CHAPTER-5

ORDERING DISORDER
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In its normal course life follows the path of least resistance. Since ages people have been following the patterns that have been in place without ever questioning their logic or their relevance. These patterns are either formulated by the ruling class indirectly for maintaining their hold over the masses through various conditioning agencies especially the Ideological State Apparatus, or the ruling class exploits the existing patterns of thought and way of life to meet its ends. Order is maintained when people follow these patterns, and disorder is created when for some reason people rebel against the existing order of things. Hence any deviation from the patterns laid down by the ruling class is perceived as a threat to the ideals made current by the ruling class to justify the order that serves its purpose. These ideals include democracy, the rule of law, human rights, etcetera, etcetera. Although cases of such deviations are rare, the safety valves installed by the ruling class start functioning as soon as rebellion rears its head and existing order comes under threat. So order in that sense is adherence to the ideals and slogans popularized by the ruling class through Ideological State Apparatus. Since birth we are conditioned to follow the patterns put in place by various tools of Ideological State Apparatus – family, school, religion to name but a few. People learn from their elders, from their parents who in turn are already ‘interpellated’ (Wolff, 7) and so this conditioning passes from generation to generation and the pattern repeats itself. This is the chief reason why human history is cyclical. We follow the same norms and codes of conduct and behaviour as our forefathers did. Warren’s heroes are always in a state of rebellion against these generally accepted norms. Cushing Strout in his essay “All the King’s Men and the Shadow of William James” quotes James’ opinion on the non-finality of any given order:

There is nothing final in any actually given equilibrium of human ideals . . . as our present laws and customs have fought and conquered the other past ones, so they will in their turn be overthrown by any newly discovered order . . . Every now and then . . . some one is born with the right to be original, and his revolutionary thought or action may . . . bring in a total condition of things more ideal . . . (161-162)
In fact, James' opinion is only putting Marx's concept of negation of the negation in another way. Althusser's blueprint raises eyebrows only because it unravels certain uncomfortable truths. For instance, a child is conditioned from birth to obey certain patterns. If they deviate, they are punished either overtly, through punishment, or covertly through activating their sense of guilt. When the child grows up they are interpellated to celebrate life as it is. Those few who persist in rejecting the existing order ignoring the temptings of the Ideological State Apparatus and their own conscience face the wrath of the sentinels deployed by ruling class at the final frontier - the Repressive State Apparatus. John Burt writes:

The experience of those with grievances demonstrates how easily the urgent desire for redress can cause one to lose control of one's self and behave in antisocial . . . ways . . . therefore all attempts at social change must proceed with caution. (130)

Burt here is only slightly diluting the ruling class perspective. Warren's unfortunate protagonists are doomed not to take precautions in their efforts of changing the social order. They are overwhelmed by the flow of idealistic currents (wrapped in heroism and general good) manufactured by the pawns of the ruling class. They fail to see the trap which awaits them in the guise of the Repressive State Apparatus. Whenever a law is broken Repressive State Apparatus come into action systemically and either isolate the offender or destroy them totally. Firstly, most people don't even think of committing acts inimical to the existing order out of fear of punishment, and those who do are punished and hence refrain from doing such things again, or serve as warnings to other offenders, thus instilling fear of change in society.

