven! Superstition also provides an opportunity for comedy; number thirteen has several options. The fear of thirteen dollars will cause Buddy and his cousin to throw a penny out the window to prevent more disasters that could occur from the unfortunate amount. Twelve is safer. The importance of hoarding fund money provides another chance for verbal and visual humor. Buddy makes the following statement, creating an expanding comic effect by using details and repeating the word below: We keep this money hidden in an ancient purse under a loose slab under the floor under my friend's bed. The only money ever collected from their savings is the ten cents Buddy gets every week for movies he goes to alone. Although his older cousin likes to hear him tell a movie story, she's never been to a movie. Her life, like dolly talbo's, is a loner. One thinks of Dolly's pink room when Buddy describes his cousin's bedroom, which contains an iron bed painted in her favorite pink rose. Furthermore, his cousin has never been far from home, has very limited experience, and is ignorant of the world outside the small town in which he lives. Yet he knows all sorts of amazing things that a little boy admires: how to tame hummingbirds, how to tell scary scary stories, and how to treat the disease with the help of old Indian drugs. Buddy's cousin, who reads only funny papers and the Bible, is a religious Christian who fully expects to come face to face with God at the end of his life. However, she also understands the natural world, loves and respects it. Once someone chides her for refusing to sell the beautiful fragrant pine she has cut for the Christmas tree and she is told she can get another one. But she responds as a nineteenth-century romantic philosopher in harmony with nature: There is never two of nothing. Decorating a Christmas tree that they dragged home from the forest and making gifts consumes most of their time. Already in August, they choose cotton in December to sprinkle on the tree. Later, old treasures are tolerated from the attic; cutouts of fruits and animals are made of colored paper and sheet of angels from candy wrappers. They make holly wreaths and family gifts together. But then they separate to make the most important items, things that will be exchanged with each other. They both want to give something special, but they don't have the money to buy gifts. For this reason, every year the design colorful handmade dragons. When the holidays are over and the wind is fine, they go out the door to nearby pastures to fly their dragons. Thus passes the seasons, from fruit cakes to cutting trees and decorating, to the weather that flies dragons. And during the last few days they've been together, Buddy's cousin talks about the sudden vision he has. He tells him that God shows himself in many forms, but it is only at the end of his life that we realize that he has already shown himself. And as he tells Buddy, he moves his hand in a comprehensive gesture that gathers clouds and dragons and grass and Queenie above her bone. It wasn't long after his cousin described to him her sense of divine dwell that Buddy was separated from her. He is forced to start a new life in military schools, camps and other homes. However, because of his love for his cousin and his great sense of loss in the department, he never felt like he belonged anywhere. He always identifies with his cousin. Left alone, his cousin writes to him about his activities and suffering, about queenie's death. Every November, he sends him the best of fruitcakes. But he only lives a few years longer. Soon her memory fails and she can no longer distinguish the narrator from Buddy, who was her childhood friend. In the winter, when she dies, Buddy intuits her death before he knew about it. He describes his sense of loss as an irreplaceable part of himself, loose as a dragon on a broken string. He looks up at the December sky as if to see that lost self that has merged with his other self, the spirit of his cousin, like a heart, a lost pair of dragons rushing to heaven.... Source: Helen S. Garson, Surprised Joy: Stories of the Fifties and Sixties, in Truman Capote, Frederick Ungar, 1980, p. 97-102.William L. Nance, in The Worlds of Truman Capote, Stein and Day, 1970, p. 78-83.SourcesHyman, Stanley Edgar. Fruitcake at Tiffany's, in its Standard: Chronicle of Books for Our Time, Horizon Press, 1966.McKenzie, Nancy. A review of Christmas Memory, in The New York Times, November 17, 1966.Newquist, Roy. Interview with Truman Capote at Counterpoint, Rand McNally, 1964.A review of Christmas Memory, in Harper magazine, Vol. 233, December 1966, p. 132.Further ReadingClarke, Gerald. 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