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**Romanticizing Murderers in Truman
Capote's *In Cold Blood***

**A Dissertation Submitted in Partial Fulfilment of the
Requirements for the Master Degree in English literature**

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“Romanticizing murderers in Truman’s Capote *in cold blood.*”

In partial fulfilment of MA Degree in **Anglo-American Studies** is my own original work, and it has not previously, in its entirety or in part, been submitted at any university.

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Dedications

I DEDICATE THIS WORK TO MYSELF FOR THE EFFORTS
I MADE AND THE DEDICATION I HELD, TO ALL MY
FAMILY MEMBERS, TO ALL MY FRIENDS AND
RESPECTFUL MENTORS.

Acknowledgment

I WISH TO ACKNOWLEDGE AND THANK MY FAMILY, FOR ALL THEIR PATIENCE, SUPPORT, AND GUIDANCE. I ALSO WISH TO THANK MY SUPERVISOR, MR HARHOURA KAMEL FOR ALL THE TIME AND EFFORT HE HAS PUT TO MAKE THIS RESEARCH PAPER THE BEST THAT IT CAN BE.

Abstract

Truman Capote started his masterpiece novel *in cold blood* stating the fateful release of four gunshots through the summery quite breeze of Holcomb town, gunshots that eventually lead to the murder of six people in cold blood. The four innocent members of the Clutters family and the murderers Perry Hickok and Dick Smith. Such attention that was early attributed to the murderers transformed Truman to an extremely controversial author. Accused of solely creating the novel as a narration for the murderers' side of the story, Truman's novel was viewed as an utter injustice to the *real* victims- the Clutters- . His work was labelled a romanticizing attempt to lessen the gruesome act of Perry and Dick, *In Cold Blood* became highly stigmatized and dread . This research aims at establishing how the romanticizing approach was inventible. The context ,setting and the genre made it the only way to deliver the story in the proper way intended by Capote , this work also acknowledges the negative aspect of the romanticizing approach on the depiction of reality and deduces that *In Cold Blood* is better read as a fictional novel that preserves the reality but alters the truth, rather than a word to word documentation of the murder. Most interestingly this dissertation is also an attempt to establish the positive nuances of the romanticizing notion applied by Capote in terms of murderers representation .The portrayal of Perry and Dick is the truest to what a human being is in the genre of true crime. In the absolute absence of the concept of binaries Capote delivered a multi-dimensional human beings that are capable of evil, Capote romanticizing approach managed to make the murderers with all their monstrosity relatable to the audience , he evoked what truly made us humans.... our capacity to empathize ..

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Introduction

The figure of murderers and serial killers became culturally prominent a flashpoint in contemporary society depicted across a profusion of films, television programmes and novels. Narratives based on crimes bloomed into a genre of their own. The news media enthusiastically seized on such cases, projecting various narrations through which they articulated stories of good battling evil and cautionary tales about the nature of human beings with their hidden monstrosity enfolded in the modern society.

Because of this "murderabilia" market, killers have evolved into famous celebrities, including pieces from Jeffrey Dahmer's apartment and hair locks. According to Seltzer (1998), the obsession with death and violence is an indication of shifts in the relationships of self and culture. This has also been illustrated by the fact that killers are the key elements of a violent, interactive and social practice. *the relations of private bodies and private persons to public spaces* (Seltzer 21).

Hence, it was of no surprise the amount of success Truman Capote's *in cold blood* achieved after its release. Masterfully combining fiction and journalism, Truman Capote delivers an astonishing account of the senseless mass murder that occurred on November 15, 1959 in the quite rural town of Holcomb Kansas, that was soon surrounded with the terrifying hollow of death, that stole the town's serenity, For a life time , refusing to accept the inherent lack of suspense in his work, as all the events of the case were of public knowledge before the release of the book , Capote builds the tension with the brilliant use of imagery And detailed exploration of the characters. It's the story of two lone drifters (Perry Smith ,Dick Hickok)slaughtering a farmer And his family,

In cold blood was first published as a series in the New Yorker in 1965. The beginning of the following year it was published in a book Capote's account of the murder of Herbert clutter Family. The investigation that followed, the arrest, trial, conviction, finally the execution of The murderers , for the killing has been the focus of much critical examination capote blending of journalistic and novelistic writing styles in his book ,along with the claim of creating a new Genre the non-fictional novel. Capote's intention to write a true story in every aspect, not simply based on a true story, with no intention of inventing scenes dialogues and details, as is often done in other novels based on true events, instead capote wanted to write a true story, in a sense that every detail in the book should be factual .

Capote spent up to 6 years in Kansas searching every aspect of his book, interviewing people to get every detail possible, he highlighted the factual Content in his acknowledgment and declared. His use of official records from people closely involved with both the victims and the murderers. Truman spent most of his quest with Perry smith and dick Hickok, his involvement with the murderers was the center of major criticism.

critics argue that in cold blood is actually Perry and dick's novel , they are the vocal point of the entire narration, the inclusion of their lives and childhood became the solid ground on which the romanticizing claims stood . Romanticizing in its broad scope is regarded as the attempt to make something or someone better than their actual truth ,it is the separation between the entity and the outcomes, in the case of Capote, the act of separating the crime from the killers Perry and dick that is manifested through the portrayal of their lives before the crime ,their childhood families, tendencies , this exposure let to a controversial receiving from the audience that regarded this romanticizing as a great injustice to the victims .

In this research, I will attempt to answer the following questions:

-Is the Romanizing of Perry and Dick a result of post modernism ?

-Is the romanticizing of Perry and Dick a result of Truman's own bias?

-Is the romanticizing a result of the blend of genres journalism and fictional writings?

- What are the discrepancies of romanticizing?

-How romanticizing deconstructed the binary of good and evil?

-What is the effect of romanticizing on the depiction of reality?

The first chapter will be a conceptual framework of the two prominent approaches in the representations of both factual and fictional murderers as well as the notion of romanticizing and the criticism of Capote's representation. While attempting to answer the question of why his representation is considered romanticizing, drawing connection between the fascination with murders and authors' attempts to please the audience.

The second chapter will closely examine the potential reasons behind the romanticizing approach adopted by Capote while the third reflects upon the effects romanticizing had both negative and positive..

The theoretical approach of this study is the post-modernist approach. The research will require a library research to collect sources, and literary reviews that are relevant to my research field, I will also use the argumentative technique to explain the problem, in order to aid the reader to understand the phenomenon its reasons and opinions, as well as the analysis, and psychoanalysis of the text. My research method will include an overall reading of the primary source Truman Capote's novel *In Cold Blood*, as well as an intensive reading concerning romanticizing also supported by a reliable essays, books, articles and dissertations, which would serve to give a credible outcome to the research. The topic of this research is "*romanticizing*

murders in Truman capote in cold blood". This research will focus only on how the murderers were portrayed with little to no consideration for the other characters representations

Chapter One:

Conventional Representations of Murderers in Literature

The subject of serial killers and murderers makes for a huge business in amusement media with more than 1,000 movies including the theme of sequential executioners and frightful violations that manages to mortify, appal and interest, the audience, it engages the majority by going after the darker parts of the human mind. Mark Seltzer an educator of writing at the University of California – Los Angeles, whose work centres around murder, alludes to a "*wound culture*" that translates as the public fascination' with torn and open bodies and torn and opened persons, a collective gathering around shock, trauma, and the wound" (seltzer 1). For the public, that morbid curiosity causes people to watch scary movies and television shows and read mystery thrillers about murder and death (Hickey32). People are drawn to, and fascinated by, television shows like Criminal Minds, cases like the zodiac killer, Hannibal, and Bates Motel.

By obsessively and continuously reporting on such cases, media eventually turn murderers into megaspectacles. Through overly dramatized reports drawing mass audiences to their publications or television programs, the first chapter will be divided into two sections. The first will be a conceptual framework where this part will be discussing two prominent representations of murderers and serial killers in literature fictional and non-fictional. It will be an analysis on the different contributors and aims behind each portrayal, to show how the public perception is accustomed to a specific type of representation. The second part will deal with the notion of romanticizing and the criticism of the representation of Perry smith and dick Hickok in *In Cold Blood*.

