**Chapter I**

**Introduction**

* 1. **Background**

Literary journalism is one of creative nonfiction writings alongside food writing, memoirs, travel writing, and hybridized essays. It combines the writing technique on journalistic and fiction. Like the other journalistic writing, it uses the 5W1H method. When the data and facts get collected, the author writes it by creative writing style.

Tom Wolfe, on 1960s, called this genre as new journalism. It is also mentioned as narrative reporting or passionate reporting, passionate journalist, and explorative journalism. Wolfe listed several authors on an anthology entitled *The New Journalism* (1973). One of them is Truman Capote—the author of *In Cold Blood.*

Truman Capote published *In Cold Blood* in 1966. “It seemed to me that journalism, reportage, could be forced to yield a serious new art form: the ‘nonfiction novel’, as I thought of it ... Journalism is the most underestimated, the least explored of literary mediums,” Capote said in a 1966 interview with *The New York Times*.

Madeleine Blais from University of Massachusetts stated that, “*In Cold Blood*” is something miraculous. An alchemy that should not have been possible. (Capote) had indeed turned reality into a kind of fiction." At the same article, Van Jensen (2005) wrote,

But, with "In Cold Blood" about to turn 40 years old, those leading the movement once known as "new journalism" agree that the book deserves to be remembered for its contributions to the genre as well as for its faults.

Jensen stated, “The book took the form of a novel, featuring set scenes, characters, a distinctive voice and a story formed with an introduction, rising action, climax and resolution—the real events surrounding the murder of the Herb Clutter family shaped into a storyline.”

As Van Jensen mentioned above, there is ‘a distinctive voice’ and ‘a story formed with an introduction, a rising action, climax and resolution’ on *In Cold Blood*. The first one has a similarity with point of view and plot on fiction elements on literary works. It also means the voice and construction of the story is really important on literary journalism.

Abrams (1999)stated, “Point of view is‘signifies the way a story gets told—the mode (or modes) established by an author by means of which the reader is presented with the characters, dialogue, actions, setting, and events which constitute the narrative in a work of fiction.” The author, while working on literary journalism, needs to pay attention to the voice. As a journalist, it is important for the author to put himself on the neutral line.

He also explained, “The plot in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects.” On literary journalism, in order to build the emotion of the readers, it is needed to write the scenes by mapping the plot.

The writer chooses this research because she is interested to learn about literary journalism. The implementation of fiction works on nonfiction writings is quite challenging, yet impressive. *In Cold Blood* by Truman Capote has been known to be one of the greatest literary journalism books. By choosing this book, the writer conducts an analysis to find out the using of point of view and plot’s construction.

* 1. **Research Questions**

1. What kind of point of view does Capote use on *In Cold Blood*?
2. How does Capote arrange the plot on *In Cold Blood*?
   1. **Objectives of the Study**
3. To know the point of view on *In Cold Blood*.
4. To know the plot’s construction on Truman Capote’s *In Cold Blood*.
   1. **Limitation of the Problems**

The writer gives limited knowledge on this research. Literary journalism can be written in several forms such as article and book. At this time, the writer chooses a book for the research. There are so many books written and the writer picks *In Cold Blood* by Truman Capote.

Meanwhile, the research is studying about the implementation of fiction elements on literary journalism. The writer chooses plot and point of view to be analyzed on Capote’s *In Cold Blood*.

* 1. **Significances of the Study**

1. Researcher/writer

As a training to gain more knowledge about literary journalism, to know the implementation of intrinsic value on journalistic writing, and to improve writing skill in English;

1. Teacher/lecturer

As a media to improve them to teach, especially in Journalism;

1. Undergraduate students

As a comparative study to conduct research.

**Chapter II**

**Theoretical Foundation**

**2.1 Definition of Literary Journalism**

In the 1960s, literary journalism was born out of the frustration of a small number of American journalists who felt that they could not report the turbulent times in which they lived using conventional methods. The golden age of literary journalism or new journalism was from 1962 to 1977.

Writer and journalist Marc Weingarten (2005:6) explains the impact of the New Journalists:

They came to tell us stories about ourselves in ways that we couldn’t even begin to fathom, stories about the way life was being lived in the sixties and seventies and what it all meant to us. The stakes were high: deep fissures were rending the social fabric; the world was out of order. So they became our master explainers, our town criers, even our moral conscience—the New Journalists.

Norman Sims on *The Art of Literary Journalism* stated that literary journalism is “as an exciting and creative genre, it is now regularly employed in areas previously avoided by writers with literary ambitions, such as business, and in complicated scientific and technical writing.”

The book also contains several interviews that Sims did with some writers about literary journalism. Professor Tom Connery of the University of St. Thomas remarked recently that literary journalism delivers "this felt senses of the quality of life at a particular time and place," and that it addresses a question cultural historians pose: "How did it feel to live and act in a particular period of human history?"

Meanwhile Joe Nocera said, “In any kind of literary journalism, you have to build a bond of trust. You have to get people to let their hair down when you're around, to be willing to forget you as a reporter, and to say things. They may end up hating you afterwards. In the last five or six years in business journalism, the reporting has gotten more sophisticated. As reporters have become less and less willing to be pawns to a PR department, there is less and less trust out there. It's become increasingly difficult to get access and be able to get a sense of the person you're writing about.”

* 1. **Definition of Point of View**

Point of view is‘signifies the way a story gets told—the mode (or modes) established by an author by means of which the reader is presented with the characters, dialogue, actions, setting, and events which constitute the *nanative* in a work of fiction. (Abrams, 1999: 231)

There is two kind of point of views which are mostly used on literary works: first point of view and third point of view. Tom Wolfe stated that on literary journalism, the author needs to write the story from the third point of view.

Abrams wrote that **third-person narrative,** the **narrator** is someone outside the story proper who refers to all the characters in the story by name, or as "he," "she," "they." Thus Jane Austen's *Emma* begins: "Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her."

**Third-person points of view**

*(1)* The **omniscient point of view.** This is a common term for the many and varied works of fiction written in accord with the *convention* that the narrator knows everything that needs to be known about the agents, actions, and events, and has privileged access to the characters' thoughts, feelings, and motives; also that the narrator is free to move at will in time and place, to shift from character to character, and to report (or conceal) their speech, doings, and states of consciousness.

Within this mode, the **intrusive narrator** is one who not only reports, but also comments on and evaluates the actions and motives of the characters, and sometimes expresses personal views about human life in general. Most works are written according to the convention that the omniscient narrator's reports and judgments are to be taken as **authoritative** by the reader, and so serve to establish what counts as the true facts and values within the fictional world.

On the other hand, the omniscient narrator may choose to be **unintrusive** (alternative terms are **impersonal** or **objective).** Gérard Genette subtilized in various ways the analysis of third person point of view. For example, he distinguishes between **focus of narration** (who tells the story) and **focus of character** (who perceives what is told us in any part of the story).

*(2)* The **limited point of view.** The narrator tells the story in the third person, but stays inside the confines of what is perceived, thought, remembered and felt by a single character (or at most by very few characters) within the story. Henry James, who refined this narrative mode, described such a selected character as his "focus," or "mirror," or "center of consciousness." In a number of James' later works all the events and actions are represented as they unfold before, and filter to the reader through, the particular perceptions, awareness, and responses of only one character.

In the latter instance, it is said, the reader remains aware that someone, or some outside voice, is telling us about what is going on; the alternative mode, in which the point of view is limited to the consciousness of a character within the story itself, gives readers the illusion of experiencing events that evolve before their own eyes.

* 1. **Definition of Plot**

Plot of a story is deals with events that accrue in temporal sequence. The event connects each other. They emphasize falling on casualty. Plot makes us aware of events not merely as element in temporal series, but also as an intricate pattern of cause and effect (Kenney, 1966; 14).

On *A Glossary of Literary Terms 7th Edition* by Abrams, there are several definitions of plot from experts. The order of a unified plot, Aristotle pointed out, is a continuous sequence of beginning, middle, and end. The beginning initiates the main action in a way which makes us look forward to something more; the middle presumes what has gone before and requires something to follow; and the end follows from what has gone before but requires nothing more; we feel satisfied that the plot is complete.

The structural beginning (sometimes also called the "initiating action," or "point of attack") need not be the initial stage of the action that is brought to a climax in the narrative or play. The epic, for example, plunges *in medias res,* "in the middle of things",many short stories begin at the point of the climax itself, and the writer of a drama often captures our attention in the opening scene with a representative incident, related to and closely preceding the event which precipitates the central situation or conflict.

The German critic Gustav Freytag, in *Technique of the Drama* (1863), introduced an analysis of plot that is known as Freytag's Pyramid. He described the typical plot of a five-act play as a pyramidal shape, consisting of a rising action, climax, and falling action. Although the total pattern that Freytag described applies only to a limited number of plays, several of his terms are frequently echoed by critics of prose fiction as well as drama.

