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Robert Penn Warren's All the King's Men-A Political Study.

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Abstract

Robert Penn Warren is commonly considered as one of America's most excellent men of letters in the 20th century. In his poetry and novels as well as in historical essays, fictional, social criticism and biographies. Warren frequently speaks about his political themes. This Article aims at analyzing political thoughts in Warren's writings. As a "philosophical novelist", he deliberately integrates thoughts keen on creative writing. An examination of Warren's *All the King's Men* provides a helpful representation of the idea and introduces the reader to two key subjects so as to permeate every one of his writings: first, modern man's reply to theoretical naturalism and, next, the factual connotation of practicality, which, in Warren's vision, does not deteriorate keen on meager convenience. In spite of his use of spiritual language, Warren accepted the assertion that there is no inspiring otherwise heavenly basis of order. Faced among this disturbing reality, man is accountable for creating and expressing the principles that will give his life meaning. Such principles might not be created uncritically, although; ideals have to be experienced alongside knowledge and, particularly, next to the knowledge of man's flawed nature, a subject whom Warren addressed at duration in his book-length poem *Brother to Dragons* and in further works. Following William James, Warren disagrees with the aim of the explanation of a faith that comes from its result. Warren persuades that Jamesian pragmatism (unlike the unphilosophical pragmatism espoused by his fictional politician Willie Stark) was an honorable outcome within reach of morals and politics. Principles are frequently in disagreement, Warren argues,

that detection of one worth may put privileged values at danger. And in *All the King's Men*, Willie Stark's Machiavellian chase of his political series put at danger the evenly significant values of validity and political legality and jeopardizes his long-term achievement. Following Warren's dream of human nature and his assessment of the troubles nearby naturalism as well as pragmatism, we conclude by means of Warren's behavior of these thoughts in relation to American political consideration and practice.

Key Words: Permeate, Naturalism, Pragmatism, Machiavellian

INTRODUCTION

Warren's *All the King's Men* (1946) is the most significant novel regarding politics in the American tradition. It is one of the key texts of the renaissance of Southern literature in the 20th century, together with the novel of Faulkner, Porter, O'Connor, and Welty. Even though it is frequently seen as a novel regarding the opportunity of totalitarian despotism in the United States, it is best seen as a novel regarding the enticements and troubles of populism, mainly as populism developed in the Post-Reconstruction South, and as a contemplation in relation to the difficulty of integrating means and ends in politics, in relation to the enticement to turn over the political order in order to serve an urgent call for fairness and pressing accountability to remedy human necessitate.

In his "Introduction" to *All the King's Men*, Warren completes it obvious so as to the subject of the novel was suggested through the profession of Huey P. Long and the ambiance of Louisiana. Other than he affirmed that "suggestion does not mean identity...The book, however, was never intended to be a book about politics. Politics merely provided the framework story in which the deeper concerns, whatever their final significance, might work themselves out" (ix-x). Warren is not a political novelist similar to Disraeli. He neither belongs to some political party nor does he illustrate some participation in politics. It is obvious so as to *All the King's Men* is not intended as Disraeli's trilogy *Coningsby*, *Sibyl*, *Tancred* - which might be labeled "The political condition of England trilogy." Their focus is on the political set up other than it is not so by means of *All the King's Men* as the focus is more on the human surround than on the political frame. Although Warren deals by means of history and politics, the actual subject is the nature of man. It may be said so as to Willie's rise is due to the survival of the political scheme, other than his fall is because of human factors. The one who brings him downward is not a political adversary other than a doctor, a man of science, and a romantic.

Similar to Adam Stanton, Willie Stark in the beginning is an innocent idealist, who fights for the right. He is “Cousin the country” (56), a young man burning with zeal, an honest “County Treasurer of Mason County” (15), who seems to think, “he is Jesus Christ scourging the money-changers out of that shiny plaster courthouse up there” (55).

He tries to wake up the uninformed countrymen to a consciousness of their accountability and get out themselves from the exploiters. His efforts to open the eyes of the people to the dishonesty in the school building construction establish uselessness. His speeches on the streets, his test to obtain an extended declaration of the container printed, his genuine efforts to explain to them by means of hand bills moving from door to door make public the nastiness at the back the bid fail. “Snared in the toils of mortal compulsions” (57), they remain sightless to Willie’s genuineness and truthfulness. He becomes “symbolically the spokesman for the tongue-tied population of honest men” (68). His wife Lucy gets burning from her teaching work and Willie is out of job as well. Willie faces his adversary bravely as well as feels, “They tried to run it over me. They just figured I’d do anything they told me, and they tried to run it over me like I was dirt” (66).

