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Identity (Re)construction in Truman Capote’s “In Cold Blood”: A New Journalistic Process?

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Abstract:

Classified as a work of new journalism, Truman Capote’s In Cold Blood lends itself to the study of identity representation as a new journalistic function grounded through the codes of truth and objectivity. Nevertheless, the genre’s representational function is not to be determined through generic hybridity only, but it is also to be scrutinized through the inspection of the infused psychoanalytical instances in the book, allowing the new journalistic authorial silence to become artistically voiced with no subversion of the reported facts. The silent reverberations of psychological truths about subject characters in In Cold Blood are delineated through examinations of fragmentariness, status details, symbolism and the Lacanian concept of mirror stage/gaze. By means of these journalistic and literary techniques, the artistically voiced truths transform the representational purpose of the text, along with the historical aspect it bears, from a mere replica of facts about an American crime to a hybrid process of reality reconstruction. In compliance with the predicaments of truthfulness in reportage, however, this process embeds reportage into a whirl of critical reconstructions of the individual’s psychological and cultural identities in a dialectical relationship with the community.

Introduction:

Published in 1966 and introduced by Truman Capote (1987, p. 48) as his “full-scale narrative” and “nonfiction novel,” *In Cold Blood* still arouses numerous controversies about its generic classification since different critical readings of the book present it as a work of nonfiction, a piece of new reportage, or even a partly fictional text. While these various classifications fail to invalidate the skilful style through which factuality is instituted across the borders of journalism and literature in the book, this antagonistic association of the literary and the journalistic facets in *In Cold Blood* constitutes the ground on which its artistic fictionality and truthful reportage blend and fluidly lay within the boundaries of the genre of new journalism. The basic codes of reportage and truthfulness in this genre, and in *In Cold Blood* in particular, set its basic function as representational and as presumably reflective of reality, subject characters and their American community. Accordingly, while most studies of Capote’s *In Cold Blood* revolve around its faithfulness to reality and the poetics of the text that consolidate the truthfulness of the reported facts, this study examines the extent to which the fictional and nonfictional techniques of reportage serve the purpose of factual representation in Capote’s writing and investigates the impact of generic hybridity on this basic function. The first part of this paper studies the impact of the journalistic techniques of reportage, mainly *fragmentariness* and *scene-by-scene construction*, on the representational function of the book; and the second part, in reference to Lacan’s concept of mirror stage, scrutinizes the role of Capote’s text in representing subject characters’ identities mainly in their cultural and psychological dimensions.

I. The new journalistic function of representation

According to critic Norman Sims (2009, p. 13), new journalism is considered to be a literary genre where facts are under “the effects of skilled writers who speak the reality of the world as they find it, and who write about people in time and place with real names and real lives”. The realistic trait of this literary genre, thus, constitutes a determinant basis for its truthfulness and faithfulness to factual events and real subject characters. Furthermore, in *The Literary Journalists*, Sims (1984, p. 1) further elucidates that the combination of both literary and journalistic codes in the genre constitutes a determinant facet of its very function. The latter, is about “reporting on the lives of people at work, in love, [and] going about the normal rounds of life,” demonstrating that “the crucial moments of everyday life contain great drama and substance” for prose writing (Sims, 1984,

p 1). The generic hybridity of the genre, then, highlights the factuality of reported facts framed within the boundaries of both literature and journalism, foregrounding the genre's fundamental function of faithful reproductions of facts as witnessed, observed, told, and reported by real subject characters including the author-reporter himself/herself.

Correspondingly, as factual events in a literary reportage are contingent on real people, critics of the genre classify it within the category of human conduct. For Hutchins Hapgood (1905, p. 424), in his "A New Form of Literature", among the codes of new journalism is to convey a "human quality" and to "show people in the midst of life". Thus, as it constitutes a factual reportage of facts, the genre revolves around its distinct cultural revelations of situations where the human being is foregrounded as the source of knowledge in terms of reporting facts, the very object/subject of this reportage, and its main target. Consequently, the function of this genre is foregrounded as representative of human conduct, for it is founded on truthful portrayals of reality, and on (re)presentations of real lives and real identities through a reportage-based apprehension of facts. The author of the new journalistic text is, therefore, allocated the roles of the author, communicator and reporter of facts, concurrently.