As applied to *Hamlet,* for example, the rising action begins, after the opening scene and exposition, with the ghost's telling Hamlet that he has been murdered by his brother Claudius; it continues with the developing conflict between Hamlet and Claudius, in which Hamlet, despite setbacks, succeeds in controlling the course of events. The rising action reaches the climax of the hero's fortunes with his proof of the King's guilt by the device of the play within a play (III. iL).

Then it comes to the crisis, the reversal or "turning point" of the fortunes of the protagonist, in his failure to kill the King while he is at prayer. This inaugurates the falling action; from now on the antagonist, Claudius, largely controls the course of events, until the catastrophe, or outcome, which is decided by the death of the hero, as well as of Claudius, the Queen, and Laertes. "Catastrophe" is usually applied to tragedy only; a more general term for this precipitating final scene, which is applied to both comedy and tragedy, is the denouement (French for "unknotting"): the action or intrigue ends in success or failure for the protagonist, the conflicts are settled, the mystery is solved, or the misunderstanding cleared away. A frequently used alternative term for the outcome of a plot is the resolution.

* 1. **Synopsis of *In Cold Blood***

Herbert Clutter inspects his ranch on the morning of November 14, 1959. That same morning, on the other side of Kansas, Perry Smith meets up with Dick Hickock. While the Clutters go about their daily business, running their errands and baking cherry pies, Hickock and Smith are turning their car. After a long drive, they pull up to the Clutter home with shotgun and knife in hand.

That morning, the bodies are discovered by Susan Kidwell and another Nancy’s friends, initially, the police are baffled. Bobby Rupp is a suspect until he passes a lie detector test. Alvin Dewey, the KBI agent in charge of the investigation, thinks that the killer must be someone close to the family. Rumor sets the small town of Holcomb on fire. Hartman’s Café is the center of numerous theories.

Meanwhile, Perry and Dick have returned to Dick’s hometown of Olathe. Dick passes some hot checks, and the two flee to Mexico. While the investigation in Kansas begins to methodically follow up dead and leads, Perry and Dick spends some time entertaining a rich German tourist before they run out of money in Mexico City. While packing to return to the states, Perry goes through his personal belongings and remembers his childhood. His mother and father rode the rodeo circuit until they had a falling out. Perry was passed from home to home as a child. Now, two of his three siblings have killed themselves.

The investigation of the Clutter murders seems to be heading nowhere. However, a man in the Kansas state prison at Lansing, Floyd Wells, hears of the murder case. Sure that Dick Hickock is responsible; he begins to think of talking to the authorities. Meanwhile, Dick and Perry are hitchhiking in the American desert. They try to steal a car, but fail. By this time, Floyd has confessed, and Dewey and his team are beginning an elaborate manhunt.

Before they are caught, Dick and Perry steal a car, return to Kansas City, pass more hot checks, and take up residence in Miami. They eventually backtrack to Las Vegas, where a policewoman recognizes their license plate number. Dick confesses after intense questioning, and Perry follows suit. The trial goes smoothly, and the two are condemned to death.

During a five year appeals process, Dick and Perry languish in Death Row. Perry tries to starve himself while Dick wrote letters to various appeals organization. They are kept company by various appaling criminals. When death comes, Dick is awkward and Perry is remorseful.

* 1. **Film**

***Capote*** is a 2005 [biographical film](http://en.wikipedia.org/wiki/Biographical_film) about [Truman Capote](http://en.wikipedia.org/wiki/Truman_Capote), following the events during the writing of Capote’s non-fiction book [*In Cold Blood*](http://en.wikipedia.org/wiki/In_Cold_Blood_(book)). [Philip Seymour Hoffman](http://en.wikipedia.org/wiki/Philip_Seymour_Hoffman) won several awards, including the [Academy Award for Best Actor](http://en.wikipedia.org/wiki/Academy_Award_for_Best_Actor), for his critically acclaimed portrayal of the title role. The movie was filmed mostly in [Manitoba](http://en.wikipedia.org/wiki/Manitoba) in the autumn of 2004. It was released September 30, 2005, to coincide with Truman Capote’s 81st birthday.

## Cast

* [Philip Seymour Hoffman](http://en.wikipedia.org/wiki/Philip_Seymour_Hoffman) as [Truman Capote](http://en.wikipedia.org/wiki/Truman_Capote)

As the main character, Truman Capote ‘directs’ the whole story. It makes the film is much different from the book, because it shows the tragedy from Capote’s view.

* [Catherine Keener](http://en.wikipedia.org/wiki/Catherine_Keener) as [Nelle Harper Lee](http://en.wikipedia.org/wiki/Harper_Lee)

Capote and Harper Lee are good friends in real life—long before Lee released *To Kill a Mockingbird*. Lee accompanies Capote to observe the case. She also helps Capote to pass his difficult time.

* [Clifton Collins, Jr.](http://en.wikipedia.org/wiki/Clifton_Collins,_Jr.) as [Perry Smith](http://en.wikipedia.org/wiki/Perry_Smith_(murderer))

One of the murderers of Clutter’s family. He is shown as a crippled man and innocent. He takes a responsibility of killing all the family members. In the film, Capote grows an interest and has sympathy for him.

* [Chris Cooper](http://en.wikipedia.org/wiki/Chris_Cooper_(actor)) as Alvin Dewey

Dewey is a detective who takes the case. He is also Capote’s real friend. In the film, he is described as a middle aged, attractive man. However, as the case grows harder, he gets depressed.

* [Amy Ryan](http://en.wikipedia.org/wiki/Amy_Ryan_(actress)) as Marie Dewey

She is the wife of Al Dewey. Mrs. Dewey—as it is described in the book—is worried about Clutter’s case. She gets along well with Capote.

* [Mark Pellegrino](http://en.wikipedia.org/wiki/Mark_Pellegrino) as [Richard “Dick” Hickock](http://en.wikipedia.org/wiki/Richard_Hickock)

The other murderer who accompanies Perry Smith. He is less shown in the film since Capote has more interest for his mate. Hickock is described as an attractive man with a cracked smile.

* Allie Mickelson as Laura Kinney

Nancy Clutter’s best friend. She is shown as the first person who finds Nancy’s dead body. Kinney also keeps Nancy’s diary. It is different from the book, where Susan Kidwell is the one who found her best friend’s dead body.

* Araby Lockhart as Dorothy Sanderson

She is the wife of Sheriff Walter Sanderson. Mrs. Sanderson takes care of Smith and Hickock when they are temporary arrested at Sheriff’s Residence.

* Rob McLaughlin as Harold Nye

A detective who accompanies Dewey to investigate Clutter’s case. He is also investigate one of the murderers.

* Harry Nelken as Sheriff Walter Sanderson

He has Smith and Hickock arrested at his place for a while. Sanderson’s wife takes care of the murderers before they go to the trial.

* [C. Ernst Harth](http://en.wikipedia.org/wiki/C._Ernst_Harth) as [Lowell Lee Andrews](http://en.wikipedia.org/wiki/Lowell_Lee_Andrews)

He is one of prisoners at Lansing. Lee Andrews becomes a good friend with Smith and Hickock. He is shown as a big guy who loves to read at the jail.

* George Dangerfield as Jury Foreman

The jury who handles Smith and Hickock’s trial.

*Capote* was in principal photography for 36 days, from October 25, 2004 to December 1, 2004. Philip Seymour Hoffman died at his home in New York at the age of 46 on February 2, 2014.

* 1. **Biography**

Truman Capote was born Truman Steckfus Perons in New Orleans on September 30, 1924 to 17-year-old Lillie Mae Faulk and Archulus (“Arch”) Persons, a dissolute salesman. Capote’s early life was marked by instability and poverty. When Faulk and Persons separated in 1928, he was left to be raised by relatives in Monroeville, Alabama, where he began what would become a lifelong friendship with Harper Lee, later the author of the renowned novel *To Kill a Mockingbird*.

An unusual and observant children child, Truman was determined to become a writer. He taught himself to read at age four by age eight was “practicing” at writing in daily sessions. The details of the rural South, its oppressive poverty and wise, headstrong characters are impressed on the young Capote’s imagination. He later drew on his memories of Alabama for some of his most famous writing.

In 1933 Lillie Mae, who then called herself Nina, remarried to a successful Cuban businessman, Joe Capote. Truman soon joined the couple in New York City, where he adopted his stepfather’s surename and began an uneven career as a student in both private and public high schools in New York and Connecticut. While Capote was intelligent and highly focused on writing, he was uninterested in academics, and dropped out of his fourth year of high school when offered a 2-year contract position as a copy boy at the *New Yorker*. There, he attracted the attention of many of the city’s literary and social elite, as much for his flamboyant wardrobe as his mature, evocative prose. In 1942, Capote published his first short story, “Miriam”, in the magazine *Mademoiselle*, which won him the prestigious O. Henry Award for Best First-Published Story. He soon gained a contract with Random House, who advanced him $1500 for his first novel.