1-The representation of murderers as Evil

1-1 Jeffrey Lionel Dahmer

Born in Milwaukee, Wisconsin, on May 21, 1960, to Lionel and Joyce Dahmer. Jeffrey Lionel Dahmer is still considered one of the most notorious murderers in the American history, from 1978 to 1991 Jeffrey Dahmer murdered 17 men and boys, a number he confessed to as scholars still claim it is definitely higher. It is not so much the number of victims Dahmer killed that makes him stand out among famous murderers and serial killers, but more the details of each crime and the brutality of his deed gained him place amongst the worst murderers of all times. Numerous publications were written about him, probably the most famous one is Jeffrey Dahmer: A Terrifying True Story of Rape, Murder & Cannibalism by Jack Rosewood. Throughout the novel, Dahmer is constantly portrayed as an outcast who was never accepted, he does not belong to the human but belongs to the devil. Early instances of Jeffrey's life were carefully chosen by Jack to support his narration of the cultural monster he sought to create:

“On page 98 of Jeffrey L. Dahmer's Ohio high-school yearbook is a photograph of 45 honour society students lined up shoulder-to-shoulder, their hair well combed, and their smiles confident. One senior three rows from the top has no smile, no eyes, and no face at all: his image was blacked out with a marking pen, reduced to a silhouette by an annoyed student editor before the yearbook went to the printer. That silhouette was Mr Dahmer in the spring of 1978, a couple of months before he says he killed his first victim, with a barbell. It was 13 years before he confessed to one of the most horrific strings of slayings in modern times. With grades that ranged from A's to D's, Mr Dahmer fell far short of honour society standards, but he sneaked into the photo session as if he belonged. No one said a word until long after the shutter had clicked.”
(Rosewood 132)

The vocal point of any publication concerning Dahmer murderers were the gory bloody details of his unforgivable crimes. Mr. Dahmer sedated his victims' drinks, choked them

and cut up their bodies with an electric buzz saw than he disposed of bones he did not need in a 57-gallon drum he had purchased. For simply that reason, he arranged three skulls on a rack in his condo, painted them with some grey paint, to trick individuals into imagining that they were plastic models, the kind an aspiring artist or a medical intern might study. Dahmer even cooked few of their parts and kept some intimate sections of his victim .News articles highlighted his arrogant words from the police confession video, where his lack of remorse is highlighted:

”The killing was a means to an end, was the least satisfactory part. I didn't enjoy doing that. That's why I tried to create living zombies with uric acid in the drill [to the head], but it never worked. No, the killing was not the objective. I just wanted to have the person under my complete control, not having to consider their wishes, being able to keep them there as long as I wanted.” (Rosewood 265)

Dahmer was later beaten to death by his fellow inmates, a celebration day for the American society. People threw multiple parties to celebrate the end of the monster, whose mere existence mortified and disgusted the people who heard of him.

1-2 John Williams the Radcliffe highway murderer

Thomas De Quincey's papers, composed somewhere in the range of 1827 and 1854. Portrayed the killings of the Radcliffe Parkway that occurred close Wapping in London. December 1811 over a time of twelve days, he left seven individuals dead. The first day On December 7, the casualties were a material draper twenty-four years, Timothy Marr, his wife Celia, their three-month - old child and their shop collaborator .The next assault happened at the Lord's Arms in New Rock Path on 19 December. The casualties were John Williamson, Elizabeth his wife and Bridget Harrington. Their granddaughter Catherine had been asleep

and has not been discovered. John Williams who committed these killings was captured and put in Coldbath Fields prison .

His body was later hauled into the street, with a stake through his heart. De Quincey's aestheticized portrayal depicted John Williams as the devil himself appearing to introduce incredible loathsomeness in the temperate roads of London "I ..never had so mingled a feeling of horror, and indignation, and astonishment, with a sense of insecurity too."(De Quincey). John butchered innocent families , his deeds are without a doubt reprehensible , De Quincey's removal and complete denial of the human in William , made this contemporary arrangement of profound deceiving quality. In spite of asserting a cutting edge logical methodology in his writing , it was still to a great extent affected by the fantasies of the past, depicting William as this approaching abhorrence coercively feeds into the old ways of life, which demands viewing such horrendous activities as ownership by malicious spirits . Awful acts are to be deciphered as ownership or possession by malicious spirits, in an attempt of separating between the human and the monster .

This type of representing murderers exemplified by Dahmer and Radcliffe highway murderer aims at dehumanizing the murderer , their acts does not have a place with humans , yet has a place with this fictional beast created by these representations . This platform of the non-human that killers are put upon additionally serves the ethical prevalence ,the audience seeks .authors desire the approval of the crowds as a result they aim at strengthening the audience alleged innocence ,they feed into their inadequacy of carrying out such violations. Monsterizing techniques help to classify readers and viewers by appealing to a specific category of audience members, who in response are permitted to define themselves negatively toward the monster form created by the representation of the author .people are more accustomed to this type of representation, as it doesn't challenge or threaten to harm their standard morality of the right response to a murder .Although this approach burry some

truth as the deeds and the crimes cannot be forgiven , still brutal murderers remain humans anything human is worth reflecting upon not simply labelling it as non-human, in a cowardly attempt of denying the presence of such aspect .

2-The Representation of Murderers as a Necessary Evil:

2-1 Thomas Harris Hannibal Lecter

Hannibal Lecter is the perfect representation of an appealing murderer the perfect representation of *the necessary evil* concept. Hannibal had an immense success since the creator Thomas Harris initially made him; maybe no other murder has caught the public mind as Harris' Hannibal Lecter did. The books became global successes, translated into many languages, the dazzling story of a villain turned into an anti-hero turned beast. A man of perfect taste, his tremendous keenness, dominance over human expressions, and ability in the kitchen are irreproachable. He is as exact with the surgical blade as he is with his knowledge into the human brain. An executioner having a remarkable narcissistic, exact and efficient, style .Lecter meets F.B.I. student Clarice who aspire to progress in her career, after graduation, she attempts to work in the association's Behavioural Science Unit under officer Jack Crawford. She was assigned to the inquiry of the infamous Dr.Hannibal Lecter who was kept under intense security as he had the reputation of a dangerous man . Clarice is asked to cooperate with Lecter in the profiling of another murderer, "Wild bull Bill",

Five similarly mainstream films have been produced using Lecter character, Man hunter (1986), The Silence of the Lambs (1991), Hannibal (2001), Red Dragon (2002) and Hannibal Rising (2007). Throughout these various mediums which Lecter character is spoken to, recognizing an alternate methodology towards the violations , Harris plans to guarantee a degree of distinguishing proof between the reader and Hannibal Lecter by having him slaughter

authority figures, or others who show not exactly healthy attributes. Harris is complicit in making a justificatory story for Lecter, having him slaughter, or being instrumental in the death of rapists, corrupt police officers, 'deviant' serial killers, the rich and the rude, all of which play to popular middle-class narratives of resentment against the authoritarian elite and the pursuit of social justice. His murders and crimes are represented in a somewhat excusable manner. Lecter is a charming clever man who managed to secure a respectable status in his entourage, he has many redeeming qualities. While his victims are not the conventional innocent people, Harris is addressing the very small part inside every member of the audience, that ever so quietly whispers *they deserve what happened to them* in some sort of a twisted godly justice.

Paving the way to the allegiance with the monstrous character can be a matter of moral reevaluation. A term created by Friedrich Nietzsche to allude to the "hypermoral" reconfiguration of that which is consensually viewed as "great." at the end of the day, reevaluation infers a total improving of an expectedly good system by a person who rises above those constrained moral principles. A commitment that suggests an assessment, even re-examination, of our disguise of predominant good moral code.

This allegiance is the acknowledgment of the villain on his own terms. It is the insistence of Milton's Lucifer: in making malicious one's acceptable, one discovers satisfaction in the lowlife due to, and not regardless of, his impropriety. It is fundamental to take note of that, such reevaluation is not attempted to limit villainy's inexcusable quality, clarify it away, or give pardons. By that method of reasoning, it turned into an instance of "the additionally convincing the thought process in detestable conduct, the more insidious the act, the convincing the explanations for the wrongdoing the more probable it turned into" a necessary evil" — something accomplished for bigger purposes. A reprobate's brutality is not generally a demonstration of vital underhandedness, yet it at times can be perceived as a significant disregarded part of a general origination of benevolence or a more public benefit.

The conditioning and softening of the character's unforgivable characteristics show the brutality to be a type of dull fitting retribution. By suggesting that Lecter's "corrupted" victims are much of the time meriting their destiny, this discrete case colossally serves the crowd as their partnership with Lecter can be understood safeguarding their ethical predominance and moral superiority.

Between John Williams the Radcliffe highway killer, Jeffrey Dahmer and Thomas Harris Hannibal Lecter, two unique approaches were followed towards the portrayal of killers and murderers. On one hand, unadulterated malevolence is depicted with no implying or respect to the human aspect. On the other side, however, lies the despicable killer with the fundamental abhorrence, the killer whose victims are deserving of their terrible fate ,these sorts of portrayal are broadly acknowledged and even celebrated by the crowds , they prioritize everything put the reader's moral superiority ,by introducing clear judgment examples one as a complete evil the other a necessary evil .

3- The Notion of Romanticizing

Romanticizing in its entirety is the act of idealizing in an unrealistic manner, while attempting to make something or someone seem better, or more appealing, more heroic than its truthful condition or self. It is rendering what is conventionally perceived negative, positive, reflecting a completely altered image of what is factually experienced. Considered a relatively new concept, described as a side effect, of a self-centered, self-absorbed generation that, glorifies every major and minor possible aspect of being.

Romanticizing failed to accomplish its initial set of aims, for no optimistic perception towards the depiction of human experiences was compelled; on the contrary, it became the reference point to every condescending, non-appreciative, notion towards realistic human

struggle. Everything represented by romanticizing is interpreted as an effort to lessen the gruesome impact of, certain human experiences that, already suffer from a negative stigma, that requires the rise of public awareness, romanticizing is thought to further the ignorance, through its misleading portrayals.

The nuances of romanticizing differs from a field to another preserving an overall tone of creating a false image, for instance romanticizing mental illnesses went from a phase of destigmatizing where people were calling for the normalization of these illnesses and the need to end the discriminated against the mentally ill , to a phase of over sensationalization and romanticizing. The mentally ill is started to be portrayed as overly appealing, intriguing, and mysterious, with no regard to the actual impact of these illnesses on their lives or the reality of their situation:

“Sensationalizing mental illness can be harmful, especially for impressionable young teenagers. Those images of self-harm might encourage others to view mental illness as something that is “tragically beautiful.” Additionally, sensationalism can lead people to believe that mental illness is just a part of who they are, and that therapy is a “sham.” For example, memes that started out as a way to call people out for being dismissive of mental illness, have evolved into a way for people to excuse their own behaviour and even scoff at the notion of seeking help”(Jessie Yu 14)

In addition to the romanticizing of mental illness and the mentally ill , another type which equally popular. The Romanticizing of abusive relationships, defined as the glorification of abusive disrespectful patterns in relationships, publicized as either romantic or appealing, these toxic behaviours and representations are widely used that it became a hard task to convince

their impressionable audience of their toxicity. They are deeply integrated in novels, movies series, and even music .the misleading portrayal relationships became the new norm.