Showing compliance with Tom Wolfe's (1973, p.47) four-code manifesto of new journalism involving *scene-by-scene construction*, third-person point of view, extensive dialogue and *status life*, *In Cold Blood* revolves around truthful facts about an American 1959 crime which took place in the village of Holcomb in Kansas. With real subject characters engaged in factual events, the text under study consecrates what Tom Wolfe (1973, p.47) labels "status life", which represents "the entire pattern of behavior and possessions through which people express their position in the world or what they think it is or what they hope it to be". The main function of Capote's text is, therefore, to delineate facts verbatim and to represent human and cultural identities of subject characters through "the recording of every day gestures, habits, manners, customs; styles of furniture, clothing decoration, styles of travelling, eating, keeping house, modes of behaving..., and other symbolic details that might exist within the scene" (Wolfe, 1973, p. 47). Succinctly, these status life details contribute to the representation and distinction between people and societies in general and in the new journalistic text in particular, through adapting a concrete, detailed and realistic view of characters as living human entities in the text and as individuals who are presented as indispensably related to their community.

The representation of reality and of the individual's identity as a primordial facet of the reported facts in Capote's text, is not only filtered through subject characters' perspectives but also through the author-reporters' own constructions of the rummaged fragments of reality as well. Thus, the examination of the process of identity representation in the text under study is only pertinent through the investigation of the role of its hybrid generic codes in reverberating facts, particularly *fragmentariness* as a technique of reportage and scene-by-scene construction as a new journalistic code.

1. Fragmentariness and scene-by-scene construction

Founded on the technique of scene-by-scene construction as identified by Wolfe's manifesto of new journalism, both factual events and the structure of reportage in *In Cold Blood*, seem to be basically structured through the journalistic code of "fragmentariness". In fact, the disposal of reported facts in *In Cold Blood* is set into four main sections in the book, but the quality of fragmentariness is mainly foregrounded through the division of the structure of reportage into scenes that alternate in content and perspective. Hence, each section of *In Cold Blood*, bears many separate scenes identified by a shift in subjects, setting and even chronological order through the use of flashbacks and flash-forwards. In terms of format, however, scenes are signalled by a blank line separating paragraphs, evoking a fragmentary division that engenders an oscillation in reportage about different subject characters immersed in events.

The fragmentary structure of the book, however, does not seem to distort the truthfulness of these events as it serves the new journalistic code of scene-by scene construction. Critic Barbara Lounsberry (1990, p. xv), in this sense, clarifies that "facts gain life, depth, and subtle reverberation", when they are displayed in scenes. Thus, fragmentary scene-by-scene constructions foster the factuality of the reported events and evoke a more realistic apprehension of events in the new journalistic text. For instance, the first section of *In Cold Blood*, "The Last to See Them Alive", starts with a depiction of the Clutter family's last day at their house in the village of Holcomb in Kansas. The narrative line shows interruptive alternating scenes describing the murderers' same day in the same time line. This oscillating reportage about subject characters within the same section of the novel constitutes what critic Donald Pizer (1971, p. 113) refers to as "dual sequential narrative", as the author narrates back and forth about the killers and the victims. In this sense, in

its first section, the book delineates an artistic double narrative about the murderers and the victims deposited by the cinematic tool of *montage* (Hicks, 2009, p. 92).

Similarly, throughout the four sections of the book, for David Galloway (1999, p.162), the author-reporter “cuts from victims, to killers, to pursuers” in the narrative, in a manner that permits a shift in content and meaning while guiding the reader into the change in plot structure through the new journalistic technique of scene-by-scene construction.