Robert Penn Warren, as some critics argue, has created "monsters" (Cargill, 8) in his works of fiction. Most of Warren's characters are monsters simply because they rebel against the existing order, what is generally perceived as right or wrong, and follow the temptings of their hearts. The heroes of Warren, his "... Southern mortals struggle in an American world that longs for perfection; the experience of failure is set against national belief in success" (Connelly, 17). Here Connelly has in mind the definition of success made current by the ruling class. The problem Warren's heroes face is that when they rebel against the law of the father, the perpetrator of the law, the ultimate father remains invisible and beyond reach because father, the one who possesses the phallus, is an empty signifier. Hence they must settle for directing their
ire against some physical father, who is as much interpellated and a victim of the
order as they are. Even so, they cannot escape a deep rooted sense of guilt that
compels them to punish themselves. Whether it’s the political demagogue Willie
Stark, the plain farm boy turned cold-blooded murderer Jeremiah Beaumont, the
lawyer turned gang-leader Percy Munn, or the local soccer star turned wealth hunter
Jerry Calhoun, all reflect monstrosities created by the existing order governing
American society. What is common among these Warren characters is that they are
used by the system and then dumped when they have served their purpose. People
who comply with the standards and norms which are part of the existing order are
spared, and the ones who deviate are dealt with an iron fist. The fictional canon of
Warren is overflowing with rebellious characters. His protagonists refuse to comply
with the automatic patterns and try to tread a path of their own choosing. In doing so
they forget that they too are a part of the society, the culture and the system against
which they are revolting. It is like cutting the branch one is perched on. Warren’s
heroes, in one way or the other, try to reject the existing order. In doing so they often
go to the other extreme and instead of questioning the father, strive to take the place
of the father, thus unwittingly turning into the instruments of the ruling class. The call
of justice which hails Warren’s heroes and which Bohner calls the “abstract desire for
justice” (63) is echoed in Walker’s words:

‘Men are prepared to sacrifice their private dignity and happiness to an
abstract social ideal and without asking whether the social ideal
produces the welfare of any individual man whatsoever’... Men... are cheated into co-operating in their own dehumanisation. Submission
to an abstract social ideal produces not Whitman’s ‘average man’ but
Auden’s ‘Unknown Citizen’, less consumer than consumed, at best a
case and at worst a number. (35-36)

This abstract form of justice is so inherent in the system that innocent people
have to bear its brunt. Examples are the Negro in Night Rider who gets hanged for a
crime he did not commit and Colonel Fort in World Enough and Time. Even the
murderers Munn and Jeremiah meet the same fate springing from their sense of
justice. Victor and victim meet the same fate.

The law of the father operates on an unconscious level, the subjects being
unaware of their subjection to it, or to put it in Althusserian terms, through
'Interpellation' (Wolff, 7) the subjects tend to 'celebrate exploitation' (Wolff, 5); they cherish subjection. Order is simply following the patterns which are already in place. Majority of the people follow suit like their elders did. The few who revolt do so without fully understanding the system or their own motives. Since their understanding is partial, their revolt too is partial, and hence does not have the potential to develop into a full blown revolution and create an entirely new order. These partial heroes try to play the same game with new rules. They do not reject the law of the father; they only try to be ones to dictate the law. They do not reject the father; they only try to replace him. Hence the feelings of guilt. The myth of the father is freely exploited by the ruling class. So the order which is in place is structured and designed by the same ruling class in such a manner as to profit themselves. Any revolt against the existing order then is projected by the ruling class and perceived by society as a revolt against the law, or against the father himself. And when there is revolt against the father, feelings of guilt overtake the offender. Only a handful of the rebels persist in their efforts of destabilizing the system, or in their fight against the father; majority either submit or annihilates themselves. If the feeling of hatred for the father is greater, the subject persists in his chosen course of action; if it is the other way round, he submits or dies. Here again not all succeed in going back to the previous order after submitting, depending upon the circumstances and the nature of guilt. The first example of a complete state of anarchy and disorder is to be found in Warren's first published novel Night Rider. George Core states:

After the growers march on Bardsville and fire the warehouses there, this world goes mad, with the night riders attacking not only the public enemies of the Association but their own private enemies... the larger significance of the novel suggests the beginnings of the Third Reich and the Soviet Union as democratic ideals are set aside for totalitarian ends. (Warren, Night, xi)

Warren provides the reader a peek into this 'mad' world at the very beginning, to prepare them for the disorder to follow:

Carrying his little valise, which was continually being jammed against his knees, he moved painfully with the drift of people... In the middle of the street were people in wagons and buggies that scarcely seemed
to progress at all, the crush was so great. They were like people marooned in the midst of rising flood waters. (Warren, *Night*, 3)

Percy Munn is the centre of attention and the chief reason of the disorder depicted in the novel. A man of the law, he rejects the existing myths and creates a new world for himself. He rejects the existing way of life and embarks upon a deadly spree of terror and chaos resulting in total disorder and anarchy.