3-1 Criticism over Truman's representation of Perry and Dick

The romanticizing of murderers which is defined as the act of separating the crime from the killers, the deed from the doer in an attempt to change a perception, or an already established judgment, both in a conscious or unconscious way. The representation of Perry and Dick in *In Cold Blood* is considered romanticizing because Capote did separate the murderers from the murder ,by portraying the lives of Perry and Dick before they committed the crime, he managed to gain them a lot of sympathy.

Capote's approach is considered highly controversial if regarded in relation to the two prominent approaches of evil and necessary evil. Capote's portrayal followed neither representations, something the audience is not accustomed to, his approach was to present the murderers as humans capable of evil rather than any form of supernatural, non-human entity. His romanticizing altered the final perception, it challenged the audience to reflect and reconsider their previous knowledge, offering a challenge they are not used too by other authors of this genre.

Due to the innovative approach, *In Cold Blood* accumulated a lot of criticism .Eric Hyene, Trenton Hickman, and Craig Goad, believe that because Capote spent six years researching, interviewing, and writing the text. Capote unwittingly and unavoidably entered himself into the events of the novel, by developing a personal relationship with the killers, to eventually romanticizing them, and ultimately he reshaped the events.

While scholars like Chris Anderson, Jack DeBellis, Alan Collet and others argue that, Capote remains an outside observer, he repeatedly removes all remarks, which might draw attention to

himself, in order to provide a more objective reporting of the events and especially the killers. Harper lee, author of *to kill a mocking bird* , a dearest friend of Capote, and his companion throughout his Kansas journey, states that after Capote had witnessed the execution of dick Hickok , Perry smith, the loss of them especially the latter had broken something within his soul *he was never the same again* . Capote emotional investment in the killers cannot be ignored or denied, *In Cold Blood* became what harper describes as a deliberate attempt to shift the reader's response to the murderers.

The narration and narrative arrangement of the novel, were even accused of being orchestrated, to influence the readers experiences as well as, their emotional path .Scholars john Hellman, Mariam Halfman and George Creeger identify the way capotes choose to tell his story as a third person heterodiegetic narrator, Hellman writes in *Death and Design in in cold blood* that, capotes narrates from the perspective of a self-effacing omniscience, refusing to admit his presence in the story, but repeatedly gains access inside the murderers thoughts , a technique which enabled him to retain an objective overview, while simultaneously providing what appears to be a subjective view from the characters.

This style of narration became one of the major arguments in favor of the accusation of romanticizing that capote received. Creege writes in *animals in exile imagery and theme in capotes in cold blood*, that the way the story is told, creates an immense space of a much needed empathy that translates further in the story as a sympathy for dick and Perry, while Capote's tone imposes a sense of authenticity and credibility .

The recent release of *conversation with a killer*, the Ted Bundy tapes on Netflix and the upcoming movie, *Extremely wicked shockingly evil and vile*, starring Zac Efron have sparked debate on the romanticizing of mass murderers. Even after coming to know the details of Ted

gruesome crimes (one of the most well-known rapists and serial killers from the late 20th century widely known for his attractive looks intelligence and charm)

Bryanna Fox, professor at the university of south Florida for criminology and faculty affiliate at the Florida mental health institute, states that Murderers became culture figures romanticized as they are separated from their acts, therefore they became separated from their actions when they are sensationalized by the attention given to them,. She states that while Bundy was executed 30 years ago he has been given a second life, with his continued attention that he has gained; it made him a twisted celebrity of some sorts, while the names of his many victims had faded from memory. However, his will always remain, she draw the comparison and linked it to capote , claiming that it is exactly what Truman did with his novel *in cold blood* , she argues that he altered the lenses of reality.

The way murderers were represented as either evil or unavoidable, shaped the masses view and set a stereotypical response to the overall receiving of these cases. Before the release of *in cold blood* that is considered a revolutionary work, it managed to alter what the true crime genre or crime reporting could have been, two major approaches of representing murderers were and still are adopted, mainly by media reporters and authors. The murderers were either represented as monster who are inherently evil or as a necessary evil with admirable traits and multiple redeeming qualities ,they somehow rid the world of another type of evil manifested in their victims. The approaches were so often applied to both fictional and non-fictional murderers, Truman's portrayal is labelled romanticizing, as it does not fit either approaches.

Chapter Two:

Reasons behind the Use of Romanticizing In *In Cold Blood*

The second chapter will focus on the potential reasons behind the romanticizing of murderers in Truman's *In Cold Blood*, the three major possibilities being: romanticizing as a result to the postmodern era, where it heavily influenced Capote's trace of thought, he transmitted the characteristics of the era through his work. The second reason is romanticizing because of Truman's bias toward Dick and Perry, especially the latter due to his deep involvement and association with them. Finally romanticizing because of blending the genres of novelistic writings and journalistic composing that eventually lead to the creation of the nonfictional novel that abided to an innovative set of rules that fits neither genres, which imposed restrictions of their own.

1- Romanticizing as a result of Postmodernism

Post-modernism cannot be comprehended without referencing modernism. This latter originated from the idea of the European Enlightenment that generally started in eighteenth century. A general public conviction that is profoundly separated from a structural- functional perspective, ruled by a (capitalist) economy, with an unpredictable division of work, industrialization and urbanization, science and innovation, political and ethnical independence.

The word "modernity" is as vague as the word "postmodernity;" historians label the "modern era as dating as timely as the Renaissance; though, when anyone refers to the "modern era," they mean the era from about 1898 to the Second World War. This phase is well known for its innovation in art , music, workmanship and even governmental matters. The era has seen radical evolution of politics, such as fascism, nazism, communism, anarchy and the whole idea of "isms," as various movements and collectives have embraced their visions of a more modern

future (such as surrealism, Dadaism, cubism, futurism, expressionism, existentialism, primitivism, minimalism, etc.).

One of the problems in dealing with postmodernism is in distinguishing it from modernism; postmodern specialists and scholars proceed with such experimentation existing in modernism. The utilization use of self-consciousness, fragmentation, ambiguity, simultaneity, parody, irony. Postmodern masterful structures can be viewed as an extension to modernism experimentation, others like to consider postmodernism as a progressively extreme break, one that is an aftereffect of better approaches for speaking to the world.

The Postmodernism hypothesis is grounded on the premise that people are not built on what they choose to be, but are in fact a reflection of the noise, variables, and environments that surround them. It is the idea that the 'self' is not created through choice but that it is a reflection of what is around them. Simply put, considering a context of homicide and murderers the assumption is that this latter do not naturally develop into murderers, but create a persona reflecting what is outside them. The new understandings of the self in a transformed social context,. With the assumption that there is no such thing as human nature (human behaviour and psychology are socially determined or constructed) Behavioural approaches to the phenomenon of criminality and criminal behaviour endeavour at building up conceivable clarification for the criminal conduct

According to Shelley joseph. F Misconduct and delinquency is believed to be socially built, every social phenomena has a cause and at exactly that point it very well may be accepted that if the social phenomena is identified, the criminal activity can be recognized, as a result, the event or the outcomes can be anticipated. One of the fundamental aspects of in cold blood is the role played by the social organizations and institutions that had failed to protect Perry Edward Smith from the life of wrongdoing and crimes that he led eventually. Smith was

exposed to horrifying abuse in every one of the foundations that were meant to protect him. Truman implies that Smith got no opportunity of having decent life, no one had ever given him a chance to begin with, in this manner, Capote endeavours to put the fault for Smith's murderous potential on the social establishments that repeatedly failed and damaged him. Smith was exposed to horrifying abuse in every one of the foundations that were meant to protect him .

Smith is by all accounts a survivor of a purported "*cycle of violence*." It indicates that the individuals who experience abuse at a youthful age become bound to mishandle others as they are in a way shown viciousness by encountering brutal models, *a victim will victimise*. Among the most frequent social components adding to the intensity of the criminal conduct are: being raised in an upset, troubled low-salary house hold combined with a large family, experiencing violence and abuse at an early age, starting unlawful conduct at quite young, experiencing difficulty at school and carrying out wrongdoings, this approach align with the postmodern representation of the self.

The postmodern representation of self is portrayed in contrast to the masses that threatens to consume the self-sweeping away its individuality as it become part of the anonymous, routinized crowd, the way it ponders on the reasons for misdemeanour and on the foundations for the development of the pathological personality of a killer. In *In Cold Blood*, Truman conducts a search for the origins of the killer's deviance in the childhood of the murderers .Capote's account seems to attempt at exonerating the heinous crime Smith and Hickok committed by delving into many of their traumatic experiences. Allowing the reader to understand them as deeply damaged human beings

Look at his family! Look at what had happened there! His mother, an alcoholic, had strangled to death in her own vomit. Of her children, two sons and two daughters, only the younger girl, Barbara, had entered ordinary life, married, begun

raising a family. Fern, the other daughter, jumped out of a window of a San Francisco hotel... Moreover, there was Jimmy, the older boy- Jimmy, who had one day driven his wife to suicide and killed himself next. (Capote 106)

Truman Capote and the French philosopher Foucault agree in stressing the responsibility of "middle-class mechanisms of discipline» for the event of criminal behaviour in the case of citizens such as Hickok and Smith. In line with Foucault those mechanisms "characterise, classify [and] specialise" as they "distribute along a scale, around a norm, hierarchize individuals in relevancy to each other and, if necessary, disqualify and invalidate." Much controversial Capote apparently wanted to position the two killers within the position of victims who, due to their unfortunate lives, ended up as victimizers.