*Other Voices, Other Rooms*, published in 1948, was widely publicized, largely for **Harold** Halma’s provocative back-cover author photo, which captured led to a storm of interest in the young novelist, and *Other Voices, Other Rooms* remained on the New York Times best-seller list for nine weeks. With his first novel, Capote became famous as a novelist and as a controversial figure, who had captured the public’s imagination. Capitalizing on Capote’s sudden celebrity, Random House featured the Halma photo in their ads for the novel, which appeared in bookstore windows and continued to generate controversy.

Capote, now a celebrated member of New York’s literary and social elite, followed the success of *Other Voices, Other Rooms* in 1949 with the acclaimed volume of short fiction, “A Tree of Night and Other Stories”. In 1951, Random House published his novella, *The Grass Harp*, which he adapted as a play the following year. “[Breakfast at Tiffany’s](http://www.gradesaver.com/breakfast-at-tiffanys/): A Short Novel and Three Stories” was published alongside the serialization of “Breakfast at Tiffany’s” in *Esquire* magazine, and proved so popular that the title story was quickly adapted for a major Hollywood film.

With the publication of [*In Cold Blood*](http://www.gradesaver.com/in-cold-blood/) in 1966, Capote secured his reputation as one of the most important American writers of the century. A novel-length exploration of the aftermath of the real-life murder of a family in remote Holcomb, Kansas, *In Cold Blood* required extensive on-site research, and he took over five years to complete the manuscript. Serialized in the *New Yorker* in 1965 and published in hardcover by Random House the following year, *In Cold Blood* was an international best-seller and pioneered a new genre of literature: the non-fiction novel. Fragments from his final work, the unfinished novel *Answered Prayers*, were published as short stories in *Esquire* in 1975 and 1976, where they alienated the majority of Capote’s celebrity friends, who recognized themselves as thinly-disguised characters in the work.

Capote’s works are generally divided into three chronological periods. His early works are inconsistently styled with a focus on rural setting, family secrets and tragedy, and fall into the established genre of “Southern Gothic” fiction. *Other Voices, Other Rooms* and *The Grass Harp* belong to this early period. “Breakfast at Tiffany’s” and its accompanying short stories, “House of Flowers”, “A Diamond Guitar”, and “A Christmas Memory” define Capote’s middle period, which is characterized by a distinctively spare, direct prose style; minimal, linear plotlines, and a thematic obsession with eccentricity and the diversity of human love. This period also marks the development of what critics often call the “Capote narrator”, the author’s distinctive narrative persona who, while periodically participating in plotlines, remains conspicuously “objective”, external to the story’s narrative and emotional focus. The “Capote narrator” is also a distinguishing feature of *In Cold Blood* and the unfinished *An Answered Prayer*, the works of Capote’s third period, which saw him moving towards his own, innovative hybrid of non-fiction and literary prose.

In his time in the public spotlight, Capote was renowned for his social stature and for his contributions to literature. His friends included actors, authors, critics, royalty, and aristocrats, whom he entertained in famous style. In 1966, in honor of Washington Post publisher Katharine Graham, Capote hosted the “Black & White Ball”, a themed costume party widely regarded as the most important social event of the decade.

An open homosexual in a time when gays and lesbians were widely considered “deviant” or even criminal, Capote enjoyed an intimate, non-exclusive relationship with author Jack Dunphy from their first meeting in 1948 to Capote’s death from liver failure in California on August 24, 1984. Today, Capote’s life and works continue to capture public interest, with film versions of *Other Voices, Other Rooms*, *In Cold Blood*, and *The Grass Harp* released after his death. In 2005, the biographical film *Capote*, which dramatized the author’s often difficult process of researching *In Cold Blood*, was nominated for numerous awards, and secured a Best Actor Academy Award for actor Phillip Seymour Hoffman’s nuanced portrayal of the writer’s struggle to maintain professional integrity in the face of his growing affection for the subjects of his work.

**Chapter III**

**Research Methodology**

* 1. **Research Design**

The study is designed by using qualitative research. Merriam (2009) states that qualitative research provides highly descriptive data in the form of words and pictures rather than the numbers produced by other types of research. It is suitable for the writer’s intention who wants to describe her analysis through description.

The method used in this research is descriptive-interpretive method. The writer describes the data, sources, and analysis. After that, the writer reviews the result and gives her opinion about the research’s object.

* 1. **The Technique of Data Collection**

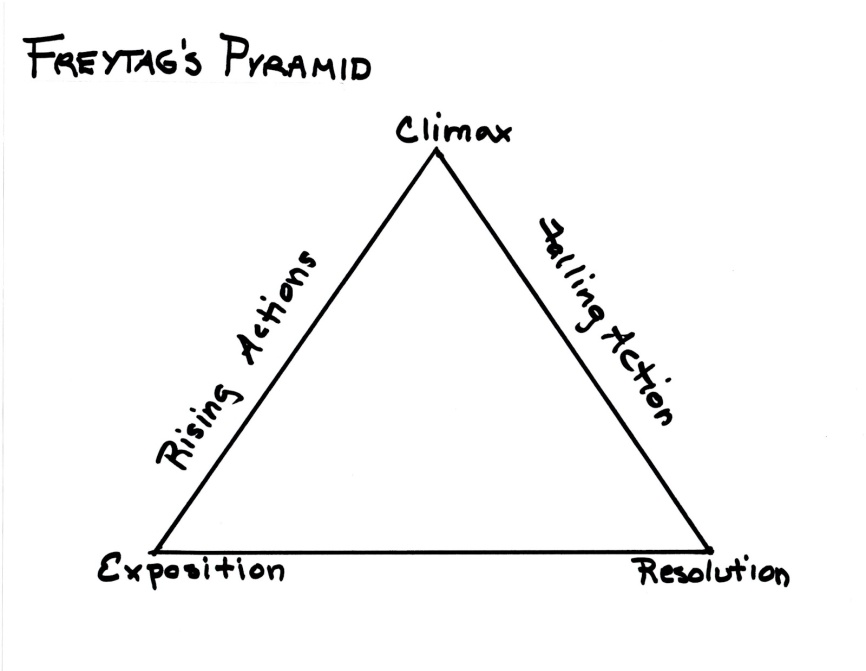
On this research, the writer uses library research as the technique. According to George (2008), library research is a form of structured inquiry with specific tools, and techniques. […] it is unpredictable, sometimes frustrating but ultimately rewarding as your examine your findings, then add your own insights to make a compelling case.

The writer collects the sources for the research such as *In Cold Blood* (English and Indonesian version); *Capote*’s 2005 movie; articles, books, and essays related to study (printed and online).

* 1. **Procedures of Data Collection**

The data of the study are the text from *In Cold Blood*. To analyze the point of view/narrators, the writer creates a table for each part. It lists all characters—who become the narrator—pages, and scenes.

Meanwhile for analyzing the plot, the writer uses Freytag’s Pyramid (see picture below):



There are some steps, which are used to collect the data of this study

1. Selecting the materials and sources that have a relation with the problems;

The writer chooses the book—*In Cold Blood*—to be read; collects data, theories, other researches, and methodologies that support the study.

1. Reading towards the book;

The writer reads *In Cold Blood* two times. The first read is to comprehend the whole text one. The second read is to analyze the point of view and plot.

1. Reviewing the data to be analyzed.

The step is conducted when the data (sources and the result of analysis) is already collected.

* 1. **Data Analysis**

The activity conducts to comprehend the fiction elements on the literary journalism work. The data is collected from Capote’s *In Cold Blood.* There are steps to analyze point of view and plot from the novel.

1. Marking each scene where the characters narrate the story with post-it;

The writer reads the novel thoroughly, and then writes notes on the post-it. The little post-its for character and page, the bigger ones for extended notes.

1. Writing the characters, pages, and note (if it is needed) to table;

The writer creates the table to record the result. This process is to ease the writer to analyze point of view and plot.

1. Highlighting the result with different colors to mark every stage based on Freytag’s plot pyramid;

The using of color is to divide the stage of plot. It also helps the writer to summarize the story of each stage.

1. Analyzing point of view and plot;

The writer takes five paragraphs from each part to represent how Capote uses the point of view. The writer underlines the words that can be proving the using of point of view. Each paragraph is also followed by a short explanation about the analysis.

Meanwhile to analyze the plot, the writer takes two parts from the book for each paragraph as a representation. The writer then explains how the story moves from the beginning to the ending. At the end, the writer applies the plot on Freytag’s pyramid.

1. Writing the summary of point of view and plot;

After the analysis finishes, the writer sums up the result on Findings and Discussion.

1. Concluding the result of the research.

Finally, the writer concludes her analysis to answer the research question on Chapter I. The writer also writes suggestions for the further study.

* 1. **Data of Research**

There are twenty paragraphs which are taken from *In Cold Blood* to be analyzed on point of view’s section. The paragraphs below are represented each part from the book. Meanwhile, the table that the writer creates to help her analyzing the plot is put on Appendices.

