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**Literary Journalism: A Stylistic Analysis of Truman Capote's
"In Cold Blood"**

**Dissertation Submitted in Partial Fulfillment of the Requirements for
Master's Degree in Literature and Civilization**

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Dedication

We are thankful to Allah to complete this paper after a long studying journey.

We dedicate this dissertation to our families, especially, our mothers and fathers, our brothers and sisters, who provided their strong support to us. Our dedication is also extended to our friends and classmates and everyone who helped us in completing this dissertation.

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Abstract

Literary journalism, as a genre has been incorporated in the field of literature. It has its impact on postmodernism writings as well. On the one hand, this dissertation attempts to investigate the extent to which this genre has flourished and spread over the world. On the other hand, it seeks to examine the existence of the characteristics of literary journalism in the novel *In Cold Blood* by Truman Capote. In order to conduct this analysis, we have formulated two hypotheses. The first one attempts to investigate the degree to which this genre has contributed to the development of the literary fields around the world. The second one seeks to examine the extent of literary journalism elements in the novel *In Cold Blood*. In order to test the credibility of these hypotheses, we selected the required corpora from the novel, using the techniques of the historical and descriptive-analytical methods. The findings of the study demonstrated the existence of the characteristics of the genre in the plot, the characters, the themes, the style of writing, the settings, the symbols, as well as the literary devices that have been used. This proves that literary journalism has impacted the development of the literary movements (Feminism and Postmodernism) whether in America, or in other countries.

Keywords: Feminism, Impact, Literary Journalism, Postmodernism.

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General Introduction

Background of the Study

The media exert a great political, ideological and cultural influence at level of literary fields, Journalism has different positions within literary culture and academia. This is what makes it as a genre in literature (Keeble 1). David Eason commented on the genre of literary journalism in a different way. He pointed out that many of the cultural changes were given expression in magazines and novels, renewing reporting as a kind of storytelling by the end of the twentieth century (Roberts 61). Literary journalism has developed thanks to the several contributions of great writers such as Daniel Defoe, William Hazlitt, George Sand, Charles Dickens, Willa Cather, Graham Greene, George Orwell, Martha Gellhorn, Truman Capote and Angela Carter (Keeble 1).

Aim of the Study

This study aims to investigate the use of the literary journalism in the literary works, which enables literary journalists to reflect their real facts and situations through their writings. In addition, it seeks to highlight the impact of this genre on the American novels, and especially on the novel *In Cold Blood* by Truman Capote.

Previous Studies

Several books and dissertations contributed to the building of this study, either in the field of literary journalism, or in the novel *In Cold Blood* by Truman Capote as a case study. The most useful books are *The Rise of Literary Journalism* that has provided this research with the levels from its maturity to its expansion. Both books *Literary Journalism and the Aesthetics of Experience* and *The Journalistic Imagination* helped in defining the genre and discussing the relationship between literature and journalism. Besides, *The*

Routledge Companion to American Literary Journalism contributed in defining the genre in America. In addition, the book of Norman Sims *True Stories: A Century of Literary Journalism* provided this research with a historical review about the genre. It also provided us with the needed characteristics of literary journalism that had been extracted from the novel *In Cold Blood*.

On the other hand, there are groups of dissertations and Theses which helped in giving details about the novel itself. These dissertations are entitled: *In Cold Blood as influential creative nonfiction and the applicability of nonfiction in critical writing instruction*, and *Setting The Record Straight: Women Literary Journalists Writings Against The Mainstream*, which explained the relationship between the studied genre and the feminist movement. The Thesis *Telling The Truth: Creative Nonfiction In Capote's In Cold Blood & Mailer's The Executioner's Song* presented an analytical view of the novel and its influence to Norman Mailer. Also, *Deconstructing the Binary of Good and Evil An Exploration of In Cold Blood and Columbine* included a discussion about the human nature and the inner thoughts of the characters. In general, all the mentioned books and dissertations helped in organizing, building and explaining the of genre literary journalism in this research.

Research Questions

In order to investigate the objectives of the study, the following questions have been asked:

- To what extent have the genre 'literary journalism' contributed to the field of literature around the world?
- What are the characteristics that confirm the existence of literary journalism in the novel *In Cold Blood*?

- To what extent have the levels of analysis been applied in the novel?

Hypotheses Formulation

To respond to the latter mentioned questions, we formulated these hypotheses:

- The extensive inclusion of the literary Journalistic elements in the novel *In Cold Blood*, led to its consideration as a literary journalistic work par excellence
- The incorporation of the literary journalism elements in the American literature has reinforced the literary movements in this area.

Research Methodology

This section is built around three main elements: the choice of the method, the corpus subject to our stylistic analysis, as well as the source from which we intend to select the corpora, *In Cold Blood* by Truman Capote.

Choice of the Method

This study is concerned with the chronological development of literary journalism. For this reason, we incorporated the techniques of three methods: the historical and the descriptive analytical methods. The historical method attempts to trace the origin and progress of literary journalism. It can also, provide a general scope of the historical framework of Kansas City, the host country of our case study. Equally important, the use of descriptive-analytical techniques can help us select and analyze the gathered Corpora in *In Cold Blood*. Eventually, we stand on the chosen methods as the most suitable approach to answer our research questions.

Corpus Selection and Analysis

To get logical answers to our questions and to test the credibility of our hypotheses, we resorted to *In Cold Blood* by Truman Capote as means for our corpora selection and extraction. The goal of the study is to measure the foundation of the elements

of literary journalism in the novel, and how they have contributed to the development of the literary movement itself. The selection of *In Cold Blood* is mainly related to its value in literature as a great demonstration of literary journalism techniques. In short, the selected corpora analyses tend to test and verify whether our hypotheses are a vivid representation of literary journalism.

Definition of Terms

Feminism

Feminism is a movement that supports women's rights, especially gender equality. According to Maggie Ann Bowers, feminism in literary criticism is an approach which expresses the experiences, attitudes and status of women in fiction.

Literary Journalism

Literary journalism is a form of nonfiction that combines factual reporting with narrative techniques and stylistic strategies traditionally associated with fiction. This form of writing can also be called narrative journalism or new journalism.

Postmodernism

It is the name given to the period of literary criticism that develops toward the end of the twentieth century. The theory was a reaction to the rational, scientific and historical aspects of the modern age (Wikipedia.com).

Structure of the Thesis

The research is organized into three chapters. The first chapter introduces the literary journalism genre and its historical development in literature. It starts with the emergence of the term in the USA, the UK, and other countries. It also provides a definition for this genre highlighting its characteristics and underlining its contribution to other literary movements.

The second chapter accounts for the maturity of the genre and its expansion worldwide. Moreover, it introduces some prominent writers, who contributed to the genre development in the world, mentioning their most prominent works.

The last chapter focuses on the selection, analysis and discussion of the corpora available in *In Cold Blood*. The aim is to answer the research questions and support the hypotheses. This section also outlines the plot structure, the major characters, themes, setting and the point of view. This chapter focuses on the stylistic analysis of the novel by the elicitation of the elements of the analysis (phonology and phonetics, vocabulary and grammar, and semantics). Moreover, the use of literary devices by the author in the novel (irony, metaphors, foreshadowing, flashback, juxtaposition, imagery, and symbols), has facilitated considering it as a literary work . It also discusses the use of literary journalism notions in the work of Capote.

CHAPTER ONE:

The Scope of Literary Journalism

Chapter One: The Scope of Literary Journalism:

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Chapter one: The Scope of Literary Journalism

Introduction

This chapter attempts to present the genre of literary journalism. It starts with exploring an overview of the genre, and how it becomes integral part in the field of literature. It also provides a historical review of this genre. This chapter identifies the objectives that literary journalism aims to achieve. Moreover, it contains the general significant characteristics that characterize the genre. The chapter outlines the origin of literary journalism in both sides of the Atlantic (the USA and UK) and in other countries such as France, Chicago and Brazil. Furthermore, it highlights the borders and the intersections (the similarities and the differences) between journalism and literature.

1- The Concept of Literary Journalism

Before talking about the details of literary journalism, let us provide you with some definitions of the term. Literary journalism can be defined as a real printed prose not imaginary novel. Its content is not fiction. In general, Literary Journalism is a real event, which can take the form of story or sketch, by using the narrative principles or techniques, which give an idea about the people and their culture. In other words, the resulting themes make a point about the people and their portrayed culture, or provide an explanation of them (Roiland).

In the American context, Maguire and Dow define literary journalism as "[t]here is a definite need at present to clearly define and position the genre of American Literary Journalism in relation to the field of literary studies, literary theory, cultural history, literary history, journalism history, and journalism practice"(1). This quote means that literary journalism is related to several fields of literary studies, theory and history that aim to organize the events in a literary form (book, prose, and essay). It is related to the cultural

and journalistic history to keep the truth first, and avoid fiction and imagination in addition to the journalism practice. It can also mean how to live with the real situation of events and feel what the characters feel. Additionally, the authors assert [t]he innovation forms of digital media are demanding that literary journalism, as a narrative genre, be redefined in terms of reader experience (reader reception, immersion, sensory stimulus) ([parentheses in origin]12). They argue that literary journalism is related to what the readers receive, this what is called reader experience. It means that in this genre, it is the reader who specifies the appropriate subject, and the role of the author is just to write.

According to Roiland, literary journalism “adheres to all the reportorial and truth-telling covenants of conventional journalism, while employing rhetorical and storytelling techniques more commonly associated with fiction giving us; journalism as literature; Those rhetorical elements, the ‘literary’ side, according to Roiland, include scene, character development, plot, dialogue, symbolism, and voice”(Roiland 58).It supports that literary journalism interests in telling the truth and introduces the facts, by using the literary techniques such as, storytelling and rhetorical techniques. Those literary techniques are more related to the form of fiction, but it is not fiction. These techniques according to him include a scene, character development, plot, dialogue, symbolism and voice.

2- Literary Journalism as a Genre in Literature

At its beginning, Ian Watt claimed that literary journalism was related to Realism (Capp 3). It can simply be referred to a piece or form that reflects reality itself. It has been introduced in several forms such as newspapers, magazines, and novels. During the eighteenth century, novels were the most common form for this genre. Watt claims that the key identifier of a literary journalism novel is realism as it “differentiates the work of the early eighteenth-century novelists from previous fiction” (10). Authors attempted to use

true characters and events in order to stress on the logical thinking in their non-fiction novels. They also attempt to reflect the real situation to the public readers as it is such as in the case of the novel *In Cold Blood* by Truman Capote. Even though this novel is based on true story, Capote attempted to use literary devices to strengthen his novel, such as foreshadowing, symbols, and flashback. Because of the low price of newspapers, the genre of literary journalism has spread amongst readers (Italia 7). More importantly, it contributed to the restriction the importance of the printed prose in literature in general. In other hand, according to Weber, Hemingway believes that fiction has a relationship with both journalism and the author in using techniques that are associated with the reporter (Capp 7). As a result, the nonfiction novel is the pinnacle of realism, and creative nonfiction tries to say the truth through narrative voices. Within the genre, tales seem to be trustworthy, as well as the fact that the incidents are not the product of the imagination of someone who encourages readers to believe they are "real". The tradition of literary journalism informs the development of creative nonfiction. This relation, according to Eason, is a continuation of "the realism values that have guided journalistic writing since the nineteenth century" (Eason 203). Watt says that these values were driving factors over a century ago. Both literary journalism and realism have and will continue to have an influence on literature.

Literary journalism has been considered as a genre in literature since the journalists began to use literary elements in their works. They attempt to use this term in order to build a new way of thinking that depends only on reflecting true events and stories in a literary form.

2-1-Literary Journalism: Historical Review

In the book of "*True Stories: A Century of Literary Journalism*" by Norman Sims, writers were arrayed between fiction and journalism. Around 1930, opinions differed on

shaping a name for this genre. Some of them called it as narrative journalism, creative nonfiction, nonfiction novel, literary nonfiction, literary reportage, reportage literature. Others such as John C. Hartsock referred it to what he called "Aesthetics of Experience"(Hartsock 1). In contrast, Norman Mailer who has totally opposite point of view in returning all the creative nonfiction novel to the fiction itself. He confirms that any literary work must have a relationship with the imagination of the authors as Truman Capote in his novel *In Cold Blood* (Capp 10).According to Sims point of view, the true history of coining the term of literary journalism can be attributed to Daniel Defoe. He drew a group of roles for the English Journalism since the early 1700 that are implemented until the present. His novel *Robinson Crusoe* was published in 1719 where he intentionally made the readers believe that his main character was a real person by turning around true events. In addition, with using his newspaper *The Review* (1704-1713), in which he confirmed a message about the necessity of creating a periodical newspaper. Others had developed the latter such as Joseph Addison (1672-1719), and Sir Richard Steele(1672-1729) in France. However, when a group of writers cooperated with *The New Yorker*, they found themselves already talking about reality in literary plat under the umbrella of Literary Journalism. Furthermore, this what made a group of writers, such as Tom Wolfe, Truman Capote, Norman Mailer and Hunter S. Thompson began to involve the genre in their literary works. They contributed to its growth by using the famous characteristics which are immersion reporting, complicated structures, character development, symbolism, voice, and a focus on ordinary people (Sims 6).