Perry Smith is the recipient, witness, and, thus inevitably, as Capote suggests, the perpetrator of much of the grassroots violence marking the narrative and ending it with. In sum, Perry is versed in the agonizing experience of violence in its different physical, sexual, and psychological forms: he is raped first by his shipmates and later by fellow soldiers, beat by the nuns for wetting his bed, as well as physically and psychologically abused by his father at leisure. He first witnesses the sexualized violence his mother is subjected to, her abuse by his father and, at a later stage, the suicides of his brother, his sister, and his sister-in-law. (El-Hajj 82)

As a result to the era in which the novel was written, romanticizing in a sense of separating the deed from the doer and allowing a context, that portray Perry and Dick as more than just killers came naturally to the author. Although *In cold blood* is generally excluded from the standard discussions on postmodern literature, its certain narrative characteristics clearly seem to have originated in the postmodern movement. What is crucial to mention is that some of these postmodern features contribute to the characters development, As Michel Foucault wrote

in Discipline and punish the birth of prison, "it is not crime that alienates an individual from society, but that crime is itself due rather to the fact that one is in society as an alien."

Capote's novel enables the reader to possess "insight into the mind of an abused, disenfranchised man mainly the mind of Perry and Dick the employment of multiple viewpoints is one among the foremost prominent postmodern features of *In Cold Blood*, the use of multiple viewpoints is exceptionally important for directly portraying the perspective of the killers themselves. This permits the murderers to voice their minds, which create a connection between them and the readers, the engagement, and attachment that is created allows the reader to look at the murderers in more of a holistic view this can be an excerpt from Smith's detailed account of the events within the Clutter family house

Next thing, I brought the boy down. First, I put him in the room with his dad. Tied his hands to an overhead steam pipe. Then I figured that wasn't very safe. He might somehow get loose and undo the old man, or vice versa. So I cut him down and took him to the playroom, where there was a comfortable-looking couch. I roped his feet to the foot of the couch, roped his hands, then carried the rope up and made a loop around his neck, so if he struggled he'd choke himself [...] (Capote 235)

The first-person narrative employed within the killers' account of the murder is the very feature of *In Cold Blood* that gives the reader an opportunity to have an insight into the murderer's mind. Due to such mode of narration, the reader is in an exceedingly transparent position to closely follow every step the killers take within the Clutter family house, experience their ambivalent emotions and thus, be thoroughly moved by both the gruesomeness of the crime and the complicatedness of Smith and Hickok's personalities. Probably the foremost harrowing moments of the novel appear when the thrust of the narrative is passed on to either Perry Smith or Richard Hickok. As explained by author «the technique presenting every scene

to the reader through the eyes of a particular character gives the reader the feeling of being inside the character's mind" and makes them feel they're "experiencing the emotional reality of the scene." Giving the narrative voice to the murderers emotionally entangles the reader into the story likewise as poses the moral dilemma of the novel, namely that of whether such a heinous crime committed against the Clutter family can be the smallest amount bit be justified. Allowing criminals to raise up their voice could even be perceived as another postmodern feature, which provides minorities with the right to be heard, if we consider criminals like Smith and Hickok as a minority.

In Perry's own words, "Mr Clutter asked me--and these were his last words--wanted to know how his wife was... I said she was fine...in the morning somebody would find them, and then all of it, me and Dick... would seem like something they dreamed. I wasn't kidding him. I didn't want to harm the man. I thought he was a very nice gentleman up to the moment I slit his throat" (Capote 140)

The non-linear storytelling and intertextuality which are prominent postmodern features that contributed In the final outcome of the novel and the receiving of the audience .the events are not orchestrated and presented chronologically yet they are divided and fragmented. We are introduced to the homicide early in the novel, yet capote provide us with a full and careful record of the deed later towards the end of the novel. More significantly, when either Hickok or Smith assume control over the account, their accounts likewise lacks order. This presents their minds as upset and to some degree disturbed and fragmented. This type of storytelling leaves the reader with multiple question as capote always ends an idea with a very high note that puts the reader in a place of contemplating complex social dilemmas to be surprisingly moved from the perspective of the victimised effected community consisting of friends and family members of the clutters to the point of view of the killers. This causes them "to rethink

everything that they think they 'know' about homicide and how society and individuals fit within it' (Capote 209)

1-1 The American dream from the Perspective of the Killers

The notion of the American dream does not exist in postmodernism. Postmodernists generally dismiss all hypotheses regarding the world meaning and bigger purpose. There is no great symbolic significance offered, nor God can save reason or the self itself as no one saved, postmodernists dismiss the very notion that anyone can genuinely interact with anyone we all wander around the world and give our own unique meanings to our own individual views. However, the Clutters family were a living manifestation of the American dream, in relation to Dick and Parry's postmodern world they did not have a place nor fit the overall atmosphere so they were removed

A fundamental part of Hickock's character is such a neurotic pathological envy and jealousy he appeared to hold. As Capote portrayed him, envy was continually with him, the Enemy was any individual who was 'somebody' he needed to be, who had anything he needed to have, or represented anything he lacks. His perception of the other came in a form of a reflective perception highlighting all his shortcomings as a person only to reinforce the superiority of the other

All that belonged to him, Dick, but he would never have it. Why would that sonofabitch have everything, while he had nothing? Why should that 'big-shot bastard' have all the luck? With a knife in his hand, he, Dick, had power. Big-shot bastards like that had better be careful or he might 'open them up and let a little of their luck spill on the floor'³. (Capote 194)

Hickock is by all accounts neurotically envious of individuals who are more fortunate than he is. His immediate response to others' bliss and joy is outrage or violence. He likewise appears to display sociopathic tendencies in different situations, for example, when he deliberately ran down a dog or when as a kid, jealous of his wealthier companions, he took his companion's vacation souvenirs to crush them all with a sledge. Such practices like Hickock's sociopathic envy, as declared by El-Hajj (2008: 10). This may come from the "clash of two Americas." We are given two completely bipolar visions of the notion of the American dream. The Clutters appear as the perfect picture of American dream respectful parents successful children they form a valuable pillar of the community. On the other side, there are Hickock and Smith who are prohibited from the Clutter's reality excluded from the society, as they seem to be "oppressed, seized, underprivileged and angry of those possessing social and monetary influence to accomplish their fantasies

Since they were socially oppressed and went through enough circumstances to be considered underprivileged, they wished to climb in the social stepping stool. Hickock longed for being rich and Smith's fantasies was to go on an experience like those he found in the films. but, all that they did as to accomplish their fantasies and become prosperous was by methods for criminal acts

Romanticizing as a result of Capote's bias

In cold blood took over six years of investigation and facts gathering to be finalized, Truman's investment in the crime played a major role in the final outstanding outcome, however it stood as one of the reasons on which the romanticizing claims were established on. Capote's bias can be clearly observed when the text is shifted towards Perry, as Richard did not receive the same treatment or privilege. From the starting point of the book, Capote appears to obviously state which murderer is the one he needs us to become acquainted with, which he

prefers better. He focuses on Smith more than he does on Hickock. In his portrayals of the two killers he seems to grant Smith more amiable highlights.

2-1 The Portrayal of Perry Edward Smith

Perry Edward Smith was conceived on October 27, 1928 in Huntington, Nevada. He was a mixture of Irish, Cherokee origins, Smith's mom left his dad in 1935, and along with her kids she moved to San Francisco. As a heavy drinker, she ignored them; she led an extremely terrible way of living. At the age of thirteen, Smith was abandoned. His mother died due to liquor misuse. From that point forward, he was moved from an orphanage to another. In every one of those foundations, he was harshly manhandled by his parental figures, both physically and emotionally. In his pre-adulthood, he was re-joined with his dad who was continuously critical and condemning of him. He never appeared to be glad or satisfied with him. During that period he began to give indications of lack of caution and extreme savagery. He was first discovered stealing at eight years old however; he started his life of wrongdoings and crimes in 1955 after a genuine falling out with his dad.

Capote as a one-dimensional maniacal killer does not depict Smith. Smith's characteristics make it inconceivable for the reader to unequivocally classify him as a relentless cold hearted beast. While giving a record of the occasions in the Clutter family house, he asserts throughout the incident that he felt as though "he wasn't part of it" (Capote 234). He was prepared to go out and leave the clutters alive just to be struck by the brutality of his next move, he ties them up and shoots them individually.

The strange double nature of Perry leaves the reader significantly more amazed. During the crime He set every one of the four members of the clutters in agreeable comfortable positions, either in their beds, or on a sleeping cushion box or a lounge chair. He exhibits such a graciousness that is faltering for the readers. Capote acquires this muddled side of the killer so

that the reader is stunned into a potential new point of view and presents Smith as a killer who grasps both indignation and thoughtfulness, he is a beast and defender, an executioner and a rescuer.

Overall, Smith does not appear to have the option to notice, and not to mention understand, the logical inconsistency in his conduct and its impact. At the point when he depicted the murder of Herb Clutter he stated: "I didn't want to harm the man. I thought he was a very nice gentleman. Soft-spoken. I thought so right up to the moment I cut his throat" (Capote 237). He feels compassion and regard for his victims but still this does not keep him from killing him without blinking right after he quits contemplating on how decent Mr Clutter is. Such conduct makes Perry Smith especially a mind challenging character, somebody who collects pity and outrage He brings out sympathy yet at the same time acts in a totally eccentric way that frightens and stuns the readers.