**Part One: The Last to See Them Alive**

The village of Holcomb stands on the high wheat plains of western Kansas, a lonesome area that other Kansans call "out there." Some seventy miles east of the Colorado border, the countryside, with its hard blue skies and desert-clear air, has an atmosphere that is rather more Far West than Middle West. The local accent is barbed with a prairie twang, a ranch-hand nasalness, and the men, many of them, wear narrow frontier trousers, Stetsons, and high-heeled boots with pointed toes. 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.

**Part Two: Persons Unknown**

Today this quartet of old hunting companions had once again gathered to make the familiar journey, but in an unfamiliar spirit and armed with odd, non-sportive equipment - mops and pails, scrubbing brushes, and a hamper heaped with rags and strong detergents. They were wearing their oldest clothes. For, feeling it their duty, a Christian task, these men had volunteered to clean certain of the fourteen rooms in the main house at River Valley Farm: rooms in which four members of the Clutter family had been murdered by, as their death certificates declared, "a person or persons unknown."

**Part Three: The Answer**

As darkness fell, Dewey interrupted the consultation to telephone his wife, Marie, at their home, and warn her that he wouldn't be home for dinner. She said, "Yes. All right, Alvin," but he noticed in her tone an uncharacteristic anxiety. The Deweys, parents of two young boys, had been married seventeen years, and Marie, a Louisiana born former F. B. I, stenographer, whom he'd met while he was stationed in New Orleans, sympathized with the hardships of his profession - the eccentric hours, the sudden calls summoning him to distant areas of the state.

**Part Four: The Corner**

The young man’s name was Floyd Wells, and he was short and nearly chinless. He had attempted several careers, as soldier, ranch hand, mechanic, thief, the last of which had earned him a sentence of three to five years in Kansas State Penitentiary. On the evening of Tuesday, November 17, 1959, he was lying in his cell with a pair of radio earphones clamped to his head. He was listening to a news broad-cast, but the announcer's voice and the drabness of the day's events […] were luring him toward sleep. His drowsiness instantly vanished when he heard, "Officers investigating the tragic slaying of four members of the Herbert W. Clutter family have appealed to the public for any information which might aid in solving this baffling crime. Clutter, his wife, and their two teen-age children were found murdered in their farm home near Garden City early last Sunday morning. Each had been bound, gagged, and shot through the head with a .12-gauge shotgun. Investigating officials admit they can discover no motive for the crime, termed by Logan Sanford, Director of the Kansas Bureau of Investigation, as the most vicious in the history of Kansas. Clutter, a prominent wheat grower and former Eisenhower appointee to the Federal Farm Credit Board..."

**Chapter IV**

**Data Analysis and Findings**

**4.1 Analysis**

In this chapter, the writer explains her analysis and findings from the implementation of fiction elements on literary journalism. The writer chooses *In Cold Blood* as the main data of this analysis. Meanwhile, point of view and plot are two of fiction elements which are selected to be studied. Below are the analysis and the result.

**4.1.1 Point of View**

It is mentioned by Abrams that point of view is the way the story gets told. On *In Cold* Blood, Capote uses the omniscient point of view. The paragraphs below are taken from the book to represent how Capote uses the point of view.

**PART ONE: The Last to See Them Alive**

**Page 1**

The village of Holcomb stands on the high wheat plains of western Kansas, a lonesome area that other Kansans call "out there." Some seventy miles east of the Colorado border, the countryside, with its hard blue skies and desert-clear air, has an atmosphere that is rather more Far West than Middle West. The local accent is barbed with a prairie twang, a ranch-hand nasalness, and the men, many of them, wear narrow frontier trousers, Stetsons, and high-heeled boots with pointed toes. 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*.

On this paragraph, Capote places himself as a narrator. He tells the reader about Holcomb, the village where the Clutter’s family lived. As the “all-knowing” narrator, Capote has a privilege to describe Holcomb in details. Yet, Capote becomes an intrusive narrator where he adds *the views are awesomely extensive*. However, it is narrated from the third point of view because instead of using “I” to tell his own opinion, Capote explains the meaning of *awesomely extensive* (see the italic sentences­).

**Page 3**

The master of River Valley Farm, Herbert William Clutter, was forty-eight years old, and as result of a recent medical examination for an insurance policy, knew himself to be in first-rate condition. Though he wore rimless glasses and was of but average height, standing just under five feet ten, Mr. Clutter cut a man's-man figure. His shoulders were broad, his hair had held its dark color, his square-jawed, confident face retained a healthy-hued youthfulness, and his teeth, unstained and strong enough to shatter walnuts, were still intact.

Capote starts to introduce the Clutter’s family from Herb Clutter. On this paragraph, Capote gives a description about Clutter. In the third line, it is seen that he uses *he* to replace *Herbert William Clutter* as a subject pronoun*.*

**Page 10**

"Good grief, Kenyon! I hear you."

As usual, the devil was in Kenyon. His shouts kept coming up the stairs:

"Nancy! Telephone!"

Barefoot, pajama-clad, Nancy scampered down the stairs. There were two telephones in the house - one in the room her father used as an office, another in the kitchen. She picked up the kitchen extension: "Hello? Oh, yes, good morning, Mrs. Katz."

On this part, Capote takes the readers to know the characters a little bit deeper. He shows the interaction between two of Herb’s children, Nancy and Kenyon. Through the dialogue, it is shown how Kenyon yells to Nancy about the telephone. Both of the characters’ names get replaced by the subject pronoun. *He* for Kenyon and *she* for Nancy.

**Page 8**

Like Mr. Clutter, the young man breakfasting in a cafe called the Little Jewel never drank coffee. He preferred root beer. Three aspirin, cold root beer, and a chain of Pall Mall cigarettes - that was his notion of a proper "chow-down." Sipping and smoking, he studied a map spread on the counter before him - a Phillips 66 map of Mexico - but it was difficult to concentrate, for he was expecting a friend, and the friend was late. He looked out a window at the silent small-town street, a street he had never seen until yesterday. Still no sign of Dick. But he was sure to show up; after all, the purpose of their meeting was Dick's idea, his "score." And when it was settled - Mexico. The map was ragged, so thumbed that it had grown as supple as a piece of chamois. Around the corner, in his room at the hotel where he was staying, were hundreds more like it – worn maps of every state in the Union, every Canadian province, every South American country - for the young man was an incessant conceiver of voyages, not a few of which he had actually taken: to Alaska, to Hawaii and Japan, to Hong Kong. Now, thanks to a letter, an invitation to a "score," here he was with all his worldly belongings: one cardboard suitcase, a guitar, and two big boxes of books and maps and songs, poems and old letters, weighing a quarter of a ton. (Dick's face when he saw those boxes! "Christ, Perry. You carry that junk everywhere?" And Perry had said, "What junk? One of them books cost me thirty bucks.")

Capote has a different way to introduce the murderers. Instead of mentioning the name, Capote calls the person as *the young man*, with *he* as the subject pronoun. Following on the description, the name appears through the dialogue that is shown on the last sentence.

**Page 43**

In fact, on that Sunday morning Mrs. Clare had just poured herself a cup of coffee from a freshly brewed pot when Mother Truitt returned. "Myrt!" she said, but could say no more until she had caught her breath. "Myrt, there's two ambulances gone to the Clutters'."

Her daughter said, "Where's the ten-thirty-two?"

On this paragraph, Capote shows a short conversation between Mrs. Clare and Myrt after the murder discovered. *She* on the second line refers to Mrs. Clare as subject pronoun and *her daughter* refers to Myrt as possessive adjective.

**PART TWO: Persons Unknown**

**Page 48**

Today this quartet of old hunting companions had once again gathered to make the familiar journey, but in an unfamiliar spirit and armed with odd, non-sportive equipment - mops and pails, scrubbing brushes, and a hamper heaped with rags and strong detergents. They were wearing their oldest clothes. For, feeling it their duty, a Christian task, these men had volunteered to clean certain of the fourteen rooms in the main house at River Valley Farm: rooms in which four members of the Clutter family had been murdered by, as their death certificates declared, "a person or persons unknown."

*This quartet of old hunting companions* is a subject pronoun of four of Herb Clutter’s friends. Capote shows the aftermath of the murder from the change of activities that supposed to do by Clutter’s and his friends. Instead of hunting, Clutter’s friends volunteer themselves to clean the rooms where the family killed.

**Page 49**

The Kansas Bureau of Investigation, a state-wide organization with headquarters in Topeka, had a staff of nineteen experienced detectives scattered through the state, and the services of these men are available whenever a case seems beyond the competence of local authorities. The Bureau's Garden City representative, and the agent responsible for a sizable portion of western Kansas, is a lean and handsome fourth-generation Kansan of forty-seven named Alvin Adams Dewey. It was inevitable that Earl Robinson, the sheriff of Finney County, should ask Al Dewey to take charge of the Clutter case. Inevitable and appropriate. For Dewey, himself a former sheriff of Finney County (from 1947 to 1955) and, prior to that, a Special Agent of the F. B. I. (between 1940 and 1945 he had served in New Orleans, in San Antonio, in Denver, in Miami, and in San Francisco), was professionally qualified to cope with even as intricate an affair as the apparently motiveless, all but clueless Clutter murders. Moreover, his attitude toward the crime made it, as he later said, "a personal proposition." He went on to say that he and his wife "were real fond of Herb and Bonnie," and saw them every Sunday at church, visited a lot back and forth," adding, "But even if I hadn't known the family, and liked them so well, I wouldn't feel any different. Because I've seen some bad things, I sure as hell have. But nothing so vicious as this. However long it takes, it maybe the rest of my life, I'm going to know what happened in that house: the why and the who."