Unconcerned through rejections, he continues to walk the lane of righteousness. Undeterred, he goes to his father’s farm, milks the cows, works hard day and night, and becomes a lawyer. His easy and non-violent existence gets troubled by means of the unexpected gratitude of his dignity by the people, when the schoolhouse fire runs awayfall down, killing three children and crippling a little more. Willie’s presence at the interment makes a bereaved parent rupture out in tears conveys his mourn for “voting against an honest man” (70).

Willie’s unexpected popularity does not carry some modification in his life method. His life takes a new turn when the city politician, Tiny Duffy, requirements Willie to run for Governor, flattering him in the direction of his savior of the State. Willie, who believes so as to, “the plainest, poorest fellow can be Governor if his fellow citizens find he has got the stuff and the character for the job” (98), believes the offer. “Bemused by the very grandeur of the position to which he aspired” (74), he fails to appreciate the significance of Tiny Duffy, canvasses for himself energetically, gets ready speeches full of facts and figures, practice, and delivers them to the tedium of the masses. Without knowing, Sadie Burke, one of the electioneering supporters, in a spiteful and successful tone tells him of Joe Harrison’s strategy and how he is complete the “sacrificial goat” (86).

He “busts” Tiny Duffy, leaves from the movement in favour of MacMurfee next to Harrison. Decline to be called MacMurfee’s man, he canvasses vigorously on his possessions as well as sees to it with the intention of MacMurfee

wins. In the after that election he stands on his possess and obtain elected Governor. It is not his victory in the campaign but the mode he develops the approach of performance proportionately by means of the self-respect and accountability of his offices so as to appear to be important. It is at this time so as to one can place the enticement so as to leads to dishonesty and afterward to the fall.

Although he appears to be, to some extent, obstinate and unresponsive to what others say, there is a convinced modify in him once he becomes the Governor. This alter is obviously brought out in chapter IV. In the company of Sadie Burke and Tiny Duffy, he becomes an authority on man's fallen nature. He tells Jack "there aren't anything worth doing a man can do and keep his dignity. Can you figure out a single thing you really please-God like to do you can do and keep your dignity? The human frame just aren't built that way" (43). His views on man, law, and nature experience change. I! O knows how to deal with human beings. He believes with the intention of "Man is conceived in sin and born in corruption and he passeth from the stink of the divi to the stench of the shroud. There is always something" (54).

The thought of human nature that materializes from this passage is something so as to we be able to connect by means of Hobbes or Machiavelli. He uses this consciousness to bring down his adversary. His firm confidence in the infuriating dishonesty of all human beings create him face the truthful Judge Irwin and converse to him in an intimidating tone. To reach one's goal by honest means is complicated. So Willie learns short cuts to victory as well as to him the ends substance and not the means.

Once his intellect of blamelessness is shattered, he rises to huge heights. He endures and still gives confidence corruption as long as it greases the wheels of action and does not reason one to misplace view of the ends. He does not recall his principles and looks upon men similar to Byram White as things. In a short era, he comes to be acquainted with that mere, Sincerity and genuineness do not disburse. He becomes a division of the human world full of people similar to Sadie and Tiny. "Tiny Duffy became, in a crazy kind of way, the other self of Willie Stark, and all the contempt and insult which Willie Stark waste to heap on Tiny Duffy was nothing but what one self of Willie Stark did to the other self because of a blind, inward necessity" (105). This sightless innermost requirement cancels the consciousness, and so Willie endorses the wellbeing of Tiny, and Tiny rises to the height of Lieutenant Governor. When Hugh Miller offers his acceptance as Willie Stark is bent on reduction the dishonest Byram Willie graciously other than resolutely points out his drawbacks. He says,

The law isn't made for that. All you can do about that is take the damned government away from the behind guys and keeps it away from 'em. Whatever way you can. You know that down in your heart. You want to keep your Harvard hands clean, but way down in your heart you know I'm telling the truth, and you're asking the benefit of somebody getting his little patties potty- black. You know you're welching if you pull out. That is why it took you so long to do it. To pull out (146).