Truman shields Perry throughout the entire novel because he felt an association and a connection with him since the two of them had family and attachment issues. Both came from a dysfunctional family with divorced parents and a troubled household.(Perry getting the worst share). Capote portrayed Perry's youth calling attention to the difficulties and issues Perry has experienced growing up, he has on various occasions witnessed domestic abuse against his mother caused by his own father. He even had to live in an orphanage for a while where he was abused by the nuns, he was regularly beaten for "wetting his bed», once he was placed in a tub full of ice cold water as a form punishment. The involvement of this aspect of parry's childhood was seen as an attempt to gain the readers sympathy after. As Perry himself said is one of the reasons as he has an aversion to nuns, God and religion Capote claims that Perry's mental illness initiated at that point as no child is to be the object of such environment and remain sane and functioning.

Perry's dysfunctional family became the fundamental reason behind his life issues. Truman referenced Perry's family several times just to hold them accountable and point the blame at their direction for what his life came to be. The main event in Perry's family which Capote focused on is Perry's siblings dying, as both committed suicide, his sister jumped off a building and his brother drove his wife to suicide then killed himself while his mother turned to alcohol and later passed away «Plant, leaped out of a window of a San Francisco inn. Jimmy, who had one day driven his better half to self-destruction and slaughtered himself next". (Capote 238)

Truman referenced different things to demonstrate Perry as a decent individual who simply had an unpleasant life. He repeatedly referenced Perry being in the marines to gather the compassion of patriotic readers. Depicted Perry as an extremely capable, talented individual, an intelligent kid who is also a splendid performer. "I had this great natural musical ability. Which dad did not recognize. Or care about" (Capote 264) his family that was supposed to provide him with an unconditional love and care failed him, this lack of attention and familial bond caused Perry to drift away from people altogether

Capote includes the psychiatrist statement who spent many hours with Perry. The statement reinforced the claim of a psychological illness and how it should be considered while sentencing him. 'For the most part, his rages in the past have been directed at authority figures - father, brother, army sergeant - and have led to violent assaultive behaviour on several occasions'(Capote 290), The specialist held Perry's past accountable for his behaviour. The specialist additionally expressed that Perry's state of mind at the time of the homicide was not steady. 'When Smith attacked Mr Clutter he was under a mental eclipse, deep inside a schizophrenic darkness' (Capote 306). Perry was not mindful of what he was doing at the point when he cut Mr Clutter's neck. As though he was either thinking it was another person or he just passed out, After understanding the realities, the reader is left to contemplate whether Perry required mental assistance or capital punishment.

2-2 The Portrayal of Richard Eugene Hickock

Richard Eugene Hickock was born on June 6, 1931 in Kansas City, Kansas. His childhood was a relatively happy one, being brought up in a complete family. Hickock does not appear to fit into the classifications instigating of the advancement of criminal conduct and behaviour. He was a popular kid and an effective competitor and athlete in high school. As an adult he had a serious car accident that basically left him deformed and disfigured "seemed composed of mismatching parts [...] he had two divorces and express tremendous haters for his ex-wives "I keep thinking what fun if my second wife had been there [the Clutter house]. Her, and all her goddam family" (Capote 139)

Hickok strikes the reader as a sociopath battling with tremendous measures of smothered disdain and animosity. He appears as somebody who is not fit for compassion. However as indicated by Richard and Smith's announcement, he was not actually capable of committing an actual homicide. Hickok realized Smith would have the capacity to kill that is the reason he picked him as his accomplice. Such failure to kill may come from the way Hickok was not presented to viciousness and maltreatment as a kid, though Smith experienced such an injury all through his entire life eventually this latter took all the blame of the crime as he expressed his love for Richards' mother "She's a real sweet person [Dick's mother]. It might be some comfort to her to know Dick never pulled a trigger" (Capote 247) Hickock's dad could never deal with his sons involvement in the crime he always believed that it was Perry Edward Smith who impacted Hickock convinced him to be part of the burglary of the Clutter family house.

The announcement of the therapist for Richard was short stating that Richard knew what he was doing. Richard Hickok, who is similarly answerable for the murders as much as Perry is depicted as a childish and debilitated individual. Capote consistently introduces Richard as a practical solid individual; without any emotions and completely self-centred and selfish and

money hungry. This fell towards the point that Dick needing to burglarize the Clutters for cash and he is the one to blame for everything. Capote recognised the need of an emotional release for the audience so he was willing to sacrifice Richard and make him the target of the audience frustration and anger in order to save Perry, Richard was introduced as a terrible person who is not even willing to help an elderly man. The manner in which Capote has composed this part constructs outrage and scorn towards Richard.

Capote references another incident involving Richard that would appal the reader. He sheds light on Richard's desire for young girls emphasising his sexual fantasies while implicitly hinting toward the motivation behind the break into the Clutters house as being Richard wanting to rape Nancy (16 years old). Then he comes the money motivation, considering the context of the facts displayed. Capote still manages to paint Perry as a hero, the only reason Richard did not persevere in raping Nancy was that Perry 'saved' her. The things Capote referenced about Richard made his death sentence easier to accept Richard was the antagonist the story needed so it can properly function. Throughout the novel, Capote just defended Perry and attempted to gather all the compassion he can get, Richard is portrayed as a narrow minded, sick and debilitated individual. Perry was introduced as an individual with psychological illnesses who required assistance while Richard a sick 'lost case' who just wanted to rape Nancy and get some cash, a person not worth the empathy.

3- Romanticizing as a result of blending the genres

Truman's blending of journalistic and novelistic writing styles in his novel, alongside the claim of creating a new genre; "the non-fictional novel" has provoked further examination and criticism from both sides of fiction and journalistic writing. The criticism was based on whether *In Cold Blood* lives up to Capote's claim of delivering the truth or whether it is simply one more minor departure from an effectively already established sub-classifications of the genre

Capote has, in short, achieved a work of art. He has told exceedingly well a tale of high terror in his own way, despite the brilliance of his self-publicized efforts, he has made both a tactical and a moral error... By insisting that 'every word' of his book is true he has made himself vulnerable to those readers who are prepared to examine seriously such a sweeping claim. Capote's attempt to deliver an astonishing true crime story based on factual events but written in a novelistic manner while still using journalistic approaches. Those who designate books such as *In Cold Blood* as a novel use the terms «documentary novel," "realistic novel," and "nonfiction novel." From a nonfiction viewpoint the book has been identified as "New Journalism," "literary journalism," and "literary nonfiction." the zone of journalism which Capote acquired numerous techniques from.

Is the zone of news coverage that provides the reader with genuine, factual information and data by detailing regional and national occasions utilizing verifiable documentation and direct verbal citation. Its experts follow a lot of principles that specify exactness and truth, attribution of real data, direct and indirect citation, maintenance of objectivity through utilization of third person perspective, and the delivery of a set of facts known as the "Five W's": who, what, when, where, what's more, why, as well as a clarification of the how.

This structure stresses currency or immediacy. the reliable utilization of a couple of sentence passages, and the equation of packing data into the head of the story with the goal that less significant data can be cut from the base of the story if space impediments request that in The conventional straight news reporting, the strict cramming describes as "the inverted pyramid" structure. Determines that data show up in the story descending in terms of significance., this format likewise gives certain points of interest in permitting the busy reader to peruse only the primary couple of sections of a report and get the entirety of the most significant data without perusing the whole article.

The News records covering the clutter family murder followed this type of format. It provides a time-and space-efficient way of communicating the news quickly, but still Truman thought it was deficient in permitting him to compose stories portraying intriguing people or occasions about which quick description wouldn't fulfil the reader curiosity nor his aspired goal. Subsequently, this type of writing adopted by capote where he relayed on nonfiction and added the new journalism approach , was created as a less proper sort of editorial composing that holds to the conventional definition with respect to verifiable data, factual information, direct and indirect quotation, maintenance of objectivity and third person point of view. However, it doesn't follow the "inverted pyramid" structure.

Its arrangement gives the writer more opportunity in achieving a more complex human cantered type of story, while its substance is still factual; it permits greater inventiveness and creativity through portrayal and more opportunity to incorporate more details past the "Five W's." The "feature story" and "New Journalism" are steps in a movement towards genuine mixing of fiction composing and journalistic strategies. This latter can clearly be detected when observing the way capote structured the book *In Cold Blood* is written in eighty-five short report like chapters and placed within the context of four large sections: "The Last to See Them Alive, «Persons Unknown," "Answer," and "The Corner." In other words, the book is handled as if it were a breaking news story, some of the chapters appearing as almost features and sidebars. The temporality of the major sections is crossed, and the reader has the feeling that he or she is reading simultaneous accounts of the crime in several different newspapers or magazines' Gary L. Whitby. The segments and parts of the book do give isolated unique centres, much as a newspaper will partition diverse concentrations or parts of a story into isolated articles.

The segments of the book arrange explicit parts of the story. The first gives a prologue to the characters required just as foundation data on the occasions paving the way to the homicide. The second describes the examination of the killings and Hickock's and Smith's movements

while attempting to maintain a strategic distance from being caught. The third portrays the captures furthermore, admissions of the executioners, and the fourth, the preliminary, their ensuing imprisonment, and execution. Every one of these parts of the story would normally have showed up in independent articles and versions of a newspaper because of their occurrence at various occasions. In addition, the different sections isolate simultaneous parts of the occasions into independent core interests.