Capote presents Alvin Adams Dewey by introducing the place where he works first. Perhaps, to avoid the repetition, Capote uses another way to introduce this important character to the readers by showing Dewey’s personal life. It is shown that Dewey takes Clutter’s murder as “a personal proposition” since he and Herb are good friends. The underlined words (he) are the subject pronoun for Dewey.

**Page 54**

As darkness fell, Dewey interrupted the consultation to telephone his wife, Marie, at their home, and warn her that he wouldn't be home for dinner. She said, "Yes. All right, Alvin," but he noticed in her tone an uncharacteristic anxiety. The Deweys, parents of two young boys, had been married seventeen years, and Marie, a Louisiana born former F. B. I, stenographer, whom he'd met while he was stationed in New Orleans, sympathized with the hardships of his profession - the eccentric hours, the sudden calls summoning him to distant areas of the state.

He said, "Anything the matter?"

"Not a thing," she assured him. "Only, when you come home tonight, you'll have to ring the bell. I've had all the locks changed."

Now he understood, and said, "Don't worry, honey. Just lock the doors and turn on the porch light."

Capote writes a conversation between Dewey and his wife, Marie. On this part, he shows how Marie feels worried by the way Dewey notice her anxiety on her voice. She also changes the lock. Dewey tries to calm her by telling her to lock the doors and turn on the lights. The subject pronoun of Marie Dewey is *she*.

**Page 62**

"I sympathize with that," said Perry truthfully. Without being kind, he was sentimental, and Dick's affection for his parents, his professed concern for them, did indeed touch him. "But hell, Dick. It's very simple," Perry said. "We can pay off the checks. Once we're in Mexico, once we get started down there, we'll make money. Lots of it."

Another emotion is seen on this paragraph. Capote shows how Perry calms his partner, Dick, and tells him that they will get much money as soon as they arrive in Mexico. Beside the subject pronoun for Perry (*he*), there is also possessive adjective that reference to Dick (*Dick’s affection, his professed concern*).

**Page 66**

Clutter - English Vows given in Saturday ceremony: that headline, appearing on the social page of the Garden City Telegram for November 23, surprised many of its readers. It seemed that Beverly, the second of Mr. Clutter's surviving daughters, had married Mr. Vere Edward English, the young biology student to whom she had long been engaged. Miss Clutter had worn white, and the wedding, a full-scale affair […], had been "solemnized at the First Methodist Church" - the church in which, three days earlier, the bride had formally mourned her parents, her brother, and her younger sister.

Capote describes the wedding of Beverly Clutter with Edward English. Beverly is one of Mr. Clutter’s surviving daughters. The wedding is held three days after the murder. Nevertheless, on this paragraph, it is seen that Beverly has *she* as the subject pronoun.

**PART THREE: The Answer**

**Page 98**

The young man’s name was Floyd Wells, and he was short and nearly chinless. He had attempted several careers, as soldier, ranch hand, mechanic, thief, the last of which had earned him a sentence of three to five years in Kansas State Penitentiary. On the evening of Tuesday, November 17, 1959, he was lying in his cell with a pair of radio earphones clamped to his head. He was listening to a news broad-cast, but the announcer's voice and the drabness of the day's events […] were luring him toward sleep. His drowsiness instantly vanished when he heard, "Officers investigating the tragic slaying of four members of the Herbert W. Clutter family have appealed to the public for any information which might aid in solving this baffling crime. Clutter, his wife, and their two teen-age children were found murdered in their farm home near Garden City early last Sunday morning. Each had been bound, gagged, and shot through the head with a .12-gauge shotgun. Investigating officials admit they can discover no motive for the crime, termed by Logan Sanford, Director of the Kansas Bureau of Investigation, as the most vicious in the history of Kansas. Clutter, a prominent wheat grower and former Eisenhower appointee to the Federal Farm Credit Board..."

The first sentence already shows the subject pronoun of Floyd Wells, *he*. Capote does not directly show him as the former cellmate of Dick on this paragraph. However, the act of Floyd that wakes him up to the news about Clutter’s family’s murder must be reminding him of something or his conversation with Dick a long time ago.

**Page 101-102**

Later that same evening, another woman, in another kitchen, put aside a sock she was darning, removed a pair of plastic-rimmed spectacles, and leveling them at a visitor, said, "I hope you find him, Mr. Nye. For his own sake. We have two sons, and he's one of them, our first-born. We love him. But... Oh, I realized. I realized he wouldn't have packed up. Run off. Without a word to anybody - his daddy or his brother. Unless he was in trouble again. What makes him do it? Why?" She glanced across the small, stove-warmed room at a gaunt figure hunched in a rocking chair - Walter Hickock, her husband and the father of Richard Eugene.

Capote again does not mention the name of *another woman* to introduce the character. As the story goes, it is known that she is the mother of Dick and the husband of Walter Hickock. The subject pronoun *she* refers to Mrs. Hickock and possessive pronoun *her husband* for Walter.

**Page 106-107**

They looked to him like "O. K. boys." The taller of the two, a wiry type with dirty-blond, crew-cut hair, had an engaging grin and a polite manner, and his partner, the "runty" one, holding a harmonica in his right hand and, in his left, a swollen straw suit-case, seemed "nice enough," shy but amiable. In any event, Mr. Bell, entirely unaware of his guests' intentions, which included throttling him with a belt and leaving him, robbed of his car, his money, and his life, concealed in a prairie grave, was glad to have company, somebody to talk to and keep him awake until he arrived at Omaha. He introduced himself, then asked them their names. The affable young man with whom he was sharing the front seat said his name was Dick. "And that's Perry," he said, winking at Perry, who was seated directly behind the driver. "I can ride you boys as far as Omaha."

*They* is the subject pronoun for Dick and Perry. This part is however ‘narrated’ through Mr. Bell point of view hence the identity is not explained until Dick mentions his name (*the affable young man* is another subject pronoun for Dick) and introduces Perry to Mr. Bell.

**Page 135**

Officers Ocie Pigford and Francis Macauley carried in their heads pages of memorized data, including a description of a black-and-white 1956 Chevrolet bearing Kansas license plate No. Jo16212. Neither Perry nor Dick was aware of the police vehicle trailing them as they pulled away from the post office, and with Dick driving and Perry directing, they traveled five blocks north, turned left, then right, drove a quarter mile more, and stopped in front of a dying palm tree and a weather-wrecked sign from which all calligraphy had faded except the word "OOM."

On this part, the story is viewed from two detectives who accompany Dewey. *There* is the possessive adjective for Officers Ocie Pigford and Francis Macauley. It is told that they are following Perry and Dick, yet the murderers do not realize it.

**Page 185**

It was the return of Hickock and Smith that these professional spectators were on hand to record, and Captain Gerald Murray, of the Highway Patrol, had reserved for them ample space on the sidewalk fronting the courthouse steps - the steps the prisoners must mount on their way to the county jail, an institution that occupies the top floor of the four-story limestone structure. One reporter, Richard Parr, of the Kansas City Star, had obtained a copy of Monday's Las Vegas Sun. The paper's headline raised grounds of laughter: fear lynch mob awaiting return or; killer suspects. Captain Murray remarked, "Don't look much like a necktie party to me."

Capote becomes the narrator on this paragraph. He describes the return of Dick and Perry [to Kansas] after being captivated. They are described to be surrounded by the reporters who have been waiting to see them. There is no personal opinion from Capote though but Captain Murray statement on the last sentence.

**PART FOUR: The Corner**

**Page 160**

In January, 1960, the Sheriff's Residence was not in fact occupied by the sheriff, Earl Robinson, but by the undersheriff and his wife, Wendle and Josephine ("Josie") Meier. The Meiers, who had been married more than twenty years, were very muchalike: tall people with weight and strength to spare, with wide hands, square and calm and kindly faces - the last being most true of Mrs. Meier, a direct and practical woman who nevertheless seems illuminated by a mystical serenity. As the undersheriff's helpmate her hours are long; between five in the morning, when she begins the day by reading a chapter in the Bible, and 10: 00p. m., her bedtime, she cooks and sews for the prisoners!, darns, does their laundry, takes splendid care of her husband, and looks after their five-room apartment, with its gemutlich melange of plump hassocks and squashy chairs and cream-colored lace window curtains. The Meiers have a daughter, an only child, who is married and lives in Kansas City, so the couple live alone - or, as Mrs.Meier more correctly puts it: "Alone except for whoever happens to be in the ladies' cell."