During the eighteenth century, the term literary journalism began to spread over the world such as the USA, the UK, and other countries. Despite the content differs from one country to another, it seeks to achieve the same goal which is "Accuracy". Periodicals, for example related the spread of the genre to the journals, Medleys, Merc'ries, and Magazines

(Iona Italia 1). Then, literary journalism genre has renamed by Tom Wolfe to the New Journalism. Bearing in mind that he attempts to describe how writers during that period used to involve Journalism in their works.

To sum up, literary journalism has gone over several historical stages. It should be mentioned that this genre was coined by group of authors such as, Tom Wolf who helped in building what is called now New Journalism.

2-2- Objectives of Literary Journalism

Generally, from the beginning of developing the term, literary journalism as a genre, has a group of goals that are cited by several writers and journalists. So, according to Hartsock, literary journalism aims to obtain the idea that journalists work on reforming the real events and the truth (means the experience), by using their own style of writing (Hartsock 4). In order to confirm his point of view that the journalists help the readers to have an idea about the journalistic world. In addition to what he has been mentioned, he stresses that literary journalism aims to challenge the weakness of our cultural world. There is another objective which is associated to the exposition in a narrative literary journalism is to traditional sense by ordering the events. The purpose of narrative literary journalism is to make the audience know about an individual subject, live in his story and feel what the real characters feel. Moreover, there is another goal which is introduced by Tom Wolfe in his book is to reach the term of unique and power of the real and true novel. Wolf, on the other hand, was practicing and promoting a different kind of journalism, namely, achieving what he called the "unique and extraordinary power of realistic novel", which is to say, he strives to achieve what he calls the "unique and extraordinary power of practical novel".

To conclude, literary journalism has the same goal that is achieving the reality. Even if the ways and forms are differ from one journalist to another, the goal still the same.

2-3- The Characteristics of Literary Journalism

Literary journalism, as one of the most important genre in literature, has a several characteristics, which specified it from other literary genres. It can be classified according to the following elements:

- a-** The first characteristic of literary journalism includes accurate. It focuses on well-researched information and reading
- b-** It focuses on intriguing people, which means that it focuses on subjects of crimes, subversions sexual harassment, human emotions and authentic situations. It provides the specific story to the general story, means the private story behind the public story.
- c-** It reaches the past by mixing the reportage of truths with the writing style of fiction. According to Kramer, other elements characterize the genre of literary journalism. He listed them when he defines "Narrative Journalism "as writing that contains the following elements:

- 1-**Set scenes.
- 2-** Characters.
- 3-** Action that unfolds over time.
- 4-** Voice that has personality.
- 5-** A relationship with audience.

6- Destination a theme, purpose and reason.

Norman Sims in his book *The Art of Literary Journalism* focused on other three characteristics. The latter are: dialogue, reader and writer. He gave the greatest role of the reader who introduces the dialogue, words and scene, and the role of the writer is just to write. He asserted that literary journalists could recognize the need for other characteristics of the genre, which are the following: accuracy, immersion reporting, complicated structures, character development, symbolism, voice, a focus on ordinary people. In other side, literary journalism can be defined as a list of characteristics in an easier way, or it can be defined as a set of rules. However, Kramer used the notion of “breakable rules “in an anthology, and he adds the following elements to the previous characteristics:

- Literary journalists loaded themselves in the world’s subjects.
- Literary journalists worked out implicit covenants about accuracy and candor.
- Literary journalists wrote mostly about routine events.
- Literary journalists developed the meaning by building sequential reactions upon the readers. (New Journalism)

According to Tomas, literary journalism can directly related to nonfiction printed prose given in a form of story which is related to fiction, in order to interpret the situation of people (their life style and way of communication), and the culture (religion , language , tradition).

Additionally, Hartsock who directly focused on the professional journalists and the writers who intended to obtain the truth. From his point of view, only journalists and writers are able to extract the truth from aesthetic experience through narrative and descriptive conditions.

In simple words, the general idea of the three authors Kramer, Norman Sims and Hartsock about literary journalism is to focus on the high level of truth and facts. It means the necessity to add accuracy in their literary works.

3- The Origin of Literary Journalism

According to several figures, either literalists or journalists, literary journalism takes its origin from different places around the world. The USA, the UK, France, Chicago and Brazil are the main countries that adopted the origin of the genre to themselves.

3-1- The Origin of Literary Journalism in the USA

According to Carolyn L. Karcher (chapter two, "The Antebellum Origins of American Literary Journalism- Five Pioneers-28), literary journalism appeared as a genre in America through five pioneers who have a great role in forming it. Those pioneers are Walt Whitman (1819-1892), Lydia Maria Child (1802-1880), Margret Fuller (1810-1850), Frederick Douglass (1818-1895), and Fanny Fern (1811-1872).

Those writers use the term literary journalism in order to reflect the social situation at that period, and defend on several cases such as the rights of woman and abolitionist movement (Dow and Maguire 28). Each one of them has added his own creativity on this genre. Child was specialized with "Free association", and she wrote in her husband newspaper during 1828-1831 under the title of "*The Massachusetts Journal*". Whitman creates "*Imaginary dialogue between speakers*" where he preferred to imagine the readers in front of him when he wrote to be inspired by them. While Fern specialized in "*Sharp staccato prose*", and his first newspaper that he wrote was "*Long Island Patriot* (1831) and *Universalist Union* (1839). Fuller accurate with the events in form of novel and theatre, and Douglass originated in rhetoric of persuasion. Those writers joined their concepts and bring particular style (Dow and Maguire 2). For instance, Child, Whitman, and Fern made

their relation with the readers strong and created two literary elements "Persona and voice" which Fern transferred them from journalism to his poetry. Fuller and Douglass became historical issues around New York. Child and Whitman worked as editors in New York and they have met in literary field.

To sum up, the previous writers Walt Whitman, Lydia Maria, Margret Fuller, Frederic Douglass and Fanny Fern attended to fight for the social justice as journalists and narrators. This what made the twentieth century differ from nineteenth century, because the nineteenth century interested in ornamental mode of literature while the twentieth century interested in reality.

3-2-The Origin of Literary Journalism in the UK

Since 1620, journalists had relied on newspapers as their primary form of information (Harris 83), which explains why London has always been the heart of British journalism. Journalists take the responsibility to do this mission, and has been displayed as what is called "Investigation Journalism" which is pioneer by Thomas Stead who is an editor worked at *The Pall Mall Gazette*. The latter is a conservative newspaper has been made in order to support the liberal party in the United Kingdom, when the situations of the government were not stabilized and the public wanted to know the reality as it is.

3-3- The Origin of Literary Journalism in France

Since the 1970, the French media plays a big role in reflecting the situation either political or social. It can be shown through newspapers, magazines (such as *Le Monde*, *Lébiration*), books, and journals. Daniel Defoe (1660 – 24 April 1731) coined the term literary journalism. He is a French writer, journalist, and trader. According to Norman Sims, the book of Defoe *Robinson Crusoe* published in 1719 was a reflective movement from him that led to make the audience feel choked. The message from his book is to make

the emotions and feelings of the reader surrounding forward the story and its characters as (Sims 1).

3-4-The Origin of Literary Journalism in Chicago

According to Bill Reynolds, the first appearance of new journalism in Chicago 1968 was a response to the confrontation between the winners and losers of the World War II, which led to violence (Dow and Maguire 163). Because of the situation during that period, the news began to spread in reports such as "Chicago Tribune, Chicago Defender, and New York Times", and novels such as "*Miami and the siege of Chicago*" 1968 by Norman Mailer. It can be added that Reynolds had discussed the genre of literary journalism in his Democratic National Convention (135).

3-5-The Origin of Literary Journalism in Brazil

From a historical perspective, studies in Brazilian literary journalism follow the same three-century timeline as studies in journalism. The importation of typographies into the then-Portuguese colony was only permitted in 1808, when the Lusitanian court arrived in Rio de Janeiro in an effort to escape Napoleon's invasion. On September 10, 1808, the first printed newspaper in Brazil *Gazeta do Rio de Janeiro*, was published, but it was a pro-government publication rather than an independent publication (Barbosa 39). If we consider that by the sixteenth century, there were already typographies in Spanish America, it was a late implantation. Even in Portugal, typographic ateliers were not required to have a license to operate, though printed materials required approval from the Conselho Geral do Santo Ofcio (General Council of the Holy Office), and representatives from Desembargo do Paço's kingdom. "The typography was carried out in a number of Portuguese colonies in Asia and later in Africa. However, not to Brazil" (Molina 35). In contrast, in the United States, freedom of speech in the media dates from 1776 the year of

independence that some scholars believe is linked to the capitalist system. The feudal colonial history of Brazilian be considered a limiting factor, as the administration of the vast Brazilian territory being in the hands of monarchs who bequeathed their hereditary captaincies to the nobles in their trust (Sodre, 2011). This was also due to the convergence of numerous social, political, historical, economic, and cultural factors. According to Melo, who researched this topic in his doctoral thesis, including widespread illiteracy, a lack of public universities, and a weak internal trade due to the vast expanses and poor mobility between Brazilian cities (Melo, 2003).

Some consider the founding of the Instituto de Ciências da Informação (Institute of Information Sciences), or Icin form by Luiz Beltrão (1918-1986, in 1963 to be a watershed moment in the history of theoretical study in Brazilian journalism (Melo, 2015). Despite this groundbreaking moment, communication research as a discipline did not emerge until the 1970s in Brazil. In light of the late media deployment and limitations on freedom of speech, it is unsurprising that research on journalism and, as a result, literary journalism has lagged behind in Brazil. Another notable characteristic of literary journalism in Brazil is the overwhelming concentration of research on the intersection of journalism and literature (Lima, 1990). The “two genres [are] divided by the same language,” as cultural journalist Daniel Piza (1970-2011) correctly observed (Castro; Galeno, 2005, 133). Given this, Brazilian journalistic literary studies usually concentrate on a particular methodological approach (Borges, 2013) or on the writer “dressed as a reporter” (Bulhes62). That is, an author who makes a living as a journalist in order to finance his or her literary endeavors. Because of lower literacy rates and readership interests, earning a living solely from one's fictional work has often been more difficult for Brazilian authors than for those in the United States.

4- Literature and Journalism: Borders and Intersection

The given research is conducted to obtain what literary journalism means. This field is a combination of two highly important terms that are literature and journalism. It is necessary to define the term literature in order to facilitate our steps in making the level of the understanding more clear. Simply, Literature is the art of writing, it holds under its wings all kinds of writing-styles that most of the writers, authors and artists attempts to use such as, poem, letter, novel, prose, article, magazine, and journal. They focus on this field in order to express their feelings, emotions, thoughts, and other several ideas depending on the power of language, because it plays a big role in building a suitable form to fit their aims. In other hand, the term literary journalism can be clearer as John C Hartsock has define "[b]y a Narrative Literary Journalism I mean in this instance a journalism that emphasizes narrative and descriptive modalities", it means that this study constantly deals with facts in order to be applied. He also stated, " [s]imilarly, I would suggest, a Narrative Literary Journalism is about the desire to recover the aesthetics of experience from such idealizations" (Hartsock 1), in which he stressed on the idea that literary journalism is related to the experiences inspired by the real life (3). Therefore, it is clear that both of the two terms has an intersection relationship (Keeble 2). It may be differ in the form of writing but the aim is unified. It can be more obvious as the following quote shows

"The essays collected here show how these two spheres, in fact, constantly overlap. Journalistic genres constantly avoid neat categorizations and theorizing, thriving on their dynamism, contradictions, paradoxes and complexities. And journalism's functions are diverse and ambiguous – being variously associated with democratic debate, education and

entertainment as well as myth, fabrication, disinformation, polemic and propaganda" (Keeble 2)

It should be mentioned that the two genres, certainly has differences in some points, in which journalism and especially new journalism has a critic side. According to Norman Sims, in order to build a journalistic work, it should be followed by a group of characteristics. Those characteristics are immersing reporting, complicated structures, character development, symbolism, voice, focus on ordinary people and accuracy (Sims 6). This explains how journalists are obliged to convey the truth as it is, without returning to use any kind of fiction thoughts. According to Capp, the nonfiction novel goes under the aspects of realism. It means that the literary journalists do not need to create something new; they use true characters and storylines (Capp 3).