For model the main section of the book depicts Holcomb and the encompassing scene while the second acquaints us with the Clutter family and the third to Hickock and Smith. Both Larry Hendrick's record of the wrongdoing scene (76-82) and passages from Dr. Jones' assessment of Hickock and Smith and Dr. Joseph Satten's article from *The American Journal of Psychiatry* (333-335), which included an assessment of the mind of Smith, give great instances of what might show up in a paper or magazine as a sidebar. A story, which gives foundation data accommodating to the readers comprehension of the principle article, or story.

The journalistic aspect of the novel on its own does not stand as an evident obstacle when analysing or interpreting the different notions encompassed throughout the novel. However, as the fictional aspect is added many issues are presented. The fiction writing comprises several other types, besides the novel which is a form of fiction composing that utilizes narrative viewpoints and discourse to recount to an all-encompassing extended story. The creator makes characters, circumstances, activities and results, and forms them into a plot, that might or might not have basis in reality. It includes novellas and short stories, which combines a number of narrative points of view. It also includes first person (subjective) and third person (objective and subjective).

It even includes methods such as flashbacks, in which incidents that happened before the action portrayed was inserted in the narrative to provide context details for the reader. Need to

consider it or the motives of a character, and foreshadow that makes Author of improving the story's tension and emotional appeal by integration. Capote utilized different strategies related to fiction. These incorporate depiction of the initial description scene and utilization of numerous perspectives to pass to the reader an emotional relatable effect and sympathy with the characters. While a portion of these procedures are common in journalism, (e.g. ., narrative viewpoint and description), others, for example, extended dialogues, are substantially more unmistakable in fiction. Capote relates the story largely through the perspectives of three characters: Alvin Dewey, the Kansas Bureau of Investigation specialist accountable for the examination, and Richard Hickock and Perry Smith.

This type of narration related to the genre demands more exposure for the murderers because the murder is real but written in a novelistic manner so every person involved in the crime is given the same treatment a fictional character would receive. The romanticizing became inevitable in this case as the ultimate pursuit of any character if *In Cold Blood* is viewed as a novel is to be understood so the separation of the act and the murders came more as a side effect of the blending of genres. Thus, the desired affect is achieved. Truman additionally utilizes minor characters to give the reader as complete an image as conceivable of the homicides and their repercussions. Such minor characters as Larry Hendricks, the English educator who relates the disclosure of the crime scene, Myrtle Clare, and Sadie Truitt, her mom, serve to show how the neighbourhood masses responded to the violations (Capote 76-89).

Such utilization of a few perspectives likewise permitted Capote to introduce various impression of the occasions while not embedding himself as a character into the book. Had he done as such, it would have given the reader with a more obvious sign that what the person in question was perusing may be Capote's translation of what happened instead of that of those legitimately included. Capote combined the descriptive elements and use of dialogue of forms of fiction with the factual subject matter of journalism This has brought about what a few have

distinguished as a fictional sub-genre, which has been assigned by different terms and definitions. "Creative nonfiction" is the latest term authored to characterize such composition, and as with a large number of different terms used to attempt to distinguish this blend of methods, its definition and use has produced multiple debates. The mere blending of genres regardless of the label given to such blend, which definitely effected the final receiving of the novel by the audience.

The romanticizing approach adopted by Truman capote in *in cold blood* is a result of the combination of the effect of the postmodern era that shaped Truman and the way he views the world as well as the way he portrayed Perry and dick in a more forgiving way. Considering postmodernism's state, they are a reflection of the chaos they have been brought and raise in which somehow takes a bit of their accountability but does not completely dismissed it. In addition to the effect of Truman, extended involvement with the murderers that was transmitted into bias in the way they were represented especially Perry that Truman developed a special connection with, as he resembled him in many ways. The last effect being the effect of blending the genres of novelistic and journalistic writings that lead to the creation of a new genre in the non-fictional sphere the true crime novel that followed cutting edge methodologies and abide to no set of rules that fit either fields .

Chapter Three:

The Positive and Negative Effects of Romanticizing In *In Cold Blood*

The notion of romanticizing has extremely negative connotations, as any previous instances were highly toxic and misleading to the audience. This negative stigma of the notion was projected on Truman's work *in Cold blood*, after his representation has been established

as a romanticizing attempt ,the effects his portrayal has is mostly relevant once considering the depiction of reality and the delivery of the truth . This chapter will attempt to analyse the negative aspect of the romanticizing of Perry and dick in comparison to how conventional journalism would have delivered the crime, as well as discussing the positive outcome that can be deduced from this notion in terms of the deconstruction of human binaries of good and evil

1-How traditional journalism told the story

The effect of romanticizing on the depiction of reality became more evident when considering how traditional journalism would have delivered or covered the clutters murder It is evident that the strictures forced by conventional journalistic composing in terms of proximity and timeliness affect how, what, and when information are introduced. In contrast to what is delivered by Truman in in cold blood, that requires more details and *characters* centralization, which permitted Capote to form his record after an extensive research that sought as much details as possible so his true crime novel can be accurate. In his pursuit, Capote romanticises the criminals to give more context to the crime, conventional journalism regard proximity and timeliness with such importance as it contributes to the extensiveness as well as the precision and relevance of the data given to the reader. An examination of the paper inclusion of the underlying revelation of the killings, the capture of the executioners, and the preliminary and feelings in the Kansas City Times, Kansas City Star, Omaha World Herald, and Des Moines Register plainly shows the impacts proximity and timeliness had on how the story was Introduced .

1-1 Proximity and Timeliness

Proximity is one of the main components of journalism, the first reports of a crime or an important event gets the best share of public receiving, hence many journals spear no effort in

trying to gain the first position in news coverage. In the days following the slayings of the Clutters family, a drastic difference in inclusion existed among the papers. The Kansas City Times and Kansas City Star, were distributed in the morning and night, on November 16, 1959, the day following revelation of the slayings. Both included articles about the murders. The morning Times dedicated about one fourth of its first page to a story. Its significance, innate in the unordinary nature of the crime, appeared through the chosen arrangement of the article at the top of the journal in addition to Photos of the Clutter house and the four victims

The story appeared in the evening *Star* with a first page story enumerating examiners' attempting to discover pieces of information about the perpetrators' motives and identities. The story showed up close to the head of the page and ran in a single segment to the base of the page, however since it appeared after the underlying report in its sister paper, and no new data was accessible, it was not given as much space. The two papers proceeded with no inclusion of new information

The next day (November 17). The Times distributed an article detailing that no solid pieces of information is discovered, specifying the area and substance, giving further details with respect to the areas in the house where every one of the victims was discovered. This article, while longer than the others, portrayed on the front page. That evening *Star* highlighted a page-one story which concentrated on the sort of equipment utilized in restricting every victim and the disarray in recognizing the guilty parties brought by the quantity of various fingerprints found in the house. This story, likewise, showed up at the head of the page and was comparable in length to the one distributed that morning in the Times. Then the revelation of shotgun shells at the crime scene and attempts to decide if they had been discharged from a shotgun stolen days prior ,the story was placed lower on the first page. Indicating the story status changing from getting such extensive inclusion and its underlying esteem as "breaking news" to demonstrating the occasion's decrease in significance in connection to different occasions in

the news. Proximity provided Capote the upper hand in delivering the crime as he has the privilege of not abiding to its rules or the journalistic restrictions in general.

Timeliness has a significant influence in determining what information mentioned in journalistic composition. The effect of timeliness is particularly obvious when we observe the information provided in daily news accounts following the murders, as every developing narrative, the quantity of knowledge increases as it gets television companies support. Journalists announce some new cases in their attempt to hold the public attention this eagerness to report each piece of news they have, columnists through their attempts of intriguing the audience end up reporting speculations or leads that law requirement specialists have which at last turn out to be questionable, incorrect or detached.

Concerning the shotgun shells found near the Clutters house, Specialists were trying to determine whether they were fired from a firearm stolen from Clyde E. Kennedy, a neighbour of the Clutters family, Capote decided not to include this incident in the novel. As well as not putting, much significance on the way the victims were bound and tied by a single kind of tie. Finney County Sheriff Earl Robinson quoted telling the media "the fact the same knot was used in tying each victim might indicate that only one person was involved in the murders'. However, he told reporters that this could not completely rule out the possibility of a second attacker .

Every one of the four of the papers reliably announced law authorization specialists' dispute that theft was not a motivation in the murder, as exemplified by Logan Sanford, top of the KBI. Sanford was cited as saying: "there is no immediate proof to prove a hypothesis that some previous worker of Clutter had returned, thinking there was a huge sum of cash in the home and had tormented Clutter and had at last slaughtered every one of those present to get away from recognition herb Clutter's aversion of cash. The absence of a safe in the house, and the way that

Mrs clutter and Nancy's jewellery had been deserted all appeared to negate a burglary motivation

Capote noticed this excusal of burglary as a murder motivation In *Cold Blood*; however, he had the benefit of recounting to the entire story at once. This information permitted him to foreshadow burglary in the end being uncovered as the intention. He related KBI Agent Harold Nye's thoughts that it could have been the intention regardless of all proof demonstrating something else. Nye continued returning to Herb's wallet, discovered open and void on his bed and Nancy's tote discovered lying in the bed, Finney County Attorney Duane West was accounted for as saying, "he didn't accept the money wallet had been touched by the slayer" .