Munn looks with contempt at his fellow men, because they, he thinks, are slaves born to be ruled while he considers himself to be the ruler, the high and the mighty. His disgust with the crowd, while he is on board the train headed for Bardsville to attend the rally of the Association, is apparent:

Then the brakes jammed on hard again, and as he again braced himself to receive the impact, Mr. Munn felt a momentary irritation and disgust with that dead, hot weight of flesh which would plunge against him and press him, with the shouting and talking, with the smell of sweat and whisky, and with the heat of the day and of the crowded bodies. A crowd, he thought, and no better than any other crowd. I ought to be out home, regretting that he had come. (Warren, *Night*, 2)

When Bill Christian's daughter Lucille asks Munn as to how long he has been married, he decides that he dislikes her because "... she talked to him like a grown person talking to a child, asking a child his age, for instance, or what grade he was in" (Warren, *Night*, 7). Munn does not like her at that moment because he wants to take the position of the father while Lucille makes him feel as if he is a mere boy.

Munn exchanges the old order for the new, the new one represented by the Free Farmers Brotherhood of Protection and Control. The word 'control' depicts the enslaved state in which Munn chooses to function. Although Munn believes that now after joining the association he is acting on his free will, in reality he is a mere pawn, taking orders and finishing tasks. Dort observes:

He does not stumble into people; he 'discovers that he has stepped on their feet.' He does not decide to accompany Mr. Christian to the meeting that inaugurates the Association; he 'finds himself already persuaded to go' against his better judgement. He declines to address the meeting, delivers an eloquent speech despite himself, and yet feels
his eloquence to be alien to him, as if he were listening to his speech rather than making it. He does not even kill Bunk Trevelyan when the latter tries to blackmail the night riders; his gun simply ‘explodes’ in his hand. (132)

Burt’s observation suggests a strong presence of forces working around Munn but their physical absence, their abstract nature complicate Munn’s world. As noted earlier, these same invisible forces assist Senator Tolliver in jeopardizing the Association of Growers of Dark Fired Tobacco in order to free his estate from mortgage. So Munn passes from one slavery to another, exchanging one master with another. Freedom remains no more than an illusion, though he believes himself to be a free agent after the exchange.

Initially Munn is quite perplexed as to what course of action he should take with regard to the association. The association of Growers of Dark Fired Tobacco comes into public existence after a mass gathering which Munn attends reluctantly. The purpose of the association is to break the monopoly of the big tobacco buying companies which are not paying fair prices to the farmers for their dark fired tobacco. People are supposed to join the association by signing a bond of trust and then store their crops in warehouses of the association till the buyers agree to pay a reasonable price. The association plans to break the monopoly of the tobacco conglomerates by withholding their crops and the idea seems logical enough when heard from Senator Tolliver’s mouth, a formerly elected representative of the people.

A large chunk of farmers join the association hoping for a better price for their crop. Those who are prosperous enough and have no scruples as such stay out of it. Conflict creeps in when some of the petty, poor farmers break down and leave the association in order to sell their crops to the buyers. Here it is important to note that the tobacco conglomerates adopt the tried and tested policy of the imperialists, the policy of divide and rule. Initially a handful of farmers start to sell their crops, but then the numbers start increasing and the association is in jeopardy.

Most of the action of the novel takes place during the night which reflects the darker nature of the activities which are taking place. As the title of the novel suggests, the members of the Brotherhood carry out their illegitimate tasks, their destructive rides during the night. The oath ceremony of secrecy which the band members take is carried out during the night in a dark room and the night riders
destroy the crops of unwavering farmers during the night. Munn and other band members shoot Bunk Trevelyan in the dark woods at night, and Munn goes home and rapes his wife May the very same night. The night riders dynamite the warehouses of the tobacco buyers, again at night. Munn’s affair with Lucille, Bill Christian’s daughter, starts in the night and continues that way until one fated day, Bill Christian discovers what is going on behind his back and is paralyzed out of shock. Towards the end of the novel, when Lucille goes to visit Munn who is hiding at Willie Proudfit’s place, she sneaks out in the night to Munn’s room and asks him to light up the lamp, “. . . I want the light, even a little. To talk by. You know, we’ve never talked, not really talked, you and me, in the night. It was always when I couldn’t really see you” (Warren, Night, 435). Munn is shot in the night and he hears the “. . . voices of boys at a game in the dark” (Warren, Night, 460).