However, from the point of view of several literary journalists, this may kill creativity that other fields of literature may disagree. Literature in its nature depend highly on giving the writers the permission to imagine, create, adding their point of view, personal thoughts and emotions. In addition, any of the two genres has its own style of writing, in which literalists has the ability to talk about more than one story in their works, this gives them the free to create a new ideas. Journalists are extremely obliged to update and verify their reports in order to make the readers believe what they are reading. It means to be a storyteller (Capp 27). However, literary writing sentences should follow the nature of the plot (rising actions, the climax, falling actions), and the characters (the language of each one). Literalists are more able to use literary techniques in their works specially the use of fiction. According to Norman Mailer, there is no literary work without fiction (30).

At last, it should be mentioned that both literature and journalism has their own role in the field of knowledge. It is true that they have some differences but the two can be considered as a way of expressing ideas and thoughts event, it was imaginary as in literature, or nonfiction as in journalism.

5. Movement Variations

Some literary movements reflected in the appearance of the literary journalism, such as Feminism and Postmodernism.

5-1 Feminism

Feminism is a movement led by a group of women in order to defend on their rights. According to Jonathan D. Fitzgerald in a research under the title “Setting the record straight: women literary journalists writing against the mainstream”, literary journalists women have seen particularly good at providing a much-needed corrective to sensational reporting. It specialized in so-called objective journalism, starting at the outset of the inception of literary journalism and continuing until today (Fitzgerald 3). In nineteenth century, women were marginalized in an attractive way. Female thinkers tried to use both forms of literature and journalism in order to tell their stories, but that way has failed. Women started creating a new journalists way of thinking under the umbrella of what is called "reporting facts in a sentimental mode". This new way of thinking helped them in building a new style of writing, and making their stories clear and meaningful to the readers (24). In a simple way, the contributions of women in the field of literary journalism is clear through their works, which examines real stories. As an example, Winfred Black (1888-1936), who has the biggest contribution in which she was a participant in what is called modern nonfiction. According to Adams and Keene "Black made a huge contribution to the development of nonfiction long before Joan Didion,

Truman Capote, Tom Wolfe, David Foster Wallace, Malcom Gladwell, and Chuck Klosterman" (98). From a different point of view, Iona Italia talked about several magazines that were made only for women readers such as, the Eliza Haywood's Female Spectator (1744), the Court Miscellany (1765), the Royal Female Magazine (1760) , the Lady's Magazine; or, Polite Companion for the Fair Sex (1759) and the Lady's Museum (1770)(Italia 178). Italia asserted that the power of women included in their educational level. They contributed in building literary journalism because they have the ability to express their emotions, feelings and thoughts in literary masterpieces.

5-2 Post Modernism

Literary Journalism can be considered as a postmodern mood. Postmodernism can be defined as John Frow said in 1997 "postmodernism" "can be taken as nothing more and nothing less than a genre of theoretical writing." (Connor 4)

Postmodernism is primarily concerned with modes of representation, and the manner which described the terms with what it referred to as reality (across all media). According to J.F. Lyotard, all kinds of representation rely on story to legitimize themselves, and all knowledge are primarily story. Since all creative and cultural representations, required some meta narrative to explain, validate, or justify them (Lyotard 7). This implies a clear contrast between reality and the understanding of the reader. It saw a continually shifting awareness of the relationship between forms of representation, and the evolving reality they are supposed to describe. Frederic Jameson explained this in terms of the history of the sign from the eighteenth century to the present day ["from the realistic reification of the sign we have moved from the realistic reification of the sign through the modernist rupture of the relationship between the sign and its referent (though the belief in some relation still remained), to the present day "pvire and random play of

signifiers which we call postmodernism"] (19,20). It is interesting to note that the period of Jameson corresponds to the beginning and the development of the English novel. The novel did not only reflect this shifting relationship between signifier and signified, but has also been preoccupied with the problem of representation throughout its history. It has shown a constant desire to be realistic in this regard. Indeed, the work has progressed because of its attempts to become more realistic. (Crews 19). Donald Barthelme has also published collections of non-fiction *Guilty Pleasures* (1974), *Here in the Village* (1978), children's books *The Slightly Irregular Fire Engine, or The Hithering Thithering Djinn* (1971) and *Sam's Bar: An American Landscape* [with Seymour Chwast] (1987). In his novel *The King* (published posthumously in 1990), postmodern narrative techniques similar to those used in *Snow White*, such as postmodern parody, irony, overlapping of fact and fiction, reality, dream and imagination. The novel of *The King* is divided into short fragmented chapters that include meditations on aging, the economy, war, beauty, sexual relationships and love, adultery, and a variety of other topics. In one of the sections, King Arthur ponders his duty and wishes to become well-known in the media. Therefore, he called a press conference, such as in modern times, implying a sophisticated parody of both past and present, past and contemporary forms of representation and arts. As a result, Arthur believed that not only himself as a character, but also medieval ideals for instance fidelity, honor, and honesty are insufficient in the world. The latter is distinguished by a new sensibility, and necessitates other modes of expression. The work reveals itself to be a work about "the weariness" of simplistic images of life as portrayed by medieval romances. Their inadequacy in postmodern times and a call for complex, perhaps postmodern fragmented portrayal and taboos issues as sexuality and openness (Postmodern Literature of The USA 74).

Conclusion

As a conclusion, this chapter attempts to provide a general view of the genre of literary journalism. We define the concept of “literary journalism” according to some authors such as, Roiland, Maguire and Dew, and the importance of the term in the scope of literature. It provides a chronological sketch for its development. We mentioned its objectives and goals that it attempts to achieve, and its characteristics that distinguish it from other genres of literature. In addition, we mentioned its origin in different places from the world such as the USA, the UK, France, Chicago and Brazil. We shed light in the differences and similarities between the two genres journalism and literature.

CHAPTER TWO:

The Author's Main Contributions to the Field of Literary Journalism

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Journalism

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Chapter Two: The Author's Main Contributions to the Field of Literary

Journalism

Introduction

The second chapter attempts to present the maturity of the genre, its growth, development and its expansion worldwide. It appears in both sides of the Atlantic (the USA and the UK) and in other countries (France and Brazil). It submits the biography of the author Truman Capote and his famous works. This chapter specialized with his masterpiece *In Cold Blood*, which struggled between fiction and nonfiction. It examines the influence of the French writer François Villon on the work of Capote. In addition, the influence of Capote in other writers, such as Tom Wolfe and Norman Mailer and his impact on the readers.

1. Maturity of Literary Journalism: Its Growth , Expansion and Development

Literary journalism is a major turning point in the field of knowledge. It is also called narrative journalism, or nonfiction journalism. Although, there have been many different opinions about the true nature of this genre. John C. Hartsock with his special book titled *Literary Journalism and the Aesthetics of Experiences* asserted that it refers to historical background. He mentioned that the genre at the beginning has different names, such as creative nonfiction, the nonfiction novel, literary nonfiction, literary reportage, reportage literature. In addition, Tom Wolfe played a big role in this field in which affected on all the writers in the first decade of the twentieth century (Hartsock 3). This genre began to appear during the eighteenth century where a group of authors, writers and journalists were looking for a new style of feature writing to express the situation at that period. Some of the ancient authors found that journals, newspapers and magazines are the solution to occur with as what Iona Italia also agree. In past, many people thought that magazines were an integral part from the world of journalism and the reasons differ of course. Some of them

assumed that it was a ruse used by feminists to protect their interests, such as the magazine of *ladies' magazines, museums, companions* and others (Italia 4). When the periodicals started to get up (1690-1770), the history saw an increase and development in the commercial literary marketplace that led to the falling of journalism transience (1). This idea can be conveyed through the frontispiece of Pop Mock epic edition depicts crumpled sheets of periodicals falling from the back of monkey (2).

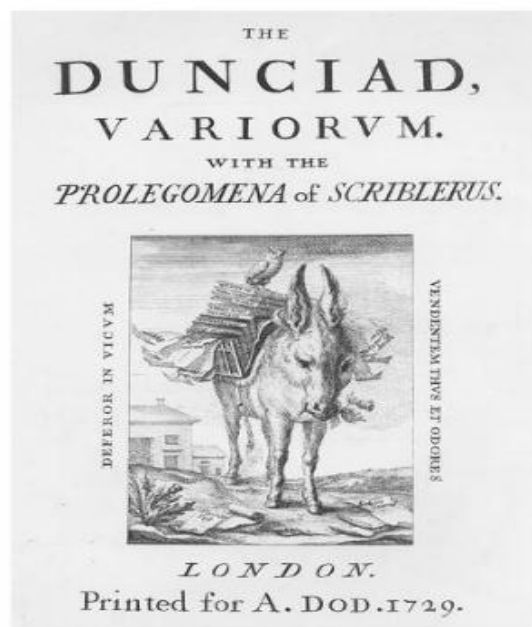


Figure 1:Frontispiece of The Dunciad Variorum (1729)

A number of historical circumstances has led to the appearance of what is called "new journalism" at the period between the early and middle eighteenth century. Since all of what has been mentioned, and despite the fact that it was not taken into consideration, newspapers continued to spread due to their low price (Italia7). Probably, this move led to the appearance of this genre in different places around the world, such as United Kingdom, United States and other countries (France, Chicago and Brazil). In addition, it was the only way that contributed in delivering the news as it is. Magazines were an integral part from

the world of journalism. It helped in facilitating the spread of printed publication around the world as Dowand Maguire mentioned in their book *The Routledge Companion to American Literary Journalism* “magazines appeared that were intended to give literary-oriented readers a break from the seemingly relentless polemical nature of print discourse”(276). In 1962, Wolfe was a source of inspiration for many writers and journalists because he wrote an essay about the essential advantages and foundations of journalism. He first added the word 'new', borrowed from American naturalists to characterize literary journalism that led him to be criticized by several authors (69). According to Dow and Maguire, Wolfe characterized literary journalism by four elements, which are scene-by-scene organization, dialogue rather than isolated quotations, source based point of view, and the inclusion of details with symbolic relevance (214). Those devices added a useful marker to the genre literary journalism.

To conclude, the genre literary journalism has a great role in the world in general. It can be specified according to particular approaches such as literature, politic, and social situations. Bearing in mind that in previous decades, it was concerned only with media, but with the development around the world, it was hard for several writers even to be named. It became concerned with reportage or interviews. New journalists invest its characteristics in their works in order to be attractive by the readers, and at the same time to send a message to the whole community about the true events.