Journalists had additionally detailed the unfilled wallet and handbag, yet did not depict them as negating the excusal of burglary motivation, in light of the fact that the shows of news coverage kept them from drawing associations that law authorization did not recognize. Journalists were only permitted to report burglary as the potential cause of murder after Hickock and Smith had admitted their actions. They did not have the privilege Capote had in having favourable position of knowing the entire story before delivering it to the audience . Capote narration although remained factual when it comes to the main events taking place concerning the crime, his delivery that was highly romanticised and embellished influenced the audience perception to a certain degree prompting both negative and positive effects of the latter once is the effect romanticizing had in the deconstruction of good and evil .

2-Romanticizing and the deconstruction of the human binary of good and evil

In cold blood start in dramatic emotional manner, a description of the town that will soon be penetrated by the forces of evil. Capote immediately establish the presence of a binary in the novel, good and evil, appealing to a conventional and simple sense of morality. Capote follows

this method in the beginning of his narrative in order to later deconstruct the binary and complicate normative beliefs of morality and justice. The involved, dynamic, and at times sympathetic characterization and multi sided aspect of the murderous male pairs that was the direct outcome of romanticizing destabilizes the binary of good and evil that Capote first establish. This characterization, therefore, suggest a realistic view of good and evil, that of a spectrum, rather than a stable binary. Through the romanticizing and the involvement of the text with the murderers, their histories, and their motivations, render the binary of good and evil outdated and primal.

Capote starts *In Cold Blood* with clear symbolism of Holcomb, Kansas depicting the Town as loaded with ordinary, regular, agreeable individuals. Stating that "*The land is flat, and the views are awesomely extensive; horses, herds of cattle, a white cluster of grain elevators rising as gracefully as Greek temples are visible long before a traveller reaches them*". The above statement embodies Capote's endeavour to set up Holcomb as a contradiction in relation to the malevolent that will penetrate its environs on an early Sunday morning in November of 1959. His decision of lingual choices like "wonderfully," and "effortlessly," raises Holcomb over a commonplace. He at that point proceeds to depict the grain lifts as "Greek sanctuaries," ascribing the town with almost holistic quality to further separate it from the terrible homicides that will occur inside its *safe* borders. The strict undercurrents of this quote are especially significant in setting Holcomb's distinction from Hickock and Smith, men of evil, men of Satan. By likening Holcomb with pictures of urban areas of divine beings, Holcomb itself turns out to be sacred and consequently unadulterated and innocent. This speaks to the specific inverse of the occasion that is to happen in Holcomb, the homicides of four blameless, god-cherishing American individuals

The murderers, Perry and Dick are, like binaries, a pair of men that are particularly different, both responsible of the tragic slaying of the clutters, but dick Hickok seems to fit the archetypal figure of evil. The other man Perry smith, by contrast, awakens the reader's sympathy. Psychologist Fusilier states, "*Mass murderers tended to work alone, but when they did pair up, they rarely chose their mirror image*", In this way Perry and dick can be seen as a binary, opposing one another, one of the men being what the other is not. The depiction of Dick and Perry in Capote's composing uncovered one man as the fundamental puppeteer, the other as his puppet. Dick was depicted as the one organising the Clutters family burglary that eventually prompts the homicide of the Clutter family.

Perry assumes the job of supporter and a pupil as he h possess all the characteristics that would gain him compassion a physical deformity, a rough childhood his sensitivity, attributing evilness to Hickok. However, when it was the time to commit the crime this latter could not go through with it as the story progresses capote reveals that Perry was the one to commit each of the murders How is it then that, by the end of the novel, we sympathize with Perry rather than Dick? This is where Capote's influence and bias manifest. Perry is more sympathetic because Capote represents him as a vulnerable and malleable man due to his traumatizing and loveless childhood. Capote dedicated eight page for psychological exegesis that blame Perry's problems on the events and environment of his early years This suggests a strong impact on those who are less evil when placed in negative environments, while suggesting that even positive environments have little effect on those who commit evil deeds, a notion Dick represents.

After establishing specific characterisation of Perry and dick although it is already agreed on that the murder committed by the pair is a terrible violation and pure evil. Capote still manages to smoothly set the idea that one man in more evil then the other ,making Perry and Dick the perfect representation of the human nature in relation to evil as being a spectrum of rather than a concrete, well-defined concept . Dick the archetypal evil figure, Perry and hurt

sympathetic. Yet, these men all represent some form of evil as they both participate in murder. Therefore, one cannot define Perry as an exact opposite from good. The portrayal of this pair deconstructs the binary of good and evil and rather argues that perhaps good and evil lie at opposite sides of a spectrum and that in between is a grey area, allowing people and objects to be part good and part evil reinforcing the impossibility of binary

The professor of Literary Theory at the University of Colorado, writes, "*When this happens, you can no longer define one term as the opposite of another – light is what is not dark – but when light and dark are no longer opposites, than what do the terms mean*". This is exactly the question that Capote rises in *In Cold Blood* the romanticizing of the murderers made this book belong to the killers a book for the benefit of the killers, rather than the victims. Perry manages to summon pity. The idea of Perry being an "exiled animal" and "wounded creature" portrays Perry as a victim of his bringing contrasted to a wicked beast that was born innately evil. This idea underlies Capote's ultimate differentiation between Dick and Perry: innate evil versus learned evil, respectively. Capote argues that there are two types of evil, those who are inherently evil, and those who linger long enough on the side of evil that they start to carry some within their selves they are vulnerable they are Perry .

One positive aspect of the romanticizing of murders in *In Cold Blood*, especially Perry is that it allowed the audience a better look at the context of an evil act and raised great moral questions that deconstructed the binary argument and humanised the crime. Because Labelling a man or an act evil simplifies human nature and it is a coward way of bringing controversy to an end Capote romanticizing created a more nuanced version of the crime that allows for all people and all events to embody both good and evil simultaneously. It could even be perceived as a movement toward compassion and belief in the greater good of the human kind and their capacity of salvation. The spectrum created from romanticizing Perry and Dick calls for understanding, rather than judgment.

2- Romanticizing Discrepancies

Romanticizing created multiple Inconsistencies and Discrepancies, some were in favour of the truth others purely created to support a specific narration, when comparing paper articles to the full story introduced by Capote in Cold Blood. One error appeared when presenting the story of who discovered the crime scene. While both the paper articles and Capote agree on the fact that Nancy Ewalt and Susan Kidwell were the ones to discover the crime , the paper articles report that Susan's dad, Clarence Kidwell, was the one waiting for them in the car , Capote's account says it was Nancy's dad, Clarence Ewalt. While more credence might be lent to the newspaper accounts due to being written shortly after the incident in this case, this does not dismiss the fact that the information announced by the different paper were inaccurate. Another inconsistency happens upon the arrest of Hickock and Smith in Las Vegas and Hickock's resulting admission.

An article in the January 4 issue of the Kansas City Times states, that Hickock sobbed during his confession showing a great deal of emotional distress while in reality this never happened the confession was far from emotional as it was caught on tape and played on national TV. Hickok admitted to the crime as well as to his and parry's involvement in the clutter's murder in a collective calm manner these discrepancies. While in favour of capotes narration as his romanticizing and focus on giving many details gave to certain events more credibility but still his romanticising tremendously effected the reception of reality ,in Capote's portrayal of Smith committing the murder of Herb Clutter. Capote claims Smith did not completely understand why he was attacking Mr Clutter and he was not conscious of his action and Smith's state of mind was at the point alluded to as a brain explosion or an out of body experience where he was overwhelmed by many emotions that he lost his sanity at that fateful minute but . Once more Dewey 's statement on Smith's deposition in which Smith claimed that

he shot Mr. Clutter after asking Hickock if he should do so , he denies this and describes Smith as having been completely aware of his actions during the crime.

Capote's romanticizing altered the truth in an attempt to collect sympathy for the murderers. Another incident involves Undersheriff Wendell Meier and his wife Josephine. Both Meier and his wife denied the legitimacy of the a scene that depicts Josephine as remarking to her spouse that *Smith was not the most terrible person that she had met*. Josephine also calls attention to the fact that she barely saw her husband during that period as he was working on the case and the times they met he avoided talking about the case because he wanted to get some rest so he never discussed the crime with her, as claimed by capote in cold blood ,additionally capote depicts Josephine Meier saying she heard Smith crying and that when she went to him he reached out his hand seeking the comfort of her sympathy as he said *I'm embarrassed by shame "* . She denied these events ever taking place

Another romanticizing incident happened during Smith's final comments capote reported in his novel that smith said, *It would be meaningless to apologize for what I did. Even inappropriate. But I do. I apologize* according to the investigators and the people present there this never happened Dewey gives further reasoning as to why question Capote's depiction of the executions as capote himself find it hard to watch and even closed his eyes at one point indicating great emotional attachment with the murderers

Journalism bases its integrity on inclusion of only verifiable information and Objectivity in the perspective of the writer. Discrepancies of romanticizing in how Capote portrayed events suggest that Capote did not live up to the journalistic standard of presenting facts that have been verified by several sources. In addition, his use of narrative structure to build suspense leading up to the motive and exactly how the murders were committed and his personal relationship with the killers, especially Smith, directly contradict a journalist's goal of remaining an

objective observer. However, if the reader examines it from a wider perspective taking into account the main facts of the case, that four members of the Clutter family were murdered by two ex-convicts, Richard Hickock and Perry Smith, who were tried, convicted and executed for the crime, he or she would conclude that the novel is an accurate portrayal of the story.