According to Alfred Kazin (2009, p. 27), the *scene-by scene structure* technique installs a fragmentary nature in the reportage of *In Cold Blood* and engenders a set of “cinematically visual scene[s]” and “shots” with each being a zooming-in on characters involved in events. Such focus on scenes, he explains, exposes the readers to details, alternatively, until the enigma of the murder is solved (Kazin 2009, p. 27).

Subsequently, in his *In Cold Blood*, Capote implements what Nathalie Lewis (2004, pp. 8) also labels “cinematic techniques of cross-cutting” representing separate narrated frames that alternate in subject and chronological order and emanating from another layer of alternation at the level of perspectives since reported events are interposed through characters’ relative consciousnesses.

Thus, along with scene-by-scene construction and the fragmentary structure of the text, the cinematic tools of *cross-cutting*, artistic shots and *montage* infuse an artistic quality in the reportage. The function of reportage in *In Cold Blood*, consequently, shifts from a verbatim representation of reality to an artistic process of constructions of a fragmented reality. The journalistic quality of reportage, thus, does not rid the new journalistic text of its literary nature but rather fosters its artistic literary dimensions. The objectivity of reportage in the new journalistic text, its factuality and its truthfulness seem to be adapted to the function of reality construction with an artistic value derived from the main codes of the genre and principally its hybrid nature.

Nevertheless, authorial detachment from the process of reality construction granted through the technique of third-person point of view and the author’s role of faithfully conveying facts through an artistic amalgamation of literature and journalism particularly through the previously studied techniques of fragmentariness and scene-by-scene construction, remain pivotal constituents of the process of reality construction. Since this process revolves around facts about subject characters’ perspectives and their identities the hybrid nature of the text and the artistic quality of the reportage may allow an implied reconstruction of these perspectives through the author-

reporter's implicitly embedded critical visions in the text. Therefore, beyond the artistic structure of *In Cold Blood* and its main function of factual representation, identity is to be investigated as a subject of (re)construction through tracing the implied artistic of portrayals of subject characters both as social and psychological entities.

II. Status details and psychological (re)construction

Based on the new journalistic code of *status details* as a form of thoroughly presenting subject characters through relating their daily habits, dialogues, letters and actions, Capote's reportage does not allow the delineation of subject characters' personal lives only, but it also implicitly unveils their psychological statuses. Part of the process of construction of facts about subject characters and their cultural and psychological identities in *In Cold Blood*, the study of the techniques of status details is to be centred on the character of the murderer Perry Smith as a focal example in this study, through the inspection of the figurative portrayal of his habit of mirror gazing.

In the first chapter, "The Last to See Them Alive", and throughout the juxtaposed fragmented scenes about the killers and the Clutter family, the subject character of Perry is depicted as being busy with a strange habit as "Time rarely weighed upon him, for he had many methods of passing it—among them, mirror gazing" (Capote, 2012, p. 27). While the killer's habit of contemplating his face in the mirror may denote the character's self-admiration, pridefulness, meditation time or even regret, it obviously constitutes a determinant of his own psychological representation in the book. In fact, mirror gazing is reminiscent of the Lacanian structure of the mirror stage as a concept of psychosexual development and as a process of construction of the ego through self-identification with one's image in the mirror (Lacan 1988). Accordingly, the implicitly narrated process of psychosexual development experienced by the murderer Perry is to be traced through the study of his symbolic status details and his habit of self-contemplation in front of the mirror.

According to Jacques Lacan (1988, p 502), human psychosexual development can be divided into three major structures that control the individual's life and desire, which are The Real, the Mirror Stage or the Imaginary Order and finally the Symbolic Order. In his "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience", Lacan (1988, p. 502) introduces this stage as an "event" that "can take place from the age of six months...", and that can be repetitively experienced through the infant's recurrent observations of himself in front

of the mirror. The impact of this experience, according to Lacan (1988, p. 502), is carried along the person's adult life, even after it is finished.