2. Biography about the Author

Truman Capote (Truman Streckfus Persons) is an American writer, novelist and play writer. He was born on September 30, 1924 in New Orleans, Louisiana, United State. He is one of the most well-known writers in the 20th century. Capote was as fascinating a character as those who appeared in his stories. His parents Lillie Mae Faulk and Archulus Persons was divorced when he was four years. In 1932, he moved to New York to live

with his mother and her second husband José García Capote. His stepfather gave him his family name to become Truman Garcia Capote, and adopted him as his son. At the age of seventeen, he got a job with *The New Yorker* magazine after he was dropped out of school. Capote wrote a short story of "Miriam". The latter attracted the attention of the publisher Bennett Cerf, who signed the young writer to a contract with Random House. In 1945, Editor George Davis selected the short story of Capote, and published it in *Mademoiselle* magazine, and it won the O. Henry Memorial Award. He wrote his first novel *Other Voices, Other Rooms*, and published in 1948. The latter set in the south and it is about a boy who looking for his father. Many critics believed that the novel was about Capote. In 1958, he published his novella *Breakfast at Tiffany's*. The novella is about Holly Golightly, a young fey café society girl; it was first published in *Esquire* magazine in 1958 and then as a book. After three years of its publication, it was adopted as a film. In 1959, he created a new literary genre called "The nonfiction novel". In 1966, he published his masterpiece novel *In Cold Blood*. In September 25, 1965, the novel was first published as a four-part serial in *The New Yorker*. After one year, Random House published it in a book form. (Britannica.com)

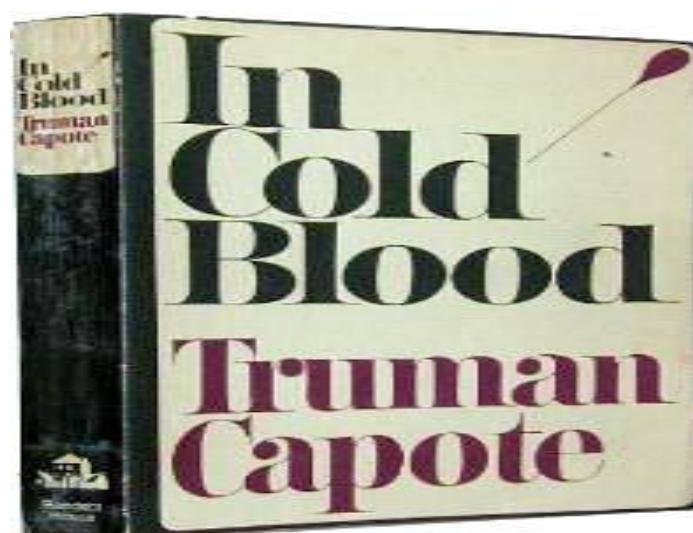


Figure 2: The cover of *In Cold Blood* by S. Neil Fujita

S. Neil Fujita designed the cover of the novel. He shows hatpin with what appeared originally as a red drop of blood at its top end. After Capote first saw the design, he requested that the drop be made a deeper shade of red to represent the passage of time since the incident. (Wikipedia)

The novel is about the 1959 murder of the four members of a Kansas farming family, the Clutters. He became interested in the murders after reading about them in *The New York Times*. He travelled with his friend Harper Lee to Kansas to interview townspeople, friends and family of the deceased, and the investigators working to solve the crime. During their time in Kansas, the suspected killers of the Clutter family, Perry Smith and Richard Hickock were caught in Las Vegas and brought back to Kansas. Lee and Capote got a chance to interview the suspects especially Smith who was fascinated by Capote; in the book he is portrayed as the more sensitive of the two killers. For six years, he became enmeshed in the lives of both the killers and the townspeople, taking thousands of pages of notes. His research also included letters from the partner army of Smith, Don Cullivan. The two killers were executed, and the book was not completed until after it. (biography.com)

Literary journalism developed during the time in which *In Cold Blood* was written, and Capote became a pioneer in showing how it can be used effectively to create a unique non-fiction story. New journalism is a style of writing where the author writes the non-fiction novel or story while it is developing in real life. This is exactly what Capote did as he followed the court trials and interviewed those close to the Clutter family. Capote died in Bel Air, Los Angeles, on August 25, 1984 because of phlebitis and multiple drug intoxication (Wikipedia).

3. The Novel *In Cold Blood*

"In Cold Blood" is a novel published in 1966, written by the American author Truman Capote, which is a remarkable work that aim to obtain an applied example about the genre literary journalism. It is considered nowadays as second most seller novel around the world and then was transformed into a film under the title *"Capote"*. According to Tom Wolfe point of view" Capote himself didn't call it journalism; far from it; he said he had invented a new literary genre, "the nonfiction novel " which justify his efforts when he met the killers in the prison and investigate them in order to know the truth. The writer attempts to use third person narration because he wants to get the connection between the story and the readers and to make them feel what the characters already felt.

The novel tells a true story about a terrible crime happened to the Clutters family in Kansas, Holcomb in 1956. This family is consists of Mr. Clutter, his wife, and four children: Beverly, Nancy, and Kenyon. While the family were living in piece, the two murders Perry Smith and Dick Hickock were looking for a plan to kill Clutters as soon as they go outside the prison where they already met and this what is shown as Capote tried to do, he used scene by scene particularity in order to shift the events specially the contrast between the protagonists (The Clutters) and antagonists (Perry and Dick). The novel is divided into four chapters. At the first part, Capote attempts to begin with giving the reader an overview about the situation of the two different lives, the Clutters and the two criminals and also talks about their close people such as friends (especially Bonnie who was the last who have seen them), neighbors or those who were working at their farm in addition to the physical description of each one. The second part under the title "person unknown" deals with the crime itself and how the bodies were found there by old hunting companions, "For, feeling it their duty, a Christian task, these man had volunteered to clean certain the fourteen rooms in the main house at River Valley Farm" (Capote 121).

However, the third one, Capote asserts that the understanding of the crime requires moving through different aspects or levels of reality which is shown in the recognition of the two murders when they were at the prison. The last one called *The corner*, where Capote was trying to make interviews with both Perry and Dick in order to know them in a close view during almost three years. Harold Bloom mentioned in his book *Bloom's modern critical views* that Capote wrote 'I was there. I stayed with Perry to the end. He was calm and very brave. It was a terrible experience and I will never get over it' (178).

To summarize, the novel is the best example of the genre of "literary journalism" at its most basic and nuanced forms. Using his mystical fingers, Capote recovers all facets of truth by incorporating literary elements, and he was one of the famous writers who dared to evaluate journalism in the field of art. In addition to what have been mentioned, Capote attempted to show mercy to the readers through his conversation with the criminals, he felt sympathy with them and wanted to help in reducing penalty.

4. The Novel between Fiction and Nonfiction

Fiction and nonfiction are two different terms that usually used by literary writersto introduce their works. James R. Capp defines both of them as the following "Nonfiction, a term literally meaning non-invented story, typically documents events that actually happened, while fiction traditionally offers its writers the chance to create art in the form of theoretical realities or completely fantastic worlds" (1). *In Cold Blood* is the most famous novel that has importance in both fields of literature and journalism. Despite the fact that Capote claimed that his novel was entirely related to nonfiction, some authors were thinking that it contains nonfictional side as well. Actually, group of them argue with him unlike others who have different pictures about what is called "creative nonfiction". The

lines above will deal with several authors who gave their point of view toward the mentioned novel.

Capote first calls his novel 'true account of a multiple murder and its consequences'. He used several evidences from the environment of the city where the crime happened in order to defend on the idea that the novel is purely real. Those evidences such as interviewing the two murderers Dick Hickok and Perry Smith help the readers to incorporate with the characters and the events. For Tom Wolfe, Capote runs through the characteristics of literary journalism which he has set, these characteristics are scene by scene, realistic dialogue, third person point of view and the recording of people (status life). The latter open the door to the reader to believe in the reality of the novel (Nuttall 185). At the same opinion, Norman Sims added a group of characteristics associated with literary journalism, which are mentioned in his book *True Stories* as the following: immersion reporting, complicated structures, character development, symbols, voice, focus on ordinary people and accuracy (Sims 6). Capote attempted to apply all these elements on his novel *In Cold Blood*. Sims commented that the new Journalists functioned similarly to ethnographers, reporting on "what's going on here", and he gave Capote as an example. Sims was one of the developers of the literary genre, which is shown through his contributions specially in defining the term itself. He defines Journalism as " Literary Journalism stands as humanistic approach to culture as compared to the scientific, abstract, or indirect approach taken by much standard journalism" (Sims 12) . In order to know the truth, Capote and his friend Harper Lee investigated not only the criminals but also some friends of the family of the Clutters. According to Nancy L. Roberts in the book of *Literary Journalism Past and Future: A Journey of Many Miles in Intriguing Directions*, David Eason claimed that Capote is one of the big literary journalists who attempted to move the genre to a high level of reality and modernity. She asserted " Eason termed these different responses to

reality as “realist” and modernist.” He argued that the former characteristic of literary journalism written by Capote, Talese, and Wolfe, “assures [that] conventional ways of understanding still apply”. The latter quote may explain the idea that the reason behind using Capote the literary journalism characteristics refer to historical and cultural perspectives which help in building real and modern fields around the world (Roberts 61).

However, at the same time Capp added a different point of view that Capote included real events and characters, but with an additional imaginary side. The fiction was clear through the literary techniques that Capote used in the novel such as symbols, foreshadowing and flashback. He confirmed that when he said " his selection of description, his choice of detail, and his use of symbols, in addition to his omniscient narrator’s perspective, are sometimes typical of more traditional fiction" (10). The critic De Bellis also argued Capp. He asserts that Capote in his novel assumes too much. He tends to change some of the quotes of the characters and this is what is allowed only for fictional writers in their imaginary stories. Others such as John C. Hartsock who worked, as a reporter believe that there is no existence of the nonfiction in novels. Hartsock in his book under the title *Literary Journalism and the Aesthetics of Experience* claims that many authors did not have the ability to distinguish between traditional narrative fiction and narrative literary journalism. He also claims that there is a relationship between fiction and Literary Journalism. As it is explained in the beginning of the latter mentioned book, “I would suggest that the boundary provides not so much a hard-and-fast divide, but rather a space of complex and dynamic relationships between both sides. Nor is the issue such that one genre is superior and the other inferior” (Hartsock 2). For that reason, he gave the novel of Capote, as an example in which the latter has used non-existent things at the end of the novel. The last idea discusses the character Alvin Dewey and his work with the Bureau of Investigation. This character presents the questions which Capote thought that the people

who were living at that location in Kansas City, Holcomb in which his wife asked him whether they were able to return back to their normal life or not . For Hartsock, the matter of adding modifications on the characters suits the demand of fictional narration (52). To sum up, according to the mentioned authors who defend on the idea that fiction does really exists in the novel *In Cold Blood*.

To conclude, although the opinions differ from one author to another, Capp has a solution that fits both sides. He asserts that the novel *In Cold Blood* contains both fiction and nonfiction view when he said "This novel, supposedly combining the awesome power of truth with the techniques of fiction writing" (Capp 10). It means that it has deep connections with reality but at the same time, it has several literary techniques that suits fictional works such as symbolism such as freedom, the water, the prison, the Clutters and the yellow bird. We cannot deny the fact that Truman Capote made additional efforts in order to coin the genre literary journalism in his novel and result with a great masterpiece in the field of literature (10).

5. The Influence of François Villon on the Novel of *In Cold Blood*

Truman Capote was influenced by ancient author called François Villon, when he wrote his novel *In Cold Blood*. His full name is François de Montcorbier Villon, born in 1431 in Paris and died after 1463. Villon is a French poet of the end of the middle Ages. He is a student at the University, master of the Faculty of Arts from the age of 21. Villon first leads the joyful life of an unruly student in the Latin Quarter. He was a famous poet because of his meaningful writings such as *Le Petit Testament*, also known as *Le Lais*, was written in late 1456 , then *Le grand testament* (1461–1462), and *Ballade des pendus* (1462). The latter poem has all the focus because at the beginning of the novel, Capote added an epigraph extracted from the poem *Ballade des pendus*

Frères humains quiniaprès nous vivez,

N'ayez les cuers contre nous endurcis,

Car, se pitié de nous povres avez,

Dieu en aura plus tost de vous mercis. (1)

It can be translated as the following "*O Brother men who live, though we are gone, / Let not your hearts be hardened at the view, / For if you pity us you gaze upon, / God is more like to show you mercy too*" (Miller 12). As we see, it is not difficult to understand it, but the question is to what extent these few lines help in building meaningful ideas in the minds of the reader. The writer of the poem himself is one who has been executed. In 1462, he was involved in the robbery of the College of Navarre and was imprisoned at the Châtelet before being released on a reparations bond. Villon was sentenced to death after being involved in a brawl in which François Ferrebourg was injured. He believes that God demands Mercy when he said "*Dieu en aura plus tost de vous mercis*" and at the end of his poem he repeated this idea by saying "*Mais priez Dieu que tous nous veuille absoudre*" (Villon 1). Referring back to the epigraph, we see that it may give the reader a general idea about what he will see in the novel and specially the feeling of sympathy. Sympathy could be interpreted through the character of Perry Smith. When Capote met him, which is mentioned at the end of the novel, he felt himself somewhat comfortable. Therefore, in the poem was as Perry is the talker because this character attempts to show a regional source in the novel because he was religion-related by nature reverse his friend Dick Hickok. Capote tries to assert that there is no definitive role that tells us that all one human for example is good or bad, but he could be a combination of the two.

6. The Influence of Capote on the Other Writers

There are several writers who were influenced by the works of Capote, such as Tom Wolfe and Norman Mailer.