Munn’s rape of his wife is a gruesome but fine example of the chaos which Munn unleashes by rejecting the existing set of illusions which are necessary for maintaining order. He is a violator of nature in the strict sense of the word. Societal norms do not allow people to force themselves upon others, not even one’s wife, which Munn does. One after another Munn rejects the worldly illusions which he needs for a balanced survival, but in so doing he falls prey to another set of illusions.

All is well till things are limited to the association, but after the entry of Professor Ball and his son-in-law Dr. McDonald, the situation starts getting out of hand. Ironically enough, Professor Ball’s hands are wrapped all the time in antiseptic bandages, which points to the fact that he never exposes himself, but persuade and appoints numerous people, people like Percy Munn, to accomplish his nefarious designs and to bring disorder so that he can impose his kind of order.

Percy Munn with his “isolated superiority” (Cleopatra, 14) joins the Brotherhood in the hope of achieving the ultimate position of power, the position which belongs to the father. Although he is reluctant initially, but later he gives up the Association of Growers of Dark Fired Tobacco, takes the oath of secrecy and becomes a band leader of the Free Farmers Brotherhood of Protection and Control, an extremist faction of the now defunct Association. Being the leader of a band, Munn supervises raids on warehouses, even going to the extent of dynamiting a few of them. Other tasks involve forcing those farmers into submission who are unwilling to join the association. During one of the raids, Munn gets a chance to satisfy his hurt ego.
when Bunk Trevelyon refuses to leave town despite Munn's repeated warnings. Trevelyon is dragged out of his house into the woods and shot to death, an act deemed unlawful by society, which Munn commits and derives pleasure from. Here it can be said that Munn's unconscious desire to become the father makes him commit this horrendous act because Munn sees Trevelyon as his contender in the race when Trevelyon refuses to comply with his demands. Munn and his associates unleash a wave of terror all through the town of Bardsville - terrorizing farmers, forcing them into submission by destroying their crops, even killing them. Bardsville becomes a town where disorder and anarchy reign. The ideals of collective welfare which the Association stood for, "... collapses in a general orgy of disorder" (Burt, 128) because of warring fathers bent upon imposing their own laws upon society.

Most of Warren's protagonists are rebels at heart. They reject their legacy, the existing way of life, the necessary myths and illusions which results in utter chaos. The underlying reason is that not everyone is capable of holding that position, the position of the father which almost everyone strives to achieve and hold. All the King's Men is Warren at his best not because of an adept intertwining of plots or because, as some critics charge, for basing his novel upon the life of the Louisiana demagogue, Governor Huey P. Long. It is, complex as it may be, a grand achievement on the part of Warren because in this novel he has created Willie Stark, a man who derives his power from the weakness of others, who knows the myth of the existing system, understands it and uses it to his advantage dexterously. He has the potential, the courage and the wit to hold that authoritative pedestal; he is the God of the tyrannical altar spawned by the American system itself, for without the existence of such a system there would have been no Starks, Munns or Beaumonts. Governor Stark's pernicious attitude towards his goals resulting in anarchy is a by-product of the American system. So the success enjoyed by Stark is the success of the American system.

Willie has been an honest man, "clean hands, pure heart" (Warren, King's, 202), like Attorney Hugh Miller. He is County Treasurer in Mason County and his wife is a school teacher to begin with. In the beginning, Willie is also part of the Great American Dream that most of the Americans strive so hard to turn into reality with concepts of justice and liberty buzzing in their heads all the time. So initially, Willie rebels against the system only to accept it later which makes him Willie Stark. From a
plain and simple “fellow with the Christmas tie....Cousin Willie from the country” (Warren, *King’s*, 77), he transforms into Governor Willie Stark, the arbiter of justice and people’s fates, a father figure. In so doing, he develops a stake in the order which he had rebelled against initially because it is the order that is the source of his power.

