

America, while emerging as a superpower in the post-1945 world, tried its best to acknowledge the dream which was the basis of its Puritanic origin. This white American dream is very subtly challenged by Truman Capote in his 'true crime novel' *In Cold Blood: A True Account of a Multiple Murder and its Consequences*. Beneath the conventional storyline, Capote brilliantly interweaves the multiple layers of complexities, ultimately pointing towards a not-so-stable post-Second World War America, which experienced deep anxiety, suspicion and violence under a flimsy layer of stability and prosperity. The author punctures the image of the pristine American man, debates on good and bad, complicates right and wrong, blurs the gross division of protagonist and antagonist, and diffuses the watertight partition between Christ and Satan, by portraying murderers as metaphors of the counterculture movement which questions the truth value behind the civilised, white, beautiful, docile America and counter-questions every moral ethical value that the country boasts of. Through his narrative technique, Capote presents the liminal space that America had been living in. The 'new journalistic novel' also questions the American juridical spirit and thus exposes anxieties related to law and justice. America in the 1950s was fighting the cold war outside and the counter-culture inside, and Capote, by exploring a real incident, presents it from various angles to give the readers a concrete alternative vision. This article thus intends to critically analyse the 'non-fiction novel' as a significant postwar narrative that brilliantly sketches the spirit, anxieties and chaos characterising postwar America by looking at the possibilities of anti-establishment while talking about crime itself.