Capote describes about the Meiers who occupy the Sheriff’s Residence. It later focuses on Mrs. Meier who takes care of Dick and Perry on the ladies’ jail. There is a brief description of her daily routine. Moreover, the subject pronoun for Mrs. Meier is *she* and the object pronoun is *her*.

**Page 162**

The "Statement," a seventy-eight-page document which he had dictated to the Finney County court stenographer, recounted admissions already made to Alvin Dewey and Clarence Duntz. Dewey, speaking of his encounter with Perry Smith on this particular day, remembered that he had been very surprised when Perry refused to sign the statement. "It wasn't important: I could always testify in court as to the oral confession he'd made to Duntz and myself. And of course Hickock had given us a signed confession while we were still in Las Vegas - the one in which he accused Smith of having committed all four murders. But I was curious. I asked Perry why he'd changed his mind. And he said, 'Everything in my statement is accurate except for two details. If you'll let me correct those items then I'll sign it.' Well, I could guess the items he meant. Because the only serious difference between his story and Hickock's was that he denied having executed the Clutters single-handed. Until now he'd sworn Hickock killed Nancy and her mother….”

*He* on this paragraph refers to Dewey (subject pronoun). Capote shows how Dewey explains his interrogation and his doubt about Perry’s confession. Perry keeps admitting that he does not kill all the family members and accuses Dick who does it.

**Page 169**

The trial was scheduled to start on March 22, 1960. In the weeks preceding that date the defense attorneys frequently consulted the defendants. The advisability of requesting a change of venue was discussed, but as the elderly Mr. Fleming warned his client, "It wouldn't matter where in Kansas the trial was held. Sentiment's the same all over the state. We're probably better off in Garden City. This is a religious community. Eleven thousand population and twenty-two churches. And most of the ministers are opposed to capital punishment, say it's immoral, unchristian; even the Reverend Cowan, the Clutters' own minister and a close friend of the family, he's been preaching against the death penalty in this very case. Remember, all we can hope is to save your lives. I think we stand as good a chance here as anywhere."

Capote is the narrator on this paragraph. He carefully expresses the personal view—a death penalty on this case—through character’s statement. Mr. Fleming here, before the trial for Dick and Perry, warns the client to search another place to hold the trial since Garden City is a religious capital and sure enough avoiding death penalty.

**Page 216-217**

As he was brought into the warehouse, Smith recognized his old foe, Dewey; he stopped chewing a hunk of Doublemint gum he had in his mouth, and grinned and winked at Dewey, jaunty and mischievous. But after the warden asked if he had anything to say, his expression was sober. His sensitive eyes gazed gravely at the surrounding faces, swerved up to the shadowy hangman, then downward to his own manacled hands. He looked at his fingers, which were stained with ink and paint, for he'd spent his final three years on Death Row painting self-portraits and pictures of children, usually the children of inmates who supplied him with photographs of their seldom-seen progeny.

*He* refers to [Perry] Smith; his subject pronoun. On this paragraph, Capote tells how Perry faces his execution day. There is a short eye contact between Perry and Dewey before Perry states his last words. Capote describes the ink on Perry’s hands since he spends most of his time drawing on the jail.

**Page 218-219**

"Well. Nothing serious. But that reminds me. Do you have the time? Oh," she cried, when he told her it was past four, "I've gotta run! But it was nice to have seen you, Mr. Dewey."

*She* on the first line refers to Sue (Susan Kidwell—Nancy’s best friend). It is taken from the last part from *In Cold Blood* where Susan and Dewey meet a few years after the case of Clutter’s family closed. They are seeing and talking for a few minutes before Susan leaves Dewey alone.

From the analysis above, Truman Capote writes the story carefully with third point of view. He places himself as the person outside the story. Since literary journalism only allows third point of view to be used on the works, Capote needs to limits his personal thoughts to be shown.

The using of subject pronoun—which is appeared on the paragraphs above—is suitable with Abrams’ statement about third point of view. Through the characters from *In Cold Blood*, Capote can narrate the story. However, the personal views still can be found on their statements or conversations.

* 1. **2 Plot**

On this part, the writer analyzes the plot on *In Cold Blood*. The writer sums up the plot that is summarized from the table (see on Appendices). After that, the writer applies the plot on *In Cold Blood* to Freytag’s pyramid.

**Exposition**

The village of Holcomb stands on the high wheat plains of western Kansas, a lonesome area that other Kansans call "out there." (page 2)

*In Cold Blood* begins with a brief description of Holcomb. It is the place where the Clutter’s family lives. It describes the background and the routine of Clutter’s family a day before they get killed.

The part is slipped by the preparation of Perry and Dick before they head to Holcomb. They visit some places and buy things for the murder. There is also a short description about their background and physical characteristic. The exposition stage ends at Bobby Rupp last visit to Clutter’s house.

“Nancy walked me out. We talked a while, and made a date to go to the movies Sunday night – a picture all the girls were looking forward to, Blue Denim. Then she ran back in the house, and I drove away. It was as clear as day - the moon was so bright - and cold and kind of windy; a lot of tumbleweed blowing about. But that's all I saw. Only now when I think back, I think somebody must have been hiding there. Maybe down among the trees. Somebody just waiting for me to leave." (page 33-34)

**Raising action**

Nancy's room is just at the top. I called her name, and started up the stairs, and Nancy Ewalt followed. The sound of our footsteps frightened me more than anything, they were so loud and everything else was so silent. Nancy's door was open. The curtains hadn't been drawn, and the room was full of sunlight. I don't remember screaming. Nancy Ewalt says I did - screamed and screamed. I only remember Nancy's Teddy bear staring at me. And Nancy. And running..." (page 38-39)

The murder is revealed by Susan Kidwell—Nancy’s best friend. The people in Holcomb are shocked to find the case. It causes a fear, yet suspicion to each other. The investigation is held by Kansan Bureau of Investigation. Alvin Adams Dewey (he is also Herb Clutter’s real friend) holds this case with three other investigators. He collects the clue from Clutter’s relatives to Holcomb’s citizen.

Meanwhile, on the escaping way, Perry and Dick have a doubt. Perry has a self-doubt for the murder and Dick is not happy for that. However, they still continue the trip to Mexico.

In the desert, sound often precedes sight. Dick heard the dim vibrations of an oncoming, not yet visible car. Perry heard it, too; he put the harmonica in his pocket, picked up the straw suitcase (this, their only luggage, bulged and sagged with the weight of Perry's souvenirs, plus three shirts, five pairs of white socks, a box of aspirin, a bottle of tequila, scissors, a safety razor, and a finger-nail file; all their other belongings had either been pawned or been left with the Mexican bartender or been shipped to Las Vegas), and joined Dick at the side of the road. (page 96)

**Climax**

Wells was stunned. As he was eventually to describe his reaction, he "didn't hardly believe it." Yet he had good reason to, for not only had he known the murdered family, he knew very well who had murdered them. ( page 98)

The investigation reaches the climax when the detectives find the key: Floyd Wells. He is a former cellmate of Dick who told him about the Clutter’s family (especially the wealth). The investigators keep collecting the information about the ‘friends’ that they have been looking for—including the family. When Perry and Dick arrive at Las Vegas, the police start to follow and finally catch them there. The interrogation begins—both Perry and Dick have two detectives who investigate them.

It was the return of Hickock and Smith that these professional spectators were on hand to record, and Captain Gerald Murray, of the Highway Patrol, had reserved for them ample space on the sidewalk fronting the courthouse steps - the steps the prisoners must mount on their way to the county jail, an institution that occupies the top floor of the four-story limestone structure. (page 158)

**Falling action**

In January, 1960, the Sheriff's Residence was not in fact occupied by the sheriff, Earl Robinson, but by the undersheriff and his wife, Wendle and osephine ("Josie") Meier. (page 160)

Perry and Dick are arrested at Sheriff’s Residence before their first trial. Perry still declines that he murdered all family members. They have a psychology test at the first trial. As the court continues, the witnesses come and their attorneys change. The result of the test is also shocking—Dick has a severe character disorder, meanwhile Perry has a very nearly paranoid schizophrenic reaction. Later Perry confesses that he killed the woman.

The murderers get a death penalty. They are sent to Lansing and befriended with fellow prisoners. However, it takes five years to process the execution of Perry and Dick.