When Pillsbury and other members of the board passed the contract of J.H. Moore for the construction of the schoolhouse building due to the graft involved, Willie had retaliated. He knew that Moore’s bid was the highest and Pillsbury’s gang was getting a lot of monetary benefit out of it. He went from house to house, town to town and told people facts and figures which he knew, but people turned a deaf ear to him. Due to Pillsbury’s influence he was not re-elected as treasurer and all his efforts went in vain. As a result J.H. Moore constructed the schoolhouse building finally. Then the fire exit of the building collapses resulting in a few casualties and some broken ribs and fractured skulls. As Willie had warned people about the corrupt practices involved through his handbills and speeches, he is hailed now, as a saviour by the people. Townspeople now consider him God sent. But as Jack Burden says, “It was Willie’s luck. But the best luck always happens to people who don’t need it” (Warren, *King’s*, 97).

Willie is not ready to accept the existing order. He wants justice. But the second tragic instance of his life finally makes him what he was destined to become. Willie could have used his luck for his gains but he was still stuck with the idea of honesty and justice. The Joe Harrison gang sees an opportunity in him and plans to use Willie as a “dummy” (Cleopatra, 108). They make Willie believe that they want him to run for Governor due to his immense popularity amongst the townsfolk and his righteous inclinations, and as expected, Willie takes the bait. Willie is so full of ideals that he believes each and every word of it. He thinks he is “the little white lamb of God” (Warren, *King’s*, 121), but in reality he is framed and used. Sadie in her infuriated outburst at Willie’s foolishness tells him what he really is:

Well, you’re the goat... You are the sacrificial goat. You are the ram in the bushes. You are a sap. For you let’em... You were so full of yourself and hot air and how you are Jesus Christ, that all you wanted was a chance to stand on your hind legs and make a speech. (Warren, *King’s*, 121)
Chapter 5 Ordering Disorder

The Joe Harrison outfit uses Willie as a “decoy” (Warren, King’s, 121) to split up the McMurfee vote. The reason for choosing Willie is his immense popularity in the countryside, and the figures which show that McMurfee’s main vote bank is in the countryside, unlike Joe Harrison, who is a city man.

The political demagogue Willie Stark is born the moment Sadie tells him that he is a mere “sap” (Warren, King’s, 120). This is the precise moment when Willie comes to the bitter realization that “Corruption was the natural order of things, goodness could rise only out of badness” (Kazin, 40). He now knows that he has to hit back, and harder; after “...being run over like dirt ...[it]strengthens his feeling that power is all that matters...unconsciously, he drifts away from...understanding of the values power exists for...” (Mizener, 190). And he starts hitting in earnest. Willie alone helps McMurfee to sweep the election clean. He delivers the speech which he was supposed to deliver at the grand barbeque organized by the Joe Harrison outfit; the only difference lies in the matter in which he reads his speech to the gathering. He tells the people he has been a “sucker” (Warren, King’s, 142) who believed in the sweet talk of Joe Harrison’s boys. Willie has finally accepted the order because he cannot be exceptional; he has to be a mixture of both good and bad in order to gain power and be the father. This precisely is the underlying theme in Warren’s whole literary career. The world is a mixture of positive and negative forces, of darkness and light. The turmoil Willie undergoes in embracing the naked truth, the collapse of the illusion of justice and honesty, is evident in his speech where he spits venom for the first time on his fellowmen: “Yeah, you’re hicks, too, and they’ve fooled you, too, a thousand times, just like they fooled me. For that’s what they think we are for. To fool” (Warren, King’s, 139).