Many times such details, including those whose accuracy is questionable, never make it into newspaper or media reports, so many of the liberties taken by Capote do not affect the overall portrayal of the main facts of the story. However, it still affects the overall receiving or reaction to the murderers. Capote is able to manipulate the reader through his choice of what information to include and its placement although Capote is silent throughout the novel but it is impossible for him to completely disappear. He follows this method where he tells a scene however he only implies the meaning behind it and leaves the readers to figure it out for themselves for instance Just before Dick and Perry arrive at the Clutter's farm house they stop at a service station and Perry locks himself in the men's room.

The door to the men's room was still bolted. He banged on it: 'For Christsake, Perry!' 'In a minute.' 'What's the matter? You sick?' Perry gripped the edge of the washbasin and hauled himself to a standing position. His legs trembled; the pain in his knees made him perspire. He wiped his face with a paper towel. He unlocked the door and said, 'OK. Let's go.' (Capote 53-54)

The quote is an example of how Capote tells the scene but does not give any explanation. The readers are not given any answers hence start making their own assumptions. It could be because Perry is under a lot of stress and nervous about the crime Dick and him are about to commit. It could also be because he has a terrible pain in his knees from his motorcycle accident a few years earlier. Maybe Capote wants the reader to assume that it is because Perry has second thoughts about the crime they have planned to commit making the reader part of the action and

work harder to understand what happens. The answers are not provided by the author but must be discovered by the reader. Capote shows something reader instead of telling it. This method forces the reader to make his or her own assumptions and only makes the novel seem more unreliable.

He additionally tries to gain compassion and sympathy toward Smith through his inclusion of fabricated scenes of Smith showing regret. Capote not only presents the reader with mini-biographies of the killers, that detail their lives from adolescence through adulthood, he additionally provide the reader with mental profiles in an attempts to clarify how these men came to have lives of crimes . His thoughtful depiction of Smith has been the subject of much analysis. Capote related to Smith on many levels he identifies with smith physical similarities, referring to stature and facial attributes just as Harper Lee's remark in a Newsweek magazine meet in which she said, "I think every time Truman looked at Perry he saw his own childhood". This feeling of association and connection among journalist and interviewee not only violates journalist's responsibility of remaining objective, but provides an explanation of why Capote may have made the choices he did in portraying Smith.

4-The effect of Romanticizing on the Depiction of reality

Capote organized his account on the premise of keeping the readers intrigued. a portion of the risks of portraying reality in composed narratives or documentation manifest in authors capacity of being affected by his own prejudice while describing an occasion or an event , talking with individuals while collecting sources ,hence he would then be able to change data intentionally or unintentionally .

Another part of composing narratives is the manner by which the material is picked. The author may just incorporate parts or mere fragments of certain impressions, so their

determination could influence how something is depicted in the content. Direct statements from a source can likewise be placed in a setting that gives the interpretation the author is searching for or seeking to transmit, Capote admits to a specific degree of manipulation in the novel, he is cited to have said that when dealing with certain information he does not agree with. He places them in another setting or context without informing the reader Capote has likewise confessed to changing the source of his quotes in the novel. Besides, to keep himself separate from the story, in any event, when he had a huge influence in the occasions, additionally adds to the untrustworthiness of the novel Therefore, another individual in the book could as a rule have said another person in another specific circumstance.

The result is that, however factual *In Cold Blood* may be, Capote appears to have stretched the material in ways disturbingly close to the approximating illusions associated with realistic fiction, while continuing to claim a journalistic contract. (Hellmann 65)

Capote has additionally admitted that the last scene In Cold Blood is in reality invented. He needed to give a decent end of the story so he created a scene where Agent Dewey meets Nancy's companion Sue Kidwell in the graveyard. In news-casting and narratives the author utilizes a way of incorporating as many details as possible so as to influence the readers' feelings and perspectives. The degree of detailing is one method of doing that. When there are many details to focus on and relate to the reader became exceptionally dedicated to the story and characters in the content. Thus, an absence of details makes the readers' sentiments less locked in. In this manner, it is anything but difficult to affect the readers' feelings with level of deliberation; Capote utilizes a lot of detail in his composition. As indicated it is a method of making authenticity nonetheless, it likewise controls the readers' sentiments capote utilizes details both as a method of controlling the readers' sentiments just as causing the substance to appear more reasonable.

Capote "picked the scenes and discussions with the most remarkable sensational intrigue" capote needed to make a determination of the considerable number of realities he accumulated. That is consistently serving his narrative, regardless if the event that it is a work of fiction or reality, the material must be orchestrated. capote is cited saying "I could have included a great deal of assessments [on the thought processes of the executioners, on the mental reports, etc.]. In any case, that would have confounded the issue, and without a doubt the book. I needed to decide, and move towards one view, consistently:

He chose the scenes that would be generally imperative, and the remainder of the occasion is left well enough alone Capote has figured out how to hold a receptive outlook to the furthest limit of the book and just gave realities so as to the reader to make their own ethical judgment (50).

There are multiple sides to the story than the one In Cold Blood shows. In the statement above Capote affirms that he has just disclosed to one perspective on the story. Hence, it is misdirecting to consider it a genuine record. Capote has picked the material that fits into his interpretation and the side he needed to show. As any author needs to make a choice of the material, or the book would wind up excessively long. Nonetheless, Capote's determination of material damages the authentic substance. What he composes is not generally the genuine truth of what occurred, however a blend of genuine occasions with his own understanding that has been formed into another 'truth'. A case of where Capote attempts to control the reader's emotions is the point at which the jury peruses their decision, directly before they do that, two journalists are talking about the ruthlessness of capital punishment Furthermore, in the scene following the decision Mrs Meier hears Perry crying alone in his cell. "Crying like a child He'd never separated, given any indication of it. I went to him. The entryway of his cell. He reached his hand. He needed me to hold his hand, and I did, I held his hand, and all he said was, ' I'm

embraced by shame'" capote unmistakably needs the reader to be sincerely influenced by the decision and to think about the ruthlessness in it. He utilizes recorded realities from the preliminary along with enthusiastic scenes and proclamations so as genuinely effect the reader

A written documentary can inspire confidence in the author. A documentary is most of the time portrayed as factual, even if it is not, and the author uses romanticizing techniques to convince the reader that the content is true. The first time it is read it might be convincing, nonetheless, when it is examined closer it might be less so. In fiction and academic texts, the reader is made aware that it is not the ultimate truth that is conveyed in the author of journalistic or documentary texts can be more reliable by arguing and proving their statements, rather than simply telling and showing it However, as shown in the next chapter. Capote strictly avoids commenting on anything in the book and only tells and shows the reader what happens. Therefore, perceive this as a mistake as it affects the content's reliability.

Therefore the romanticizing of murderers in In Cold Blood rendered the novel to be considered as not a true account, as it is only one view of the story. The account is subjective, manipulated and confusing because of the style of writing and because Capote tells things that, he never explains so that the reader starts making her own assumptions. This has negative consequences on the novel that is said to be a true account; it makes the factual content lose its credibility. In Cold Blood is therefore best read as fiction or a memoir for Perry and dick

Conclusion

Considered "a ground-breaking text in America's nonfiction history" in *The Cold Blood* was a highlight of Truman Capote's literary career and an outstanding piece of nonfiction prose, a "true crime narration". The novel is not just impressive, a careful analysis and the effect on the society of the crime itself, however It gives a clear insight into the mind-set and attitudes of the murderers, which allows the reader to see them as profoundly wounded human beings.

In the first chapter, the very process of researching why in *Cold Blood* is considered such a controversial novel is included. It analyses the two prominent approaches in representing murderers. The first being the portrayal of the killer or murderers as *Evil* denying any human trace, this Evil is invading the innocent world of harmless families and stilling their bliss of life, using Dahmer and the Redcliff murderer as examples where they have been referred to as the demon itself separating the human world from their ominous one.

The other infamous type of portrayal is the representation of the killers as a necessary Evil. It is usually embodied in a charming characters with multiple redeeming qualities. They commit horrendous crimes that are somehow forgivable as the victims are not innocent people or what is conventionally perceived as helpless victims, Using Hannibal Lecter as the primary example, this two approaches are important because when compared to Truman's portrayal that fits neither conventional approaches, the audience that is so used to easy verdicts was challenged, making the process of labelling the approach as romanticising and classified as a completely negative approach much more appealing.

The second chapter focused on the inevitability of the romanticizing approach considering the three different major factors that effected the work, first the postmodern effect where the novel was written and how it affected Truman's mind-set, it took a part of the accountability as

postmodernism believed in the flawed context and the impossibility forming real meaningful connections with other people .

The other major contributor is Truman's bias that is evident once realising he spent up to six years closely involved with the murderers, he developed a special sympathetic relationship with Dick and Perry especially the latter, where rumours of a sexual relationship were even raised . This defiantly effected Capote choice of words and the delivery, Capote attempted to alter the images of the murderers.

the third contributor is the blending of journalistic and novelistic narration styles to create the first non-fictional novel in the true crime genre, a division that was never explored before *in cold blood* , where factual events and people are treated as fictional character which effected the way they are portrayed as there is a need to offer many aspects of the murderers -which is what romanticizing is in the first place - to make Perry and Dick more relatable and keep the audience hooked in the novel .

In the final chapter a closer look was taken on the effects the romanticizing approach had on the depiction of reality ,deduced once comparing the traditional way of journalism in covering such crimes versus Truman approach ,analysing the discrepancies and how they effected the overall receiving both positive and negative , as well as the positive aspect of the romanticizing notion being the deconstruction of human binary of good and evil and how it helped in presenting the human nature on a spectrum that was neither good or evil but more nuanced .

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