Richard Hickock – Perry's partner – considers his friend's obsessive habit to be irritating, as he states “Every time you see a mirror you go into a trance, like. ... I mean, my God, don't you ever get tired?” (Capote, 2012, p. 27). However, for Perry, his face rather, “enthralled him” and made him “go into a trance” (Capote, 2012, p. 27). Such hypnotic impact on Perry's psyche is evocative of the Lacanian description of the infants' view of his reflected image in the mirror as a “startling spectacle” (Lacan, 1988, p. 503). This, effect of astonishment engendered by the recognition of one's image, is explained by Lacan as the result of the infant's false perception of his reflected image as a physical independent entity while (s)he shows an incapability to stand up or talk and while (s)he is still “held tightly” by “some support,” either human or artificial (1988, p. 503).

Like an infant's, Perry's face is further described as revealing of multiple sensations, for his “... mirror-guided experiments had taught him how to ring the changes, how to look now ominous, now impish, now soulful; [with] a tilt of the head, a twist of the lips, and the corrupt gypsy became the gentle romantic” (Capote, 2012, p.27). The character's habit is pictured, in Capote's words (2012, p. 27), as a “mirror-guided experiment” paralleling what Lacan (1988, p. 502) terms “a series of gestures” resulting from a child's “recognition” of his own reflected image without any verbal utterance. Perry's *series of gestures*, therefore, are suggestive of the Lacanian stage of *The Real* when the infant presents no physical or verbal command and during which all (s)he aspires for are needs to be satisfied (Lacan, 1988, p. 502).

Yet, through these movements, Perry identifies with an image of the *gentle romantic*, through setting his narcissistic recognition of his imaginary image; which is evocative of the psychological formation of his “Ideal I” (Lacan, 1988, p. 503). The latter is constructed as a way to compensate for both his experiential reality as *the corrupt gypsy* and his, in the Lacanian sense, *lack* of being physically connected to the mother, especially that Perry had experienced a traumatic separation from his mother during his early childhood.

Subsequently, in the same mirror-gazing scene, Perry's attachment to his caregiver is highlighted through the detailed enumeration of his motherly facial traits as he contemplates his face in the mirror. In fact, Perry's mother is depicted as a woman who “had been a full-blooded Cherokee” and “it was from her that he had inherited his colouring—the iodine skin, the dark, moist

eyes, the black hair, which he kept brilliantined and was plentiful enough to provide him with sideburns and a slippery spray of bangs” (Capote, 2012, p. 27). Perry’s association with his mother, as an adult, is even further foregrounded as it is reported that “His mother’s donation was apparent; [while] that of his father, a freckled, ginger haired Irishman, was less so” (Capote, 2012, p. 27). Hence, Perry seems to be depicted as an infant who is still showing “demand” for the physical reunion with his mother by revealing appreciation of the motherly traits in his face, and “It was as though the Indian blood had routed every trace of the Celtic strain” (Capote, 2012, p. 28). In reference to the motherly facial traits in Perry’s face, the Indian inheritance seems to direct every aspect of the paternal ones referred to by the phrase *Celtic strain*. The facial traits inherited from his father who is “a freckled, ginger haired Irishman” are less apparent in the eyes of the subject character; which juxtaposes a strong emotional bond with his mother and lack of attachment with his same-sex parent (Capote, 2012, p. 27).

In cultural terms, the subject character’s emotional and physical attachment to the figure of the mother, delineates the idea of rootedness and sense of belonging to the land where the New World was established, as it was originally inhabited by its indigenous people including the Cherokee tribes. The character’s motherly origins stand opposite to his lack of identification with his Irish paternal origins which, conversely, allude to the history of Irish immigration to the United States as reflective of the Irish sense of dislocation and lack of belonging on the one hand, and of the ethnic race which fled famine and persecution in their homeland seeking freedom and aspiring for an American prosperous life, on the other. Yet, as the subject character’s both origins represent the character’s belongingness to two ethnic minorities which had to assimilate, despite the harsh estranging conditions they faced in the American community, Perry’s feeling of attachment to the mother as a symbol of rootedness reflects his longing for a sense of belonging in his American community where he had grown to become a murderer.