6.1 Tom Wolfe

Tom Wolfe, a journalist, was one of the first to come up with a groundbreaking new way to explain the times he lived through. Wolfe worked as a newspaper journalist for ten years after receiving his doctorate in American Studies from Yale University in the 1950s. He worked as the post of Washington Latin American correspondent for six months in 1960, winning the Washington Newspaper Guild of international news award for his coverage of Cuba. Wolfe joined the New York Herald-Tribune as a reporter in 1962. *Kandy-Kolored Tangerine-Flake Streamline Baby*, a series of articles previously published in *The New Yorker* and *Esquire*, was published in 1965. The book became a best-seller, establishing Wolfe as a major literary figure. As one of the pioneers of New Journalism, he has experimented. The New Journalism of Wolfe captivated readers with its vibrant, passionate prose and a writing style that defied all established rules of form, style, and content. It did away with journalistic restrictions including a strict word count and reporting in an inverted pyramid format. Journalists of the future could write articles as long as 40,000 words or as short as 3000 words. Wolfe was not only serious about his desire to develop a modern type of writing, but he also had literary ambitions—he saw himself as the founder of a mode of writing that would rival the novel for literary dominance, rather than simply a new and progressive style of journalism (Goc 79). He argues for the literary superiority of creative nonfiction over the novel in *The New Journalism* (1975:15), starting the anthology provocatively:

I doubt if many of the aces I will be extolling in this story went into journalism with the faintest notion of creating a 'new' journalism, a 'higher' journalism, or even a mildly improved variety. I know they never dreamed that anything they were going to write for newspapers or magazines would wreak such evil havoc in the literary world ... causing a panic, dethroning the novel as the number one literary genre, starting the first new direction in American literature in half a century ... Nevertheless that is what has happened. (Goc 280)

At the time, fiction authors, according to Wolfe, were 'busy running backward, skipping and screaming, into a begonia patch' that he called 'Neo-Fabulism' (Wolfe 11). He claimed that the 'retrograde state of contemporary fiction' had made it much easier for him to make the argument that 'the most important literature being written in America today is in nonfiction, in the form that has been tagged, however ungracefully, the New Journalism'. He said, no one was used to thinking of reporting as having an aesthetic dimension' (Wolfe 24). He boldly asserted that journalists writing in the new style would 'wipe out the novel as literature's main event' (Wolfe 12).

The use of four simple literary devices distinguishes the New Journalism of Wolfe

1-scene-by-scene construction with a bare-bones back-story.

2-Within the novel, the reader is given several points of view, not just the point of view of the writer.

3-the use of extensive dialogue.

4-The minutiae of lives of people are recorded, along with descriptions of the verbal and nonverbal symbols that reflect the lifestyle of the character, to construct a representation of "status existence" of a person. (Goc 280)

The magazine of Wolfe report on music producer Phil Spector titled "The First Tycoon of Teen". It was one of the first in the modern journalism form. In a "virtual stream of consciousness," the tale of Wolfe revealed the thoughts of Spector (Wolfe 33). One of the news magazines reported that the story was impossible, but Spector denies this and claims that the story is true. This should have come as no surprise, according to Wolfe, because 'every detail in the passage was taken from a long interview with Spector about exactly how he had felt at the time' (Goc 281).

The first paragraph of the article starts with Wolfe explaining the reaction of Spector to the raindrops on the plane window:

All these raindrops are high or something. They do not roll down the window, they come straight back, toward the tail, wobbling, like all those Mr. Cool snow heads walking on mattresses. The plane is taxiing out toward the runway to take off, and this stupid inflected water wobbles, sideways, across the window' (Wolfe 34). Wolfe said that he had a "Ruskin feeling" of "looking at something new" for the first time when writing this article, and that he believed he was doing something in journalism that no one had ever done before (Goc 281).

6.2 Norman Mailer

Norman Kingsley Mailer was born in Long Branch, New Jersey, on January 31, 1923. He is an American novelist, journalist, film producer, and director. He is the son of Isaac Barnett Mailer and Fanny Schneider Mailer. He moved to Brooklyn, New York, when he was four. Mailer was an excellent student; he loved to build a model of airplanes. When he was nine years old, his mother encouraged him to write a story. Each day he

wrote a chapter, Mailer complete the story that he called it *An Invasion of Mars*. In 1939, he graduated from high school and earned a Bachelor of Science degree in aeronautical engineering from Harvard University in Massachusetts. He won a college fiction contest, wrote for the *Harvard Advocate*, worked on two (unpublished) novels, and had a novella published. In 1944, he drafted into the army. He served in the Pacific until 1946. While he was enrolled at the Sorbonne, in Paris, he wrote *The Naked and the Dead* in 1948, hailed immediately as one of the finest American novels to come out of World War II. He returned to the United States in the mid-1950s and helped found the *New York* newspaper the *Village Voice*. Mailer wrote two more novels *Barbary Shore* (1951) is set in a Brooklyn rooming house and contains complaints about the government of the United States, and *The Deer Park* (1955) is a Hollywood novel about artistic integrity. Mailer began a second career in the mid-1950s as an essayist and journalist. He became a national personality with the publication of *Advertisements for Myself* (1959), a collection of earlier writings that included bitter attacks, personal interviews, cultural essays, stories, works in progress, and confessions of how Mailer reached the depths of his own state and found a "new consciousness". In 1960, he wrote many works during that period that helped establish him as a leading writer of nonfiction. The *Presidential Papers* (1963) presented criticism of American politics and society that introduced a new Mailer, a public historian of the years when John F. Kennedy (1917–1963) was president. This work, along with *Cannibals and Christians* (1966), attempted to establish him as "self-appointed master of the Now." *The Prisoner of Sex*(1971) contained a discussion of Mailer's various sexual relationships. In 1979, he won a second Pulitzer for his critically acclaimed best-seller (Britannica.com). *The Executioner's Song*, a true-life novel which chronicled the story of Gary Gilmore, beginning shortly before the murders Gilmore committed in 1976 and ending at his execution by firing squad the next year. (Capp 10). In an interview Mailer said "there's no

such thing as nonfiction”(Academy of Achievement 8).In 2003 Mailer published two works of nonfiction *The Spooky Art*, his reflections on writing, and *Why Are We at War?*, an essay questioning the Iraq War. In 2007, he wrote *On God*, records conversations about religion between Mailer and the scholar Michael Lennon. (Britannica.com)

Truman Capote seemed to be the opposite of Mailer. While Capote stated not only created creative nonfiction but also have written a true book (Capp 30), Mailer proclaimed that creative nonfiction is not innovative “with the best will in the world to write nonfiction” (Academy of Achievement). According to Mailer, the difference between fiction and reality is the aspiration of the work of individual (Capp 32). He also asserts in an interview “whereas nonfiction is the attempt to include what you consider to be all the necessary elements in a story”. Norman Mailer died in New York City at the age of 84.(Academy of Achievement).

7.The Impact of Capote on the Readers

The novel *In Cold Blood* has a great impact on the readers. According to Capp

The nonfiction novel has journalistic tendencies: authors research and document events as reporters would, and readers often trust nonfiction novels as they would trust a newspaper article or at least readers believe that narrators of creative nonfiction will attempt to honestly report the happenings of their pieces(Capp 6).

It means that the reader has the ability to recognize and understand the content of nonfictional works because of its credibility. Capp gave the novel of Capote as an example to describe the relationship between the author and the reader in which the events are moving interchangeably “The fact that the Clutter murders actually happened haunts his readers” (13). Capote investigated the whole details about the crime by himself. He used to do conversations with the two murderers Perry Smith and Dick Hickok, he has information and details that no one else except him know it. Bearing in mind that Capote deliberated keeping

the grammatical mistakes between the two latter mentioned characters. The dialogue between them gives the readers a meaningful impression such as the care of Perry about education unlike Dick and that justified why he used to correct his mistakes (Capote).

Conclusion

The artistic literary genre of Literary Journalism won an aesthetic appreciation and led to a great artistic literary mood around the world. This chapter accounted for the maturity and the expansion of literary journalism worldwide. Therefore, it summarized the life of Truman Capote, and his novel, which struggled between the fiction and nonfiction. The writer was influenced by the French author François Villon. This led him to write the literary work *In Cold Blood* by using the genre. Literary journalism in one hand allowed a group of writers, such as Tom Wolfe (*Kandy-Kolored Tangerine-Flake Streamline Baby*) and Norman Mailer (*The Executioner's Song*) to be influenced by the novel. In the other hand, how it affected on the readers around the world.

CHAPTER THREE:

Findings and Discussion

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Chapter Three: Findings and Discussion

Introduction

The sense of reality and experience of Truman Capote in literary journalism has influenced his thought to write the novel of *"In Cold Blood"*. This literary work runs through high perspective of reality. Capote attempts to use his own style under the umbrella of literary journalism. In this perspective, the third chapter provides us with two sections. The first section demonstrates the practical component of the study, that is what led us to use the techniques of historical, descriptive and analytical method. The latter aims to shed the light on literary journalism as a genre in examining the case of study. It highlights on studying the plot, the main characters, the major themes, the setting, and the point of view of the novel. While the second section includes the results and corpus collection that provide us with several characteristics of literary journalism that exist in the novel. It states the main levels of the analysis and the famous literary devices in the work of Capote.

1-Method

The present study based principally on historical, descriptive, and analytical techniques of research. The study of the novel "*In Cold Blood*" strongly presents literary journalism genre in its non-fiction narration. In order to identify the origins of the genre from both sides of the Atlantic (the USA and UK) or other countries, by using books of *The journalistic Imagination* by Richard Keeble and Sharan Wheeler, *True Stories: A Century of Literary Journalism* by Norman Sims, *Telling the Truth: Creative Nonfiction In Capote's In Cold Blood & Mailer's The Executioner's Song* by James R. Capp, and the novel *In Cold Blood* as the primary sources.

It seems safe to assume that *In Cold Blood* has taken place in the small farming community of Holcomb, Kansas in 1959. Capote travelled to New York in 1960 and started writing the novel. Then, it was transformed into serialization in *The New Yorker* 1965 and became republishing sensation of 1966. It should be known that when the events happened, America was organizing its economy and reforming its political system after the World War II. It is clear that Capote was influenced by what happened to the family of Mr. Clutter. The mainstream of *In Cold Blood* events reflects the real history of his country.

The study can be perceived from a descriptive quantitative approach, in which it is designed to depict the intended meaning of the author in an accurate way. That is to say, it describes the novel elements, and how Capote presents the characters in his novel. For instance, when he describes Mr. Clutter with his family, society and the time of the crime. In addition to how he introduces the logical order of events, such as when he covers the fatal crime of Dick Hickock and Perry Smith, this what makes the novel *In Cold Blood* contains tragic events. In reviewing the literature, it can be seen how Capote adopts literary journalism in his writing like other founders, such as Tom Wolfe, Norman Mailer and Norman Sims who approached the term from an anthropological vision.

In the book of *"Telling the Truth: Creative Nonfiction In Capote's In Cold Blood & Mailer's The Executioner's Song"* by James S. Capp when Capote exclaimed to Plimpton that his non-fiction novel genre is "how the author lets his imagination run riot over the facts" (Capp11). The description of events of the novel and characters are built by the overuse of the adjectives and literary devices. This description gives the reader the sense of the existence in the story. For example, "I loved my father but there were times when this love and affection I had for him drained from my heart like wasted water" (Capote 275), it is the description of the feelings of Perry towards his father, and compared his love with wasted water. Therefore, nonlinear events allow readers to enter the author non-fictional

universe. Overall, the use of descriptive methodology helps interpret the realistic elements in the writing of the author, to understand his style and thoughts.

The study uses the analytical approach after extracting, and describing the data. The analytical approach takes a considerable part of this study. In order to achieve a comprehensive study of literary journalism application in the novel of *In Cold Blood*, we tend to analyze its major themes and style. The selected themes are American Dream, Family and Mental illness, as well as the style of writing, which is portrayed in symbols, such as the Clutters, the death penalty, the prison and the yellow bird. It can be also appears by literary devices, such as irony, metaphors, foreshadowing, flashback, juxtaposition and imagery. The style of writing of Capote aroused many questions about the reality of the novel. The answer was perceived in the book of *Telling The Truth: Creative Nonfiction In Capote's In Cold Blood & Mailer's The Executioner's Song* by James R. Capp, who looks at how Capote often used simple journalistic techniques in his dialogue, his selection of description, his choice of detail, and his use of symbols, in addition to his omniscient narrator perspective. He confirms the reality of the work of Capote by saying, "Capote's novel emerges as a work with deep connections to reality" (Capp10) .From this quotation, we observe that Capote did a great and real literary work which is the novel *In Cold Blood*.