Having arrived at Lansing after an eight-hour, four-hundred-mile car ride from Garden City, the newcomers had been stripped, showered, given close haircuts, and supplied with coarse denim uniforms and soft slippers (in most American prisons such slippers are a condemned man's customary footwear); then armed escorts marched them through a wet twilight to the coffin-shaped edifice, hustled them up the spiral stairs and into two of the twelve side-by-side cells that comprise Lansing's Death Row. (page 197)

**Resolution**

Another three years passed, and during those years two exceptionally skillful Kansas City lawyers, Joseph P. Jenkins and Robert Bingham, replaced Shultz, the latter having resigned from the case. Appointed by a Federal judge, and working without compensation (but motivated by a hard-held opinion that the defendants had been the victims of a "nightmarishly unfair trial"), Jenkins and Bingham filed numerous appeals within the framework of the Federal court system, thereby avoiding three executiondates: October 25, 1962, August 8, 1963, and February 18, 1965. ( page 213)

Jenkins and Benjamin are the last attorneys who take the case. Kansas Supreme Court then decides that the two lives must end in April 14 1965. Dewey is invited to watch the execution of his ‘friends’. The story is closed by Dewey who visits the Clutter’s family graves a few years later. He also meets Susan Kidwell and talks a few things.

The graves of the Clutter family, four graves gathered under a single gray stone, lie in a far corner of the cemetery - beyond the trees, out in the sun, almost at the wheat field's bright edge. As Dewey approached them, he saw that another visitor was already there: a willowy girl with white-gloved hands, a smooth cap of dark-honey hair, and long, elegant legs. She smiled at him, and he wondered who she was. (page 219)

From the analysis above, Truman Capote uses a conventional plot based on Freytag’s pyramid. The story begins with the introduction of important people and places which are related with the case. As the story goes, it can be seen that Capote creates a pattern.

Capote shifts the characters to narrate the story. It makes the tension of the plot increasing until it reaches climax. The peak part of *In Cold Blood* unites the murderers (Dick and Perry) with the four detectives who trace them. After this stage, Capote reveals the motives of the murderers.

Nevertheless, it does not mean that the feelings from the story vanish. As Capote tells the parts where Dick and Perry go to jail and have a trial, he makes the readers build sympathy towards them. It is shown from the postponed execution and their struggling to live in Lansing. Dick and Perry need to wait and receive the death penalty. It is closed with the meeting of Dewey and Susan Kidwell a few years after the case finished.

* 1. **Findings**

The writer finds the result from the analysis of point of view and plot. The first study shows a few evidences that Capote uses the third point of view. More specific, Capote applies the omniscient point of view—where he becomes “all-knowing” narrator.

Twenty paragraphs that are taken from all parts from *In Cold Blood* (each part is represented by five paragraphs) show that Capote uses subject pronoun, object pronoun, and possessive adjective. Although it is also found on the other kind of point of views, what makes it different is the author, who uses third point of view, becomes a person outside the story and refers all the characters in the story by name, or as "he," "she," "they." (Abrams, 1999). Thus, Capote implies it to *In Cold Blood*.

Capote constructs the plot it based on Freytag’s pyramid. Like the other journalistic works, he arranges the scene per scene based on facts and does not miss any details. However, by implementing the fiction elements, the writing style of *In Cold Blood* seems like a fiction novel.

Moreover, the proportion of narration and dialogue is unbalanced. Capote gives a well written detail through description. Nevertheless, although it is important to provide the image for the readers, the lack of dialogue seems like creating the characters less alive.

* 1. **Discussion**

The using of omniscient point of view has advantage and disadvantage. The advantage is the narrator can create a distance with the reader—which fulfills the requirement of literary journalism. On *In Cold Bold*, Capote does not to express his opinions and feelings about the events. However, those are seen on the movie *Capote,* where he observes the murder for his article (later developing into novel).

Meanwhile the advantage is it decreases the emotion of the story. As the author (Capote) takes a distance, he also creates the gap with the reader. They take a longer time to feel the emotion because they are placing themselves as the observer.

The implementation of fiction elements on literary journalism also blurs the line between fiction and reality. Capote convinces that the story on his book is real events. On the Acknowledgements, Capote wrote that the book was written not from his observation, but also taken either from official records or interviews.

He also thanks people who helping and accompanying him through the writing process. It is a transparency—an important thing that media states while mixing the journalism and creative writing.

**Chapter V**

**Conclusion and Suggestion**

**5.1 Conclusions**

Based on the analysis on the Chapter IV, the writer concludes that the fiction elements can be used on the literary journalism works. Capote uses the omniscient point of view—one kind of third point of views—in *In Cold* Blood. He shifts the characters to narrate on his book. It is suitable with journalism works that are objective by using third point of view.

Capote becomes a person outside the story and refers the characters to name and subject pronoun like *she, he, they*; objective pronoun like *him, her, them*; and possessive adjective like *their*. Those are found from the paragraphs which are taken from *In Cold Blood.* Like the other works which use third point of view, Capote definitely does not use *I* to narrate the story.

Capote arranges the plot following Freytag’s pyramid which is constructed in five stages. Exposition (introduction of the main characters on *In Cold* Blood), raising action (the murder is revealed; the escaping of Perry and Hickock), climax (investigation; the murders get captivated), falling action (the murders get arrested; trial to decide their sentence), and resolution (final execution). Capote moves the story as good as on the fiction works. It makes *In Cold Blood* different than the other journalism works at that time.

Although Capote can apply the fiction on literary journalism, there is a few lacks found. The implementation of point of view and plot on *In Cold Blood* can blur the line of fiction and reality. Thus, Capote on the Acknowledgment says that *In Cold Blood* is written based on interviews and official records that he conducts himself.

**5.2 Suggestions**

Based on the analysis, here are some suggestions for the further study on literary journalism—especially from book like *In Cold Blood.*

* Lecturers

The study is hoped to be used to teach the implementation of fiction elements on literary journalism for college students;

* Other researchers

The study is hoped to be a reference for the researchers who conducts the analysis of the fiction elements on literary journalism or related subjects;

* Journalist

The study is hoped to be a suggestion for them to write an article or probably a book about literary journalism—especially for the implementation of fiction elements.

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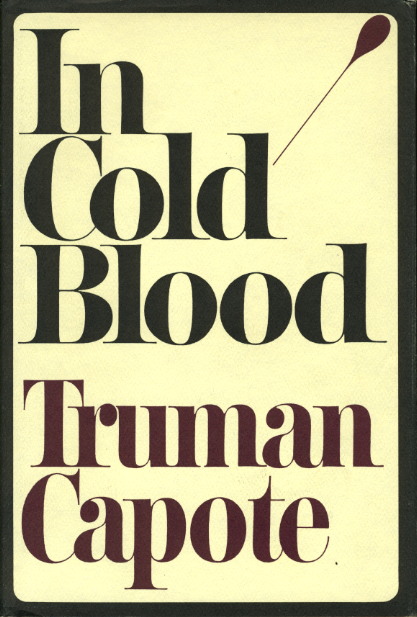
**Curriculum Vitae**

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Erlin Eka Sofyanti was born on October 13 1992. She is the eldest of the three children. She is living in Bandung. She has an interest on reading books that leads her to start writing. It grows her enthusiasm on literature which is one of the reasons she chose to study at English Department, Pasundan University.

In her spare time, besides reading and writing, she occasionally attends music events, walks around, and hangs out at her favorite coffee shops. In December 2013, she published her debut novel, *ATHENA: Eureka*, with Gagas Media, under her pen name Erlin Natawiria. She is currently writing her second novel.

**Appendices**

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**I. The Last to See Them Alive**

|  |  |  |
| --- | --- | --- |
| **Character** | **Page** | **Notes** |
| The narrator (Capote) | 2-3 | It explained about Holcomb, Texas, where the Clutter family lived |
| Mr. Clutter, Bonnie (Mrs. Clutter), Nancy, Kenyon | 3-8 | It described the background of Clutter’s family; the family members; their routines in the morning; habits; the house’s details |
| Perry | 8-10 | Brief description of Perry’s background that represented from several dialogues of Perry and Dick |
| Nancy, Kenyon, Mrs. Ketz, Susan Kidwell | 10-13 | This part described about Nancy and Susan’s friendship; conversation between Nancy and Kenyon; Nancy and Mrs. Ketz talked about baking a pie |
| The activity between Nancy and Jolene Ketz | 15-19 | There was also a conversation between Jolene and Mrs. Clutter; the background of Mrs. Clutter’s depression; detail of Mr. Clutter’s room |
| Perry-Dick’s background and physical characteristics | 19-20 |  |
| Garden City and its relation with Mr. Clutter | 20-23 | Description about Garden City; Mr. Clutter relationship with Mrs. Ashida |
| Perry-Dick shopped in Emporia | 23-24 | Their preparation to Kansas |
| Nancy, Kenyon, Mr. Helm | 24-26 | Nancy and Kenyon made the basement as their sanctuary; Kenyon’s life; Mr. Helm about his last visit to Mr. Clutter’s house and met the children |
| Perry, Dick, Willie-Jay | 26-29 | A brief description of Perry’s former cellmate, Willie-Jay; Dick bought stocking from nun |
| The last time Mr. Johnson met Mr. Clutter | 30-31 |  |
| Perry-Dick almost arrived at Mr. Clutter’s house | 31-32 |  |
| Bobby Rupp (Nancy’s boyfriend) about his last visit to Mr. Clutter’s house | 32-34 |  |
| Perry-Dick had a dinner | 34-36 |  |
| Nancy’s bedroom; her routine at Saturday night; she wrote diary | 36-37 | The night when she and the rest of Clutter’s family got mudered |
| The murder was discovered by Susan and Mr. Ewalt | 37-39 |  |
| Larry Hendrick about the murdered family | 39-42 | He and the sheriff explored the house to find the family members |
| People reaction of the murder | 43-47 | From Mother Truits (Holcom’s mail messenger; Mrs. Clare; Mrs. Hartman; Mrs. Johnson; Evanna and Beverly (the oldest daughters of Mr. Clutter); Wilma Kidwell (Susan’s mom); Bobby Rupp |
| Perry-Dick after the muder | 47 |  |