Nonetheless, Perry’s identification with his motherly traits, as part of his experience of the Imaginary alludes, in the Lacanian sense, to his longing to make the mother part of his own body, his failure to perceive his body as a separate entity and his refusal to identify himself as an “I” in distinction from the mother. For Lacan (1988, p. 502), the effect of the imaginary realm prevails in the adult life of an individual and it is not only substituted by the individual’s entrance to the symbolic stage along his psychosexual development. Thus, like an infant during the mirror stage, Perry’s “demand” and aspiration for a physical reunion with his mother is unsatisfiable and it

represents “a reminder of his loss and lack” of the mother’s psychical presence (Felluga, 2011, n.pag.). This longing for physical reunion in Perry’s psycho-sexual development also reveals that the stage of the Imaginary does not seem to continue without “a dyadic relation between the self and the object one wants to make a part of oneself;” which implies Perry’s need to compensate for his lack or loss through mirror gazing (Felluga, 2011, n. pag.).

Yet, Perry’s *dyadic relation* with the maternal inherited facial traits depicted in his reflected image does not seem to stand in separation from paternal attributes since “... [the] pink lips and [the] perky nose confirmed its [the Celtic strain’s] presence, as did a quality of *roguish* animation, of *uppity Irish egotism*, which often activated the *Cherokee mask* and took control completely when he played the guitar and sang” (Emphasis added, Capote, 2012, p. 27-28).

The subject character’s unsatisfiable physical association with the mother is, thus, compensated by an imaginary image or what Lacan names the “Ideal I” or “Ideal Ego” alluded to in the text, as the *Cherokee mask* controlled by the pressure the *Irish egotism* exerts. While the Cherokee mask might symbolize the subject character’s narcissistic ideal image, it stands as a symbol of a fantasy the subject character immerses himself in to compensate for his loss of the mother both physical and emotionally through a mirror image he sets up for himself to become part of his adult life (Felluga, 2011, n. pag.). The Cherokee mask, therefore, unveils Perry’s narcissistic identification with the image of the artist since the Cherokee mask is a determinant of the Cherokee oratory and artistic tribal traditions of singing which were stopped by the missionaries who spread Christianity and forbid what they perceived as a “sinful” tradition, causing its extinction (Murphy, 2016, n. pag).

While the *Celtic strains* and *Irish egotism* might symbolize the missionaries’ prohibiting control over the oratory tribal tradition of the Cherokee, they are, in the psychoanalytical context, suggestive of the meaning of pressure and tension viewed as the outcome of the infant’s entrance to the symbolic stage under the rule of the father. The implied reference to Perry’s paternal features, thus, delineates the subject character’s shift from the realm of demands to that of desire as a part of the symbolic order. The latter refers to the stage when the infant recognizes the compulsion to obey “social strictures and to follow a closed differential system of language” (Felluga, 2011, n. pag.). Therefore, Perry’s entrance to the order of the symbolic is implicitly alluded to through references to his fatherly Irish egotism as a cultural construct and to the control of his Celtic strains on the activated motherly Cherokee mask.

This native American mask implicitly connotes the Freudian conception of the infant's repression of his mother's love by identifying with her and by taking her position, as if to make his identification with the mother's inherited traits his own identity (Van Haute and Westerink, 2021, p. 68). The subject character's identification with the mother figure, though, can only be repressed by the symbolic order in the Lacanian sense. Yet, the impact of the subject character's identification with the mother is not suggestive of his choice of "making his own person into the prototype for the choice of love objects" or what Freud names the "narcissistic object choice" only but also by narcissistically taking his own body as a love object, which might correlate with his obsessive habit of mirror gazing allowing him to carry "his autoerotic sexual drives into unity" (Van Haute and Westerink, 2021, p. 69).