Eventually, the implementation of historical, descriptive, and analytical methods helps to introduce the genre of literary journalism and clarify the message of the novel about the dark side of the human nature *In Cold Blood*. In general, his method can be seen as cinematic, in which he attempted to use techniques as if it was serialized, because it was already transformed to film later.

2-Section One : Corpus Collection and Selection

In Cold Blood is a literary masterpiece written by Truman Capote, published in 1966. It has great success by the reason of being the marvelous manifestation of the literary genre 'Literary Journalism'. The novel tells a non-fictional story of the murders of four members of the Clutter family in a small farming community of Holcomb, Kansas. The two perpetrators are Dick Hickok and Perry Smith who were arrested after the crime. Then, they have been executed by the state of Kansas on April 14, 1965. Capote tended to give a message about the truth of human nature .

2.1. Plot Structure

The plot is the key events of the novel that affects the characters over a period of time. The events of the plot of *In Cold Blood* is told from two perspectives to allow the reader relieves both sides of the story. The first one, the Clutter family who are the victims. The second one, Dick Hickok and Perry Smith who are the murderers. Moreover, the events of the work are described as a major turning point in the life of the Clutter family who lived in the small farming community of Holcomb, Kansas.

2.1.1 Exposition

The events of the novel started to describe the little town of Holcomb, Kansas. The family of Clutter, Herbert Clutter, his wife Bonnie and their two teenage children Nancy and Kenyon. Moreover, the events described the two perpetrators of the crime Dick Hickok and Perry Smith. The crime had taken place in River Valley Farm, located in Holcomb.

2.1.2 Raising Actions

Rising action is summarized when the two murders met in the Little Jewel Café in Olathe, Kansas after their parole from the Kansas State Penitentiary. Dick Hickok and Perry

Smith planned for murdering the family of Clutter and make their way in the direction of Garden City by car to the house of Clutter.

2.1.3 Climax

Perry and Dick murdered the Clutters family in early morning hours of November 15th, 1959. The bodies were discovered by Susan Kidwell when she entered the house of Clutter; and she found the bodies have been shot to death. The two murderers go to Kansas City and started writing bad checks. Then, they drive to Mexico.

2.1.4 Falling Actions

The Kansas Bureau of Investigation agent Alvin Dewey began investigation. He guessed that the murderers were close to family. However, Floyd Wells a man in the prison of Kansas heard about the crime. He asserted that Dick Hickok is responsible.

2.1.5 Resolution

At the end, after all the investigations about the reality of the crime, Dick Hickok and Perry Smith were arrested and both confessed their part of the crime. They were hanged on April 14, 1965.

2.2. The Novel Major Characters

There are many characters in the novel of *In Cold Blood*, but the major characters are presented in the schema of Mr. Clutter family, the murders and the inspectors. *In Cold Blood* by Truman Capote is a real novel told from a third person omniscient narrator who knows everything about the characters and events in the novel. In the present analysis of the novel, the focus will be only on the main characters including Mr. Clutter, Bonnie Clatter, Kenyon, Nancy, Susan Kidwell, Bob, Perry, Dick, and the investigator Dewey.

2.2.1 Mr. Clutter

He is the greatest figure in the novel. His full name is Herbert William Clutter. He is the father of Clutter family. His wife is Bonnie. He has four children the two older daughters who are moved out from River Valley Evanna and Beverly, and two teens named Nancy and Kenyon (who lived with him). His age is forty-eight years old, he graduated from Kansas city and he specialized in agriculture. He is the leader of River Valley farm. He contributed in many organizations. Capote describes Mr. Clutter as an organizer man in his daily life, and he hates the drogues and smoke. He has a strong personality and this what Capote clarifies in the following expert "Mr. Clutter cut a man's-man figure" (21).

2.2.2 Bonnie Clutter

She is the wife of Mr. Clutter. According to the doctors, she was nervous all the time because of the source of her misery was in her spine. As it is mentioned in the novel "In regard to his family, Mr. Clutter had just one serious cause for disquiet, his wife health" (Capote 19). She was suffering in her life because of her illness.

2.2.3Kenyon Clutter

Is the only male in Clutter family. He was a good- hearted character. He was always wearing glasses. He was a hunter and at the same time he loves animals as his sister does. Capote said " Kenyon resembled neither of his parents physically, his crew cut hair has hemp-colored, and he was six feet tall and lanky" (Capote 67).

2.2.4 Nancy Clutter

She is the youngest daughter of Mr. and Mrs. Clutter. She was a pretty girl with a strong character whose beauty and smart was enough to make people love her. Nancy was obsessed with being the leader because she has the responsibility of the house with her father

replacing her ill mother. She was a dedicated student, a pioneer in the 4-H program and the Young Methodists League, a professional rider, a talented musician, and a country fair winner every year.

2.2.5 Perry Smith

Perry cares about his religion background. He has a sensational side which he attempted to show in the novel especially when he said "I think there must be something wrong with us" (Capote 171). Perry was an educational person. When he was at school, he wrote a series of short poems. He loves the roles of language (grammar), so that he wanted to teach them to his friend Dick. When he was adult, he was broken because of an accident by his motorcycle. He stayed at the hospital for a year and then stayed with his friend at least for six months. After, when his health became fine, he returned to his father and helped him in building his restaurant. Unfortunately, they failed so his father get angry from him then he leaved him.

2.2.6 Dick Hickok

His full name is Richard Eugene Hickok. One of the two murderers of Clutter family. He grew up in Kansas. He was married twice and has three kids. In 1952, he broke his legs in an accident and his physical appearance has been affected too specially his face was changed with some wounds. He was a sportive man and cares about his clean. He was a mechanic man. Dick is a small man who has a bad childhood. Despite the fact that he used to attend the church, he never been a believer.

2.2.7 Dewey Adams

Alvin Dewey Adams is a special agent of the Kansas Bureau of Investigation. He is an investigator who attempts to deal with the case of the Clutters death. He met the two murderers at the prison and tried to let them say the truth.

2.3. The Major Themes of the Novel

Capote used the form of literary journalism to assign some of the most difficult and meaningful themes. He addresses his developed themes in the narrative flow of the events in *In Cold Blood*. The selected themes of the text are the American dream, family, and mental illness.

2.3.1 American Dream

The American dream plays a central role in the book. The conviction that through hard work, everyone, regardless of their position, can boost their social status. The following quotes from the novel demonstrate the existence of the American dream in the family of Mr. Clutter on one hand and the murders (Dick and Perry) on other hand. For example, the following quote from the aftermath of the murders of Ms. Clutters. The life of Mr. Clutter exemplified the American Dream (Westhuizen) " Everything Herb had, he earned - with the help of God. He was a modest man but a proud man as he had a right to be. He raised a fine family "(128).

2.3.1.1 The Clutters

The Clutters family is portrayed as having accomplished to the American dream, as you may have guessed from the previous quote. The performance of Mr. Clutter can be attributed to his dedication and perseverance. However, the material wealth is connected to the American Dream (Westhuizen 2003).

2.3.1.2 Dick and Perry

However, when considering the aspirations of Perry Smith and Dick Hickok, the connection between material wealth and the American dream becomes more troublesome. Perry is portrayed by Capote as someone who relied on luck to succeed. However, as this later excerpt shows, the dreams of Perry never come true, and he finds himself in the same situation as a teen. Perry turns to murdering as a way of achieving his goals and as a result of what he perceives to be " destiny " in the form of " bad business ". The greed of Dick is most closely linked to the tragic deaths in the novel (Westhuizen 2003).

2.3.2 Family

Family is another major theme in the novel of *In Cold Blood*, this theme appears through the Clutters family in one hand and both the murders Perry and Dick in other hand.

2.3.2.1 The Clutter Family

In Cold Blood featured a typical family of four members, including two high school students named Nancy and Kenyon, as well as their parents, Herb and Bonnie. Others in Holcomb, on the other hand, thought they were a happy family. Despite the problems about the health of Bonnie, Herb simply assumed her duties for himself (for example cooking). The Clutters seemed to be the archetypal American family. The majority of the time they are happy, but they are still irritated with one another (Modison 2003).

2.3.2.2 Dick Hickok

He was a thief who became a serial killer. Nonetheless, he loved his parents as much as they loved him. Despite the fact that he was a thief, his parents accepted him and loved him unconditionally. He had tattoos dedicated to various events and people throughout his life, including a bouquet of flowers dedicated to his mother and father. He also had tattoos of the

names of his first ex-wife and his three sons. "I have three sons that I will surely look after" (60) he said. Despite the fact that Hickok was not very good at caring for his children, he aspired to be better (Modison 2003).

2.3.2.3 Perry Smith

The situation of Perry Smith is even more dreadful. He had to deal with a father who drank and cruelly mistreated him to the point that it became perceived as violence as he grew up with three siblings. His mother cheated on their father on a regular basis. As a result, his mother began drinking and ignoring him. Despite this, she left her husband and took the children with her, she did not want to be responsible for them (Modison 2003). Perry said, "My mother was always drunk, never in a fit condition to properly provide and care for us." (414)

2.3.3 Mental Illness

The novel *In Cold Blood* by Truman Capote explores mental illness through the characters of Dick Hickok and Perry Smith, two murder suspects. Perry Smith has schizophrenia, and Dick Hickok exhibits clear symptoms of sociopath. (Stewart 2003)

2.3.3.1 Perry Smith (Morality Vs. violence and Schizophrenia)

Perry Smith is a befuddled person whose thoughts often contradict one another. He is simply out of reach because he fails to reconcile his desire to be human with his willingness to commit heinous acts of abuse and violence. Perry felt a sense of humanity prior to succumbing to his desire to kill Herb Clutter. The mind state of Perry Smith oscillates between sanity and impending acts of abuse, all of which are linked to his mental illness. The schizophrenia of Perry Smith, a neurological condition characterized by hallucinations and distorted cognition, was at the center of the Clutter family murders, according to Capote. Smith is battling his disease, and it appears that the Clutter family are the unfortunate victims of a botched robbery

(Stewart 2003). For instance, Capote writes, "when Smith attacked Mr. Clutter he was under a mental eclipse, deep inside a schizophrenic darkness"(454).

2.3.3.2 Dick Hickock

The mental condition of Dick was evident in a variety of ways. He often felt betrayed by his peers because of his frequent lying to them and his parents. Dick is usually charming and acts on emotions, but he has the ability to murder the whole family without feeling anything (Caldwell, 18Jun 2013). This what makes him an evil person without any mercy.

2.4. Setting of the Novel

The setting is a literary technique that is used by an author to include both time and place. However, it is used in order to create a timeline and a bond between the reader and the story. The narrative structures differ from one novel to another as a technique that helps in the development of the plot, and enhances the clarification of the literary devices used throughout the story(magical realism). In the novel *In Cold Blood*, both descriptive and narrative structures helps to clarify and show the horrible and the unexpected murder of the Clutter family. Capote follows the Western literary tradition of using non chronological and nonlinear narrative structure. He did not follow the chronological order of the events. He started first describing the flatlands of Kansas, then he moved to speak about Herb Clutter, his wife Bonnie, and his two teenage Nancy and Kenyon, then he moved to describe Perry Smith and Dick Hickok. He brings the reader into the lives and minds of the murderers and the murdered. While telling the story, Capote jumps from person to person, from location to another, from past to present and back again. The plot of the story follows a straight line, starting from the beginning, moving to the middle, and proceeding until the end of the story. It follows a line of movements including an ongoing plot, with exposition, rising action, climax, falling action and a resolution. The setting of the novel take place in Holcomb,

Kansas city. Capote begins his novel describing the town "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 traveler reaches them as safe"(18), he described it as a quiet town and no one is interested in it and knows about it. He compares the landscape to the ancient Greek. Also, he described the people who live in the town as a trusted and good people and neighbors. They know each other and trust each other as it mentioned in the novel "neighbors, people who care about each other, that's what counts. And everything else a decent man needs" (63). Capote spend a lot of time describing Holcomb to show the intrusion of chaos and evil destroyed the peace of the town and how the crime of the Clutter family changed everything. This town represents middle America in 1950s where nothing terrible happens (Chaia, et al, *Magical Realism in Gabriel Garcia Marquez's "One Hundred Years Of Solitude"*).

