

THE JUXTAPOSITION OF THE FIRST 52 PAGES IN TRUMAN CAPOTE'S NOVEL IN COLD BLOOD

In Cold Blood Juxtaposition Pages Truman Capote's novel, In Cold Blood, is an account by Capote of a real life murders. Through interviews and research.

As a means of introducing this idea, Mailer documents the surface world. A happened, then B and C. Some of it got onto the bottom of his pants Capote in Plimpton 2. What hooks you? He had seen himself as no more important than one more person on the stage There's a problem with this paper. Although *In Cold Blood* is not a detective novel, one important structural element of this genre is adhered to: the narrator withholds the crucial information the reader is waiting for, the details of what exactly happened during the night of 14 November, until very late in the plot. One look and I saw what he was. The memory of the Clutters persists, having made its permanent impression on their lives; but nonetheless, Dewey and his family are oriented towards the future, taking in stride the triumphs and the losses of the passing years. A lot of original secondary documents are quoted in part or in their entirety in *In Cold Blood* in order to lend credibility to the story. In such cases, the narrator mostly refrains from using any introductory comment and simply interrupts the sentence flow, sometimes using fairly long insertions. Here, also, Capote compares the landscape to that of ancient Greece, indicating that the story contained in these pages has larger significance as an examination of timeless human themes. The family is unlucky enough to be on the receiving end of this fury, but they are by no means its source. Except for one thing: they had experienced prolonged terror, they had suffered. In addition to adding characters, settings etc. Special emphasis will be laid on the characters Nancy and Bonnie Clutter – on Nancy, because she seems to be the epitome of the all American girl, and on Bonnie, because she is the only family member who does not quite seem to fit into the society that surrounds her. Death duties. It was clear as day where Dick had met him. The question will be raised as to whether or not a true account of real events is possible at all, and in what ways Capote and other writers of New Journalism, as the genre is most frequently called today, have tried to achieve such true accounts. Clutter, and the pain of kneeling – I thought of that goddam dollar. You know how looking at a math problem similar to the one you're stuck on can help you get unstuck? Capote represents the typical peaks in pitch of this British accent, which seems oddly out of place in rural Kansas, by italicizing single syllables. The characters represent a cross-section of American life, bound together by circumstance and need of medical attention rather than nationalism or patriotism. There is a fundamental difference, however, between the two books. Hollowell In *Why Are We at War?* The land is flat, 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. The narrative progresses through the eyes of the witnesses; the possibility of a single consciousness, voice or verdict gaining advantage over others is reduced. Although they do not necessarily realize it, for both the Clutters and their murderers the pursuit of the riches the American Dream seems to have in stock is a decisive driving force. Both critics say that Capote could have easily placed his book in similarly less provocative categories cf.