Wielding his rhetoric like a sword, he tells people nasty things about themselves. He calls them bad names which they are in reality and they never resent it because coming from Willie’s mouth, the father figure, the words acquire a finality which cannot be questioned:

Friends; red-necks, suckers and fellow-hicks, ... Yeah ... that’s what you are, and you needn’t get mad at me for telling you. Well, get mad, but I’m telling you ... I’m one, too ... I’m a sucker, for I fell for that sweet-talking fellow in the fine automobile’... I took the sugar tit and

122
hushed my crying... I'm a hick and I am the hick they were going to try to use and split the hick vote. (Warren, King's, 142)

The Cousin Willie who was County Treasurer from Mason County was full of ideals of justice and right. The later Willie Stark works his way up through might, which for him is sound and right. Cousin Willie was thrown out of his job and his wife Lucy was also fired on charges of non co-operation. He then used just means to show people the truth, but failed miserably. The results of the polls brought to light how little he had gained by blabbering about high ideals, about right and wrong. On the contrary, Governor Willie Stark, "... through blackmail, successfully staves off impeachment at the hands of a venal legislature controlled by special interests" (Clark, 91). He has finally succeeded in playing the game by the rules with which it has always been played.

Towards the end Willie makes a futile attempt to become what he earlier was. It is here that he really turns into a threat to the system, to the existing order. So long as he played the game by their rules, the ruling class did not mind him, but now he must be eliminated so as not to cause any damage to the system. He is shot by the doctor in the Capitol and later he succumbs to his injuries. He must be made to pay for his error in judgement. Willie himself knows that he has to make a compromise, he has to be an amalgam, in order to hold power. It is when he refuses to be an amalgam that he turns into a threat to the law of the father that holds that one is born in sin and must live in sin. Discussing Melville while interviewing Warren at his home in Connecticut, Marshal Walker raised this question to which Warren agreed:

Ahab's great sin - his tragedy too - is that he tries to split up the moral atom and blows himself up in the process... this notion of doubleness enters the American spiritual bloodstream... In All the King's Men, Willie Stark realizes - he feels it on the pulse and he feels it in the bullet - that he has to be a mixed man. (Watkins, 154)

When Willie tells Jack on his deathbed that things might have been different, he is trying to make Jack realize his mistake of going back to the old order which lead to him being shot. Willie's frantic efforts at atoning for his sins throws light on the fear factor involved with the father taboo in society.
Symbolically, Willie is guilty of parricide, of murdering the father. Willie has occupied the throne which belongs to the father. But the patriarchal place can only be acquired by killing the father. So Willie experiences feelings of guilt for killing the father and decides to step down; he decides to go back to the previous order to undo what he has done, but in so doing he compounds his guilt because he is now rejecting the law of the father. He cannot resurrect the father by stepping down; he can only vacate the throne for someone else to occupy. So his decision to step down only makes his minions see an opportunity for themselves. Now they must indulge in patricide just as Willie had done earlier; the cycle must continue. Hence Sadie Burke, infuriated at Willie’s decision to go back to his wife, rings Tiny Duffy about Willie and Anne Stanton’s sexual liaison and Duffy, seeing the opportunity to take revenge on the ‘Boss’ for insulting him by refusing to give the contract of the hospital to Gummy Larson, rings Adam Stanton and tells him of his sister’s affair with the Governor and that his appointment as Director of the hospital was a direct result of that liaison. As a result, the idealistic Adam Stanton goes and shoots Willie in the Capitol. The father is dead, long live the father.

In sharp contrast to Willie Stark who is an iron willed man, most of the other Warren protagonists try to gain authority, but fail miserably. Willie is the only central character in Warren’s fictional canon who is strong headed and courageous enough to hold that high seat, at least for a while. Although Willie’s patricidal guilt is symbolical, its physical manifestations are evident in the novel. Willie Stark the Governor and his “meat-axe vengeance” (Casper, 68), his ire against the ‘hyena-headed’ politicians belonging to the ruling class, could be seen in his “...populist feeling for the social welfare of the hill folk of his state, too long neglected by the inertia and the class bias of the ruling gentry from the Delta” (Strout, 161). As Willie understands the system, he exploits it to his advantage. All the King’s Men depicts the “...class tensions that are...exploited by Willie in the conflicts between aristocracy and red-necks” (Eisinger, 214). He is “...the cocklebur candidate whose economic policies are a threat and affront to the well-born and the well-to-do” (Eisinger, 215). And so the ruling class, through a series of interpellated subjects, eliminates the threat. If they cannot allow the weak willed bumbling individuals who dare to revolt against any manifestation of the system to remain functional, they certainly cannot allow Willie to remain functional who knows the system and its functionings inside out.
Chapter-5 Ordering Disorder

Jeremiah Beaumont, the romantic knight errant in *World Enough and Time*, tries to create for himself a brand new world, a world which is non-existent. He channels all his energies in first finding that world which he craves for so badly, and then creating it when it cannot be formed. But to his utter dismay, he cannot achieve the goal of his life.