Corruption sets in Willie's personal life as well. The perfect husband in him undergoes a radical alter and he becomes a womanizer. He flirts by means of a lot of a tartlet, engages Sadie Burke as his mistress and involves even the noble Anne Stanton in notoriety. Although his wife leads a righteous life by means of certain honesty, his morally wrong life creates an unbridgeable gulf and he pays visits to her merely to keep up appearances. He indulges his only son to such a degree so as to he becomes a blemished child. His son's matter by means of Sybil Frey and her pregnancy force Willie Stark to act alongside his requirements, possibly for the first time in his life.

Willie Stark, who speaks similar to an authority on human nature, seems to have beyond the information that he is a human being as well. Fixing his eyes on the ends, he by no means stops to believe of his wickedness servants. Being persuaded that, "if any man tried to run things the way they want him to half the time, he'd end up sleeping on the bare ground" (164), he takes his own pronouncement. Although he becomes worldly-wise and practical-minded, his beyond principles come to the fore now and then and he decides to build a wonderful, spotless hospital as a present to the State, uncontaminated through the customary corruption and splice. By means of huge complexity he creates Dr. Adam Stanton, an academic optimist, agrees to run the hospital.

Tom's issue forces Willie to provide the hospital agreement to Gummy Larson, a dishonest but extremely powerful person. Tom falls on the ground, at the same time as playing. He is paralyzed and his days are numbered. This brings a radical modify in Willie, who holds himself accountable for his son's ethical and physical adversity. He regrets, and in his fascination by means of cleanliness, he decides to rescind his agreement with Gummy Larson. The thinking of losing the attach aggravates Tiny Duffy.

Willie's choice to spotless up the mess and go reart to his realistic wife infuriate his mistress Sadie. Feeling deserted and disillusioned, she informs the exasperated Tiny of the unlawful association connecting Anne Stanton, the daughter of an noble governor who is no more, and the Governor, Willie Stark. Tiny phones to Adam Stanton, the extremely honorable brother of Anne and a well-organized doctor, and gives a challenging explanation of the

association stuck between Willie and Anne characteristic motives to it. The angry Adam Stanton takes revenge by murdering Willie Stark as he does not desire to “be paid pimp to his sister’s whore” (413), and the extremely after that instant is killed by Sugar-Boy. Willie’s fall is not politically engineered, but it is the indiscretion in human relationships that brings it. It is not a political adversary or opponent who kills Willie, but the just vengeance of a dignified man whose sister is unfairly aggrieved by a hick, who rose to authority by utter fortune and hard work.

The foregoing plot summary of *All the King’s Men* proposes as to the tale of Willie Stark as narrated by Jack Burden is similar to the plot of some thriller. Other than what elevates *All the King’s Men* to the height of an immense American typical is the description and stylistic viewpoint. As Seymour L. Gross argues, Warren’s finest novel owes a huge contract more to Conrad’s *Heart of Darkness* than to Fitzgerald’s *The Great Gatsby*. He points out so as to, “Warren’s attraction to the *Heart of Darkness* (Which in his essay on *Nostromo* he cites more times than any other work of Conrad’s apart from the novel under discussion) is still more comprehensible than Fitzgerald’s, for Conrad’s novelette is a luminous study of one of Warren’s possess the majority unremitting metaphysical preoccupations the difference in men among innocent dream and the ever-present wickedness which blights it. While narrating Willie’s corruption and fall, Jack Burden continually and scrupulously evaluates his experience, thus serving the reader to approach to terms with the proposal that life is neither totally good nor entirely wickedness. It is in this intellect the Conradian viewpoint which Warren employs makes *All the King’s Men* an imaginative remark on the human frame. From this it follows that it is neither Willie Stark nor Adam Stanton, who is at the centre of the description, other than the storyteller, Jack Burden. It is Jack Burden’s weight that the reader is continuously complete to see.

The procedure of unburdening the burden, which is together interpretative and evaluative, is also a procedure of creation denotation appear from experience. Other than the meaning is so multifaceted that it resists neat formulation like “the disparity in men between beatific vision and ubiquitous evil which blights it.” But it can be securely completed that the novel is regarding the creation of the self. The oft-repeated word that Jack Burden uses is knowledge. With no a serious struggle, the self cannot make the information essential to understand and assess life. It is in this circumstances as to the past is important in human affairs. In Warren’s fictional *All the King’s Men* occupies a middle place because an interpretation of the novel helps the reader see the previous novels and the

afterward novels in a combined, comprehensive, and liberating viewpoint.

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