2.5. Point of View

The point of view of *In Cold Blood* is convoluted, and the reporter-narrator remains unidentified while intermittently escaping into the minds of various characters, most likely due to the genre of creative nonfiction need to appear impartial. David Guest suggests, "There are no direct references to Capote in the narrative" (Guest 118). This is technically correct, the narrator cites a single journalist who has close ties to Hickok and Smith, and the readers may presume this is Capote himself. Even referring to himself in the third person is a sign of his desperation. Capote says that he avoids referencing himself to keep the narrator from interfering with the plot. "My feeling is that for the nonfiction-novel form to be entirely successful, the author should not appear in the work," he explained in an interview, "and the I-I intrudes when it really shouldn't" (Plimpton). Because of the uncertainty of the author, he can shed light on every aspect of the story that Capote has studied. The effect is a strong and ominous sound. Nancy Clutter, for example, lays out her clothes for Church the next morning

on the night of her murder. Which is a dress that is “her prettiest, which she herself had made.” Suddenly, the narrator states “It was the dress in which she was to be buried” (56). Since the book is not written as a mystery novel, the reader is taken aback, but in creative nonfiction, one can never be too shocked. The reader interprets the sentence as prophetic, allowing the narrator to interrupt in a mysterious manner. (Cape 25). Therefore, Capote in his novel uses the third person omniscient point of view in which the narrator knows everything about the characters as Capote do in his real work.

3- Section two: Results, Corpus Collection and Stylistic Analysis

Knowing the style of the writer is one of the best key steps that helps understanding the meaning. Stylistics help in building and shaping both understanding and appreciation towards the literary works. Bearing in mind, the following lines discuss three main points, which are the Characteristics of Literary Journalism, Levels of the Analysis, and Literary Devices.

3.1. Characteristics of Literary Journalism

According to Norman Sims, literary journalism has several characteristics, which are immersion reporting, complicated structures, character development, symbolism, voice, focus on ordinary people and accuracy (Sims 6). Since the novel is the first deliberate effort to develop a new literary art form by using novelistic devices while adhering to journalistic guidelines, Capote followed almost all the mentioned elements in his novel.

3.1.1 Reportage

Reportage took its place in order to give extremely detailed events. This clarifies why Capote hated calling his work a novel because from his point of view, it is likely to be a full book. It is highly obvious after the crime has happened. In an interview with the New Yorker

Times between Plimpton and Capote, who asserts that however, unlike the fantasist, the reporter has to deal with real people with real names (Plimpton). In the novel, it is shown more at the third chapter where the Bureau of Investigation sent a group of investigators in order to do researchers about the crime of the Clutters. After, they interviewed with the two killers Perry and Dick. Capote was also there doing conversations with them and other people in order to make them telling the truth.

3.1.2 Complicated Structure

The style of Capote led to create a complicated structure, which is shown through the plot of the story. Everyone agreed that Capote had created a new style. Capote attempted to make the interesting on a narrative way. He followed the common structure, which is based on raising actions, climax, falling actions and the resolution at the end. However, at the same time he used the property of "scene by scene" in which he was talking about the life of the Clutters and describing the lives of the murderers interchangeably.

3.1.3 Character Development

Additionally, it is clearly shown that the characters themselves were the basis of the whole novel. It means, everyone of them plays his role in keeping the structure of the story running. Technically, they are the guiding force that motivates all of the elements of the story uncertainty forward. Those characters gives a live sole to the novel. It is shown through describing their entire feelings and emotions which led the readers feels like what they feel. At the novel, there is great dependence on how the character reflects its reaction to them, either in positive or negative way. The positive side is clear through the Clutters and how they were kind to all the people, they were close to them. Nevertheless, the negative one is in both the character of Perry and Dick in which they have live a hard life at the past and they killed the family of Clutter without mercy. However, when Capote interviewed both of the killers, he

discovered that Perry was a little bit kind than Dick. Perry said that Herb Clutter was a good man and he did not want to kill him at the beginning. Capote asserts that he liked him but this does not change that he is a killer. Melissa W. also used both Perry Smith to comment on the relationship between the characters and the readers. Considering the fact that the students are stunned when they learn about the empathy of Capote toward Smith, just as everyone else was when the book was published after the execution of Smith and the Hickok.

3.1.4 Symbols

Capote depends on using symbols which can be referred to what he wants to say about several cases that belongs to the social situation at that period. This property effects strongly on the readers. It develops the curiosity in their minds. It is used to convey a hidden idea or message about the story. There are several examples about symbols in the novel such as the death penalty, the Clutter family, the prison and the yellow bird.

3.1.5 Voice

Simply here, Capote attempts to add a different fluent to the novel which is voice. This piece depends on the use of several materials which he used to collect data about the details of the crime. In the Acknowledgement part at the beginning of the novel, Capote stressed, "All the material in this book not derived from my own observation is either taken from official records or is the result of interviews with the persons directly concerned ". Capote used to record every day which allows the reader to incorporate with the character feelings, habits of ordinary people and their inner thinking.

3.1.6 The Focus on Ordinary People

Both John McPhee and Sims used to stress on the importance of the focus on ordinary people. From their point of view, the mission of interpreting a piece of work falls on

the reader. This automatically what Capote tried to do. He was talking as if he was there between the characters. Bearing in mind that at the end he already do that when he was interviewing with them. Therefore, this facilitates understanding the events of the story .Through the local language of the characters, the readers will be able to grasp the meaning easily. As well as the point of view of Pledge about the focus of Capote on ordinary people through talking about detailed and common activities such as work and school which makes Capote establishing the normalcy of the population of Holcomb.

3.1.7 Accuracy

Hence, accuracy is the most important character that made the novel *In Cold Blood* become successful. Capote used this special material in order to convince his point of view. It makes the story near to be understood and believed at the same time by the readers if they were journalists, literalists, or an ordinary people. It is shown from the first chapter when he started describing the place with details where the crime happened 'the village of Holcomb stands on the high wheat plains of western Kansas, a lonesome area that other Kansas call "out there"(Capote 1). Bearing in mind that Capote himself was there and saw the situation of the crime deeply.

To conclude, all the mentioned characteristics are the basic of the Literary Journalism genre. They shapes an understandable content about the events of the story. In addition, they facilitate interpreting the hidden messages that are existed between the lines.

3.2. Elements of Analysis

Capote attempts to obtain the use of the language with its variety in the novel. Since, Stylistics is an integral part of a given text. Therefore, it is better to see to what extant does Capote succeed in showing the elements of Stylistic Analysis with giving some corpora from the novel in order to make the understanding easier. So, the study presents examination of the

elements of stylistic analysis according to the order of Crystal and Davy which are Phonology and Phonetics, Vocabulary and Grammar, and Semantics.

a/ Phonology and Phonetics

It is clearly to show two major elements of Stylistic Analysis, which are Phonology and Phonetics when Capote states the poem of Perry. The latter had written to the nurse who used to care about his health at the hospital because of motorcycle accident.

There's a race of men that don't fit in,

A race that can't stay still;

So they break the hearts of kith and kin;

And they roam the world at will.

They range the field and they rove the flood,

And they climb the mountain's crest;

Theirs is the curse of the gypsy blood,

And they don't know how to rest.

If they just went straight they might go far;

They are strong and brave and true;

But they're always tired of the things that are,

And they want the strange and new. (Capote 156)

For Crystal in his book " Perspectives for Language", Phonology is one of the important features operating at all levels of the language. It is commonly defined as the study of sound

system. To explain more, Phonology is the study of where and how speech sounds shape patterns (Introduction to Linguistic Theory Adam Szczegielniak). It is simply the existence of different sounds with being close at the same time to form speech in an organized way. Capote highlights this at the last written poem, for example the two pairs words Kith /Kin and flood/blood. The first pairs differ in their last phoneme; however, the second differ in the first one. It means that it is a matter of spelling.

However, Phonetics in both Davy and Crystal point of view is the study of the basic phonic substance of a particular language. It has a relationship with Phonology in which when the single phoneme has two sounds which are "allophones", they must be similar in a phonetic way. For example in the latter poem, the two words: hearts and things written with "s" at the end, but one pronounced as a normal "s" however the second pronounced as "z", as transcribed: hearts into [' hɑ rt] and things into [' θɪ ŋz]

b/ Vocabulary and Grammar

In terms of vocabulary, *In Cold Blood* is an extremely accessible novel. It is written with enough simplicity that readers would be able to make sense of the text without too much trouble. This is not to say that the book is not full of difficult vocabulary, but it does make the difficult vocabulary easier to handle and understand. *In Cold Blood* is a fantastic text because the topics and concerns it addresses, rather than the language it covers, make it more difficult. Readers will be able to spend less time decoding text and more time processing and learning from it because of this (Byu 9).

One interesting problem that might occur with vocabulary is the use of Tex John Smith of less formal vocabulary and grammar in his letter to Perry. Since the letter was transcribed verbatim, it contains many spelling and grammatical errors. In addition, the letter of his sister Barbara included some grammatical and spelling errors. This is something that a

reader should pay attention to it. It is possible that we can talk about what this letter tells us about the father of Perry as well. The father of Perry received what kind of education?and What effect did this have on Perry? The reader may also be curious as to why the author, Truman Capote, chose to include this letter in the text. Why did not Capote proofread the letter before publishing it? What was the point of including the letter in the package?(BYU 9). The answer of all these questions is that the aim of Capote from the use of the letter is to convey the educational level of Perry and his family. As the following export from the letter of Barbara to her brother, it shows the grammatical and spelling errors

Dearest Bro. Perry,

We got your 2nd letter today & forgive me for not writing sooner. Our weather here, as yours is, is turning warmer & maybe I am getting spring fever but I am going to try and do better. Your first letter was very disturbing, as I'm sure you must have suspected but that was not the reason I haven't written—it's true the children do keep me busy & it's hard to find time to sit and concentrate on a letter as I have wanted to write you for some time. (215)

This quotation includes some vocabulary or spelling errors for instance at the beginning of the letter she writes “Bro”, in English language there is no word have this form. The word “Bro” here means “brother” which results a spelling error. There are other incorrect words such as the form “ &” which used in informal language means “and” , the word “ 2nd“ means “ second” ,and this short form “ I'm” and “It's” means “ I am “and “ It is “. So, all these vocabulary and grammatical errors that Capote uses have a specific aim.

c/ Semantics

According to Crystal and Davy in their book, semantics can be defined as the use of the linguistic meaning of a text in the shape of lexical items. It focuses on the thematic concepts

and the use of the figurative speech including symbols. Firstly, the use of the character Alvin Dewey to represent Capote. Alvin Dewey involved himself in the case of the Clutter family. He loses himself in the case. He imagined that he would experience a sense of climax when Dick and Perry died »Dewey has imagined that with the death of Smith and Hickok, he would experience a sense of climax, release, of a design justly completed " (655).The same feeling happened with Capote who psychologically felt damaged after finishing the book. The novel has a big impact in the life of Capote similarly to Dewey when his life asked him whether his life will ever be normal again “Now Mrs. Dewey said, “Alvin, answer me. Do you think we’ll ever have a normal life again ?”(168).

3.3 Literary Devices

In the literary work of “*In Cold Blood*“ Capote uses several literary elements in order to make it a special masterpiece as the following

3.3.1.Irony

According to Merriam Dictionary the Irony is the use of words to express something other than and especially the opposite of the literal mean in.Capote shows his use of irony when Nancy wore the dress in which she would be buried on the night of the crime, but she did not know what would happen that night. This is ridiculous because the dress of Sunday is part of her weekly routine. So, Capote considers the Sunday dress as a symbol of worship and redemption and this is what Christianity means. In this context, Nancy chose the dress and wore it happily in preparation for the day of the religious occasion, on Sunday, but she was not aware that what awaited her was worse than the scenario that she drew for Sunday and prepared for it.

3.3.2 Metaphors

According to Cambridge Dictionary English Metaphor can be defined as ,an expression often found in literature, that describes a person or object by referring to something that is considered to have similar characteristics to that person or object .The metaphor appears in many places in the novel, and most importantly in the chapter when Capote likened Perry to a seagull in a wheat field. Capote used the seagull instead of others to show the relationship of Perry with birds. In this context, Perry always saw in his dreams a colorful parrot, which reflects the American dream. So, Capote instead to resemble Perry to a colorful parrot, it resembles a lost seagull in the middle of a wheat field. For wheat indicates an increase and growth, but this type of bird does not benefit from wheat because it does not complete its diet. This is how the similarity between it and Perry who cannot earn a living and lead a happy and honorable life to achieve his dream. Through this metaphor, Capote wanted to convey a message that there are two types of individuals, the first of whom are destined to succeed and live happily, while the second party is destined for them to fail and not achieve their goals.