Congruently, the allusive mirror scene experienced by the subject character Perry can also be read through Lacan's differentiation between the eyes' *look* and *gaze*. In fact, Lacan refers to the concept of *gaze* as being "the uncanny sense that the object of our eye's look or glance is somehow looking back at us of its own will" (Felluga, 2015, n. pag). This uncanny sensation created by the idea of being gazed at generates, according to Lacan, a feeling that reminds the person of his own lack as part of his imaginary order and strips him of his desire as the basis of the symbolic order. This stage, then, allows the breakout of "the materiality of the Real" since the person being gazed at realizes the fact of being glanced at by an object, to finally become a visible one himself. This idea, thus, aligns with the aforementioned Freudian vision of opting for a *narcissistic object choice* or a *prototype for the choice of love objects*, as a manner to compensate for the emergence of lack sensed by Perry in the form of physical separation from his mother. Perry's lack, then, stands as the main cause behind his desire to experience mirror gazing in order to become a *love object* in the eyes of the Cherokee mask he identifies as a starring object. This narcissistic choice of identifying the self as a *love object*, thus, makes the love of the mother continuous and it results in homosexual or heterosexual impulses further inferred to in the text through references to the symbolic order's repressive effect as only "often" in control of his Cherokee mask. (Van Haute and Westerink, 2021, p. 69).

Nonetheless, the subject character's realization of the "materiality of the Real" staring back at him, puts a threat on his ego as he realizes that his projected objectified image is merely a "screen of his narcissistic projections;" which "ensures [he] continue[s] to desire" (Felluga, 2015, n. pag.). Perry's experience of mirror gazing, therefore, results in his own mechanism of resisting the feeling

of lack engendered by his mother's absence through consistently opting for fantasizing as a way to allow his desire "to persist" in order not to run "aground upon the underlying rock of the Real" (Felluga, 2015, n.pag).

The subject character, therefore, opts for a continuous immersion into desire by longing for the narcissistic image of an artist bearing the desire to sing. While the character's desire to become a famous singer might implicitly reflect his symbolic entrance into the stage of the symbolic under the rule of language, his equally immense desire to own a nightclub in his hometown Las Vegas unveils his progressive and ceaseless attempt to construct a counter-real image of his own subject (Capote, 2012, p. 8). The subject character fantasizes about a whole theatrical scene in which he sings "his latest self-composed ballad..." about "Singing parrots bringing April spring" in "an elegant room filled with celebrities excitedly focused on the sensational new star..." he sees himself to be (Capote, 2012, p. 28). The association of his desire with singing and artistic compositions is reflective of Lacan's idea of desire as always bound-up with the play of language in the symbolic order, while the real and the imaginary stages continue to play a role in halting or configuring the subjects' desires. Thus, the subject character of Perry presents hallucinations about the ideal fictional image, or what Lacan (1988, p.506) names "the ego's constitutive misrecognitions" he acquires from his experience of mirror gazing, with permanent desires to achieve success and social distinction.

While Perry's ballad verses incorporated in the reportage divulge the harmony between his ambitions and desires and his adoption of the American Dream quest for achievement, his experiential reality reveals his ability to grant himself an identification with his *ideal image* more than with the rule of the father and the order of the symbolic – his community and the dictates of the American Dream. His artistic talent remains a mere desire with which he narcissistically aspires to achieve success even through criminal and illegal conduct. His lack of integration within the symbolic order, and his continuous attempt to compensate for his sensations of *lack*, however, might also be suggestive of his unresolved passage through the infant Oedipus complex alluded to by means of his symbolically evoked attachment to his motherly inherited traits, their dominance in his face and his attempt to make these traits a gazing object that further immerses him into the realm of desire.

Perceived as dependent on the acquisition of language, the oedipal complex is solved, in the Lacanian perspective, through the person's recognition of the need to abide by social strictures

and to follow the system of language, which permits them to “understand ‘self’ in relation to ‘others’” (Felluga, 2011, n. pag). The Oedipus complex is, thus, restricted and solved through a linguistic system and not a biological one; which implies the emergence of the infant’s “phallus” as a substitute of “everything the subject loses through his entrance into language” and which determines the “Name-of the Father” as an ensemble of social restrictions, laws, and control (ibid.).