**II. Persons Unknown**

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| --- | --- | --- |
| **Character** | **Page** | **Notes** |
| Clutter’s friends visit after the murder | 48-49 | Andy Erhart, Dr. J. D. Daile, Carl Myers, Everett Ogburn |
| Dewey’s theories and hypothesis | 49-54 | Alvin Adams Dewel / Al Dewey is Herb and Bonnie Clutter’s friend; details of his office; press conference where Dewey explained his theories and hypothesis; hia assistants were Nye, Church, and Duntz; Dewey’s family |
| Mrs. Clare and Arthur Clutter (Herb’s brother) | 54-55 | Their opinion about the murder’s effect |
| Perry-Dick | 53-58 | They talked about what if they caught off |
| Susan Kidwell | 58-59 | Her friendship with Nancy |
| Perry-Dick | 59-62 | Planned to escape to Mexico; they did a money laundry by buying finest clothes; Perry pretended to ‘marry’ to buy a diamond ring (there was a shor story about his love life); Dick talked about family |
| Dewey collected the clues | 62-66 | Dewey collected the clues from several sources (Clutter’s relatives to anonymus); his wife felt insecure (will they have a normal life again?) |
| Perry-Dick left Kansas | 66 |  |
| The wedding of Beverly Clutter | 66-67 |  |
| Perry had self-doubt about the murder | 67-70 | Perry also doubted with Dick; Dick’s thought of Perry’s weird personality (sometimes he could be childish, sometimes a cool dude); Perry’s family was terrible (some of them died by getting chocked, jumping, and driving) |
| People in Holcomb were still haunted by the murder | 70-73 | People were talking about the tragedy at Hartman’s café (Holcomb’s most favorite meetong point), meanwhile some quiited to discussed it.  Mrs. Ashida moved to Nebraska |
| Perry-Dick days in Mexico | 73-75 |  |
| Paul Helm, Perry’s life | 75-92 | Mr. Helm recalled his memory of Clutter’s family. Then he found Adrian—a Mexican—at Clutter’s house (he was suspected).  Perry and Dick still lived in Mexico. There was a flashback through Perry’s father’s writing (Perry’s biography). His sister—Barbara—sent a letter too, and it was later analyzed by Willie-Jay |
| Dewey’s further investigation | 92-96 | Dewey’s conversation with Mrs. Hartman about a few murders that had been happened in Holcomb.  Dewey’s wife, Marie, dreamt of Bonnie Clutter. |
| Perry-Dick in Mojave Desert. | 96-97 |  |

**III. Answer**

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| **Character** | **Page** | **Notes** |
| Flyod Wells confession | 98-100 | He was once a cellmate with Dick. He was the one who told Dick about Clutter’s family |
| Dewey showed Marie the mug shots of Dick and Perry | 100-101 |  |
| Nye traced and investigated Dick’s parents at their house | 101-106 |  |
| Perry-Dick headed to Omaha and tended to kill Mr. Bell, a traveler (but failed) | 106-108 |  |
| Nye’s investigation | 108-111 | Nye went to Las Vegas, Nevada to visit the hotel where Dick-Perry rent a room. The landlady kept a box of Perry’s trash.  Nye then went to Reno to search Perry’s father, but found nothing but General Windows’s explanation. |
| Rumor about the muder (Dewey, people in Holcomb) | 118-119 |  |
| Dewey dreamt. Nye then informed him that he saw Perry and Dick | 122-124 |  |
| Perry-Dick in Miami | 124-127 |  |
| Bobby Rupp—remembering Nancy around Christmas | 127-129 |  |
| Perry-Dick comtinued the journey | 129-133 | They gave a ride for Bill-Johnny |
| Marie helped Dewey packing to catch the ‘friends’ | 133-134 |  |
| Perry-Dick in Las Vegas | 134-135 | They were followed by patrol |
| The interrogation | 135-136 |  |
| Dick’s investigation with Nye and Church | 136-142 |  |
| Perry’s investigation with Dewey an Duntz | 142-144 |  |
| Perry-Dick in cell | 144-145 |  |
| Second interrogation | 145-146 | Dick aimed that Perry murdered the four family members |
| Mrs. Clare, Mabel Helm, and a husky young farmer listened the news on the radio | 147-148 |  |
| Perry confession to Dewey and Duntz | 148-158 | The confession of Dick and Perry had a difference. Dick told the detective that Perry kill all the family members, but Perry told them that Dick killed the woman. |
| Dick-Perry were shown to public for the first time | 158-159 |  |

**IV. The Corner**

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| --- | --- | --- |
| **Character** | **Page** | **Notes** |
| Perry-Dick were arrested at Sheriff’s Residence | 160-161 |  |
| Perry-Dick’s days at the residence | 161-167 | Perry still declined that he murdered the Clutter’s family; he had a friend—squirrel he named Red; he often sketched and wrote a daily journal  Meanwhile Dick was sure that Perry did the murder alone; his father visited him  They got lawyers  Don Cullivan—Perry’s friend at the army—wrote a letter to him |
| Perry observed two man that seemed wanted to help him (it didn’t happen); he dreamt of his freedom | 167-169 |  |
| First trial of Dick and Perry | 169-171 | Both Perry and Dick’s attorneys asked the judge for a psychology’s test for a prisoners (they needed a psychiatrist)  Clutter’s family sale estate |
| Brief scene of the sale (and those who participated) | 171-172 |  |
| Perry-Dick wrote autobiographical statement | 172-176 | The prisoners wrote an autobiographical statement a day befoe they went to court; it should be collected to Dr. Jones, the psychiatrist |
| The trial: witnesses’ confession | 176-181 | Nanny Ewalt; Susan Kidwell; Richard G. Rohleder; Flyod Wells (he got pressured at the court for a while since he was the informer. He soon got a reward, but arrested again for a crime)  Perry changed his statement. He admitted that he killed the woman. |
| Completing accounts by Dewey and the office; Perry told the truth | 181-182 |  |
| Perry and Cullivan had a talk | 182-185 |  |
| Resumed trial | 182-192 | Five witnesses appeared—one of them was Dick’s father; Dt. Jones reported his result of Dick and Perry’s test. Dick had a severe character disorder, meanwhile Perry had a very nearly paranoid schizophrenic reaction; Dr. Joseph Satten wrote an article entitled “Murdered Without Apparent Motive—A Study in Personality Disorganitation” based on the case |
| Judge Tate gave the penalty for the prisoners: death | 192-195 | Green doubted with both prisoners’ attorneys. He showed the part on Bible about ‘death penalty is not wrong’, so it wasn’t against the church. |
| Farewell to Perry and Dick (from Mrs. Meier) | 195-196 |  |
| Dick and Perry were sent to Lansing | 196-197 |  |
| Dick-Perry’s fellow prisoners | 197-201 | Earl Wilson; Bobby Joe Spencer; Lowell Lee Andrews (this prisoner had a longer description [for the case]. He was famous at that time) |
| Postponed execution of Dick, Perry, and Andrew | 201-203 | Perry took a fast that lasted for 5 days. He was taken to the hospital, leaving Dick and Andrew in some talk.  Perry got a card from his father |
|  |  |  |
| Two new prisoners at the Row | 204-207 | Two years later, Wilson and Spencer was already executed, leaving Perry, Dick, and Andrew. Then, they got two new fellows: York and Latham.  Dick wrote a letters to his mother |
| Dick kept writing letters to protest the court | 207-210 | Later, Dick and Perry got a young Wichita attorney, Schultz. He tried to help them by throwing statements to the court, said that the trial must be moved somewhere else and it was unfair for the prisoners.  However, the prisoners would be still executed. |
| Dick wrote letters to a journalist (Capote?) about Andy’s execution, etc. | 210-213 |  |
| Attorney changed; the news about their death | 213-214 | Jenkins and Benjamin were the last attorneys who took the case. They delayed the execution for three years, before Kansas Supreme Court decide that the two lives must be end between midnight and 2 AM, Wednesday April 14 1965 |
| The execution day of Perry and Dick | 214-219 | Dewey watched the execution of Perry and Dick.  The last scene was Dewey visited the cemetery where Clutter’s family were buried. Then he met Susan Kidwell and both talked things that had happened after the execution day |