3.3.3 Foreshadowing

Simply it can be defined as an indication of what is to come, as the following lines explain

Throughout the novel Capote like to hint at the readers about what is to come to the Clutter household. Due to the fact that the reader is assumed to know that the Clutters get killed, Capote has some fun in foreshadowing the tragic event. Capote explains the dress of Bonnie Clutter the night before she is murdered, which is an example of foreshadowing “Now, on this final day of her life, Mrs. Clutter hung in the closet the calico housedress she had been wearing, and put in one of her trailing nightgowns ad a fresh set of

white socks” (30) This quote not only states that it is the blast day for Bonnie, but it also contains crucial details about what is to come. Capote describes her dress as "soaked in blood" while explaining how she was killed. By showing how clean was her dress was before the murders and how soiled it is since, he foreshadows how horrific the killings were. This increases the anticipation of the reader while also allowing them to compare the two times. Without the dress scenes before and after the murders, the reader will have no way of connecting Bonnie to the events that occurred before and after the murders (Foster 1).Capote also foreshadows the murders as he writes about the killers Dick and Perry and the car they used to get to the Clutter house. Capote says, "between today and tomorrow the aged Chevrolet was expected to perform punishing feats"(23). He does not say what kind of "feats" the car will perform, but he does say that whatever it does, it will be "punishing." Later in the story, the reader learns that the Chevrolet will be carrying the weapons of Dick and Perry murder. This foreshadowing of something dreadful encourages the reader to keep reading the story to find out what happens (Foster 1). Capote also foreshadows what will happen to the Clutters as he notes flatly what will happen to them .Including what will happen to the father. There is no explicit state which assume that that Herb is about to be murdered, but it is strongly implied in the novel. This makes the reader want and keep reading to find out what happens to the Clutter family (Foster 1).

3.3.4 Flashback

It can be defines as in Merriam Webster a part of a story or movie that describes or shows something that happened in the past .So , in the novel Truman Capote also employs flashback to enhance the overall quality of his work. Not only does he use flashback to immerse his readers in the same time as the novel's protagonists, but he also creates a level of confidence between the reader and the author. The scene where the Clutters are first discovered dead is an example of establishing faith. Susan Kidwell, a close friend of Nancy Clutter, is

followed by Capote. This takes the reader on a metaphorical tour of what was visible at the moment they were discovered. Truman Capote conducted interviews with those he used in the book, establishing a relationship between the author and the reader and encouraging the reader to trust Capote. Furthermore, from Foster point of view, the reader can imagine walking into Nancy's room and finding her dead on the bed with only her teddy bear (Foster 2). Another instance of Capote inserting a flashback is when he cites Larry Hendricks, an English teacher who taught the Clutter children and first entered the house with the police. Larry narrates: "I'd been dazed, too numb, to feel the full viciousness of it. The suffering. The horror. They were dead. A whole family. Gentle, kindly people, people I knew – murdered" (62). This flashback is more about the memories of being in the murder scene than it is about seeing the murder scene. When reading this, the reader can imagine how the inhabitants of the town felt when they watched the murders. This strengthens their bond with the novel, as opposed to if the scene was simply explained to them in the first person (Foster 2).

3.3.5 Juxtaposition

The use of juxtaposition by Capote is perhaps the most prominent literary technique in this novel. In later sections of the book, the author moves from scenes of the Clutter family to scenes of Dick and Perry, and finally to scenes of the police station. The juxtaposition of various point of views helps the readers to get a variety of perspectives on what happened to the Clutter family. The killers themselves have one of the most intriguing points of view for the readers. Almost half of the book follows Dick and Perry as they engage in criminal activities while evading the law. Even if everyone knows, what they did was wrong; the readers develop feelings for the killers because of this. Capote was a master at explaining what the Clutters were up to while also describing what Dick and Perry were up to. For example, Nancy Clutter is described in the first section of the book *The Last to See Them Alive* as leading a busy life, making pies and spending time with her "boyfriend" Buddy Willard. Capote then jumps to a

scene in which Dick and Perry are looking for nylon rope to tie up the family later in the novel. This piques the curiosity of the reader because they know what will happen to the Clutters and that there is little they can do to save them. This juxtaposition creates intrigue in the readers, making them want to read more. Furthermore, it helps readers to gain an understanding of what was going on in two different time periods at the same time.

3.3.6 Imagery

As Cambridge dictionary defines it: the use of words or pictures in books, films, paintings, etc. to describe ideas or situations. Capote began the first chapter by describing the city of Holcomb Kansas, as he describes the atmosphere there as pure and fresh. He also compares the weather between the summer and winter seasons, in the summer the day is lighted while the winter day is dark. He also stresses the difficulty and impossibility of predicting the weather there. He wants to make it clear that Holcomb could have a beautiful pure day, but the evils of people wipe it off the next morning .So, by describing the atmosphere and its fluctuations in the first chapter of the novel in the city of Holcombe, Capote wants to emphasize on the impossibility of predicting the atmosphere there as the impossibility of expecting a heinous and badly crime like this to happen , especially for an innocent family like the family of Mr. Clutter.

3.3.7 Symbols

The masterpiece of Truman Capote *In Cold Blood*, tells a real story of the crime of the Clutter family. There are numerous symbols used in the novel, which the readers may notice immediately, but there are more obscure symbols. The analyzed symbols in the novel are the death penalty, the Clutter family, the prison and the yellow bird.

3.3.7.1 The Death Penalty

The death penalty symbolizes the increase of cruel behaviors in the United State against those who commit violence and those who punish it. In the early 1960s, Kansas was sentenced to death for murder, because Kansas law provided a probationary period after 15 years of imprisonment. The thoughts of Capote on the death penalty are clear as *In Cold Blood* vividly describes the horrific deaths by hanging. Although a prison guard claims the victims feel nothing after their necks are broken, other curtain witnesses hear gasps and see signs of struggle among the victims. The title of the book reflects both the way the murders of Clutter were carried out and the concept of the death penalty as a state sanctioned murder. As Capote says, "four shotgun shots resulted in a total of six lives," that of the Clutters and their two killers. As Capote says, "four shotgun blasts ... all told, ended six human lives"—those of the Clutters and their two killers (coursehero.com).

3.3.7.2The Clutter Family

The clutters symbolize the American dream of a stable family life and all that is good and healthy in rural America in the 1950s. The Clutters are the last people expected to harm Bonnie Clutter. Despite her depressed nature and strange manners, she is a woman deeply loved by her friends and generous to others. Herb Clutter, an exemplary employer who treats his employees fairly and well, is committed to his family and community. Kenyon Clutter may be a loner, but an intelligent, creative, and empathetic teenage. Nancy Clutter, a popular girl, will do anything for anyone. Also, the clutter family symbolize everything that is missing in the life of Dick Hickok and the disappointment in Perry Smiths. Their success and health provoke Hickok greed and the anger of Smith, both impulses that lead to the murder of the family (coursehero.com).

3.3.7.3 The Prison

In Cold Blood begins with the two perpetrators Dick Hickock and Perry Smith being paroled but immediately teaming up to commit a serious crime. The prison is a symbol of deviation and a system in which criminal tendencies are more likely to persist more crimes than to reform. Floyd Wells getting out of prison early, with a reward for admitting telling Dick Hickock about the Herb Clutter, leads him to commit more crimes and return to prison for the last time and for a long time. Every person in the novel who was sentenced to prison emerges as a tougher criminal (coursehero.com).

3.3.7.4 The Yellow Bird

The yellow bird that Perry Smith dreamed when he is faced horrible or hopeless situations. The first appearance of the bird is when Perry was a child and is terribly mistreated in the orphanage where his mother left him. The yellow bird not only protects Perry, but also demands revenge. At the end of the novel, Perry is described as a "boy-man", and the yellow bird is a childhood relic that he clings to as he grows up, a symbol of protection, safety and care (coursehero.com).

Conclusion

This chapter attempts to obtain an analytical study to see the extent to which the studied genre is existed through the novel. To engage in this study, this requires us to use the historical, descriptive and analytical techniques. The analysis of the literary elements (plot, point of view, characterization, themes and style) showed that the novel of Capote is based directly on the key notions of Literary Journalism. Therefore, in the selection of corpora, we used analytical way to demonstrate the existence of the characteristics of literary journalism (reportage, accuracy...). Bearing in mind the importance of the stylistic analysis of the work,

which depends on showing the genre of Literary Journalism with stylistic view (Irony, metaphors, foreshadowing, flashback, juxtaposition, imagery and symbols).

General Conclusion

The present dissertation attempted to investigate the genre of literary journalism which weaves the elements of reality. This genre is significantly demonstrated in the work of Truman Capote *In Cold Blood*. The book is considered as the Bible of the genre. It also gives an essential message of the reality of the people who lived in Kansas City, and the dark sides of human nature such as killing and robbing for greed. In order to synthesize the major studies related to the topic of the research, we reviewed the related literature. The first chapter traced the steps of literary journalism and its historical development in literature. The second chapter reflected the maturity of the genre in the world and its global recognition worldwide. The last chapter focused on the stylistic analysis of the collected data, for the purpose of answering the questions and confirming the hypotheses. For conducting such research, we raised three questions. The first one inquired on the contribution of literary journalism to the field of literature around the world. The second examined the incorporation of the characteristics of literary journalism in *In Cold Blood* and its success in depicting the social life in Kansas City. Besides, the last one investigated the use of the levels of analysis in the novel. Following the previously stated questions, we formulated two hypotheses. Hypothesis one attempted to investigate the degree of the incorporation of literary journalism elements in American literature and how it has reinforced the literary movements in this area, and gave it primacy over the word. Hypothesis two outlined the impact of the characteristics of literary journalism on the novel of Capote *In Cold Blood*. For obtaining accurate answers and testing the hypotheses, we collected the corpora from the novel text. In our analysis of the corpora, we incorporated the historical and descriptive-analytical methods. The findings of the research revealed that Truman Capote *In Cold Blood* demonstrates the best implementation of literary journalism in literature. The novel which represented the source of the corpus of

the study permitted us to select the element of literary journalism such as the themes, characters, setting and the point of view. After the analysis of the corpora, the findings revealed that the characteristics of literary journalism are available in the chosen case of study. Eventually, we come to conclude that *In Cold Blood* bears within its chapters the real representation of literary journalism in literature. Literary journalism has an overarching impact on the world of literature in general. As a qualifier, literary journalism has been used to sketch the reality by using literary techniques. Movements; such as Feminism and Postmodernism helped in the contribution of shaping the unique identity of the genre. Literary journalism has been acknowledged for the positive aspect it laid on the world of literature; this reveals how literary journalism writings have influenced the international literature. This genre emerged as a source of inspiration for many writers across the USA, UK, France, Chicago and Brazil, which enabled it to reach the international audience.

To summarize, *In Cold Blood* is a remarkable work; the novel chronicles the crime of four members of the Clutter family. *In cold blood* is an easy book to read, but it is also deeply rewarding one of the well known masterpiece of this genre.

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المخلص

عرفت الصحافة الأدبية انتشارا كبيرا على مستوى أمريكي أولا ثم عالمي ثانيا في فترة الحداثة وما بعد الحداثة. ومن هذا المنظور تهدف هاته المذكرة إلى إجراء دراسة تحليلية حول رؤية تاريخ الصحافة الأدبية و إلى أيمدى انتشر حول العالم من جهة، ومن جهة أخرى تخصصت في دراسة كيف ساهم عمل ترومان كابوتي تحت عنوان-بدم بارد- في توضيح شروط هذا النوع من الصحافة . من أجل إجراء مثل هذا التحليل تمت صياغة فرضيتين: الأولى تتمثل في رؤية إلى أي مدى قد ساهم تاريخ الصحافة الأدبية في تحقيق النجاح في مجال الأدب على مستوى عالمي في حين أن الثانية تسلط الضوء على مدى نجاح ترومان كابوتي في تطبيق خصائص الصحافة الأدبية في الرواية . لذلك بهدف التحقق من مصداقية الفرضيتين السابق ذكرهما، تم اختيار مجموع البيانات من الرواية السابق ذكرها مع استخدام ثلاث تقنيات رئيسية تتمثل في التاريخية، الوصفية التحليلية . فخاتمة هذا البحث كانت عبارة عن نتائج الدراسة، أهمما توصلنا إليه من نتائج حقيقية وجود عناصر الصحافة الأدبية في رواية كابوتي وذلك من خلال حبكة القصة والشخصيات والمغزى و الأسلوب.

الكلمات المفتاحية: الأدب، الصحافة الأدبية، الحداثة، ما بعد الحداثة، رواية بدم بارد.