The title of Perry’s ballad “Singing parrots bringing April spring” seems to designate his own experience of the name of the father as subsequent to his entrance to the realm of language. While singing denotes the ability to talk, the parrot metaphor shows an implied infirmity since parrots are unable to sing or barely talk. In fact, “...Dick, on first hearing this song, had commented, ‘Parrots don’t sing. Talk, maybe. Holler. But they sure as hell don’t sing.’” (Capote, 2012, p. 28). By holding Perry as a subject of his ridicule, Dick’s perspective infers to Perry’s own fantasy of being an artist and alludes to Perry’s own inability to use language properly through his choice of the irrelevant metaphor of singing parrots. The infirmity of Perry’s artistic metaphor is, then, suggestive of his own inability to properly grant himself an entrance to the symbolic order by being properly immersed in language.

Therefore, through his troubled entrance to the symbolic order, Perry fails to understand his relation with others in view of his social status imposed by the rules of society, involving gender differences, desire and even sacred prohibitions against murder. Perry’s inability to accept social constraints is, then, reflective of both his aggressive criminal conduct and his psychosexual inability to rid himself of his effeminate inclinations. His improper compliance with the symbolic order, therefore, showcases his inability to achieve a thorough resolution of his oedipal complex; which can be a solid ground for his homosexual conduct, since for Freud “an unresolved Oedipus complex” leads to homosexuality (Gudorf, 2000, p.125).

Hence, Perry experiences an uncanny identification with masculinity in the character of his partner Richard Hickock, known as Dick. The latter is described by Capote (2012, p. 28) as “(... very literal-minded, *very*—he had no understanding of music, poetry—and yet when you got right down to it, Dick’s literalness, his pragmatic approach to every subject, was the primary reason Perry had been attracted to him, for it made Dick seem, compared to himself, so authentically tough, invulnerable, ‘totally masculine’). Intrusive as it might seem, Capote’s statement explicitly juxtaposes the two characters and accentuates their antagonistic personalities, which probably

forms the basis of their emotional involvement and clearly Perry's homosexual inclinations toward Dick as psychologically involving what Perry seems to both lack and need.

In Cold Blood, thus, clearly incorporates implied psychoanalytical instances that allow the reporter's authorial silence to be artistically voiced without subverting the factuality of the reported facts. Hence, the writing about real people and their cultural and psychological concerns, mainly through inscribing their perspectives and through infusing the author's, engenders a double-layered process of representation which does not merely construct their identities but rather artistically reconstructs them. Consequently, the new journalistic text becomes a process of (re)writing subject characters down to achieve what Alfred Kazin (2009, p. 36) perceives as a therapeutic function for the subject characters and the author equally. This therapeutic function is, thus, accredited in the hybrid literary journalistic text as a persistent human quality and as a broader process of psychoanalytic healing for the subject character, the reader and the presumably detached author as well.

Conclusion

In conclusion, Capote's text interposes an artistic cinematic dimension emanating from its generic hybridity on the one hand, and from its journalistic techniques of fragmentariness and scene-by-scene construction on the other. The implied artistic dimension of reportage does not only transform the basic representational function of the text into a process of reality reconstruction, but it also sets a fertile ground for the implied critical authorial visions of truth to be interpolated through the new journalistic technique of status details. The extensive portrayal of the subject character of Perry Smith, therefore, is revealed as being reflective of symbolic nuances that voice the subject character's psychological truths and of implicit cultural and social revisions about his psyche. The process of representation is, therefore, broadened through the hybrid facet of the text, to an implied artistic process of reconstruction of reality and of the subject characters' psychological identity. Adopting the Lacanian concepts of mirror stage and mirror gazing, the study of the subject-character's psychological development transforms the text into an artistic mirror through which the reflective physical, psychological and cultural depictions of the subject character are subject to a specular new journalistic process of identity reconstruction(s).

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