Jeremiah, like other Warren protagonists, refuses to follow the existing patterns and begins his search of a world where no one can dictate to him terms and conditions, where he can become the ultimate authority, and where he will have an autonomous control over his life. Quitting his well to do life in Bowling Green under the fatherly supervision and care of Colonel Cassius Fort, he begins his journey in order to avenge the distressed damsel Rachel Jordan. The demons lurking in the dark recesses of his mind lead him astray and the romantic search degenerates into giving expression to his hatred for the father. It soon becomes clear that avenging the damsel in distress was no more than a pretext for killing the father and usurping authority. That is why soon after marrying Rachel, he starts neglecting her, sleeps with other women and does no more than add to the distress of the damsel he had avowed to avenge and uplift. He becomes “a husband faithless to the very woman to whose cause he has devoted himself” (Joost, Naught, 276). Instead of carrying out his vows Jeremiah gets involved in politics with Wilkie and mostly stays out and does not take care of Rachel even when she is in the family way and wants him by her side. Consequently, Rachel suffers miscarriage and in her fury blames Jeremiah for the death of the unborn as well as of not killing Fort as he had promised. Jeremiah could have stayed back with Rachel and lead a normal life, but he yields to the temptations ultimately and finds himself drawn into the quagmire of the dark side of his personality. Jeremiah brings chaos into a serene world by murdering Colonel Fort in cold blood. “… Fort announces that he has a plan… that will resolve the conflict between the factions. In murdering Fort, Jeremiah murders also the plan that would have reconciled the opposites” (Jones, 48). Although he lies in the court, evidence turns against him and he is sentenced to be hanged till death. Wilkie makes a clever jail break and takes Jeremiah and Rachel to Gran Boz’s marshland. The insertion of the Gran Boz episode is a clever achievement on the part of Warren. The episode draws a contrast between the calm and serene order of things in Bowling Green which is upset by Jeremiah and the anarchy which prevails in Gran Boz’s world. Gran Boz
himself is a twisted and grotesque human form depicting total disorder. His physical
description sends chills through the spine and is quite revolting. A large number of
critics find the aforesaid revolting. Leonard Casper writes: "The Gran Boz and his
village . . . represent the base and degenerated aspects of man and a stagnant Nature"
(79). Robert B. Heilman shares almost the same view. According to him the place is
". . . a drunken and lecherous sanctuary among Yahoos in a wretched junk-strewn
swamp controlled by an aged scoundrel whose last vocation in treachery was piracy
on the rivers" (100).

Ironically Jeremiah finds solace in this place ruled by a single man -- Gran
Boz. He had hated being controlled by others and thus had rejected the existing order,
but here again in the new order which he has embraced so tightly he is under control
of other people. What Jeremiah fails to recognize is that "... however much we may
think we guide our destinies, in reality we are largely the pawns of others" (Joost,
279). The revolt of Jeremiah and Boz is no more than externalization of internal
anarchy and disorder.

Jerry Calhoun, one of the meekest creatures brought to life by Warren,
becomes the devil's advocate. Unfortunately the devil is a father figure for him.
Bogan Murdock's persuasive potential spares no one including the people as clean
and reasonable as Private Porsum, a war veteran. Jerry's unconscious desire to climb
up the patriarchal ladder accelerates his destruction and the last page of the novel
pictures him lying on his bed as a vegetable.

Jerry Calhoun is the soccer star of the college, nicknamed Bull's Eye Calhoun
and people are proud of him. But only he knows that playing soccer will not fetch him
the mighty seat of authority, and so when Bogan Murdock enters his life he falls for
him. Working with Murdock and his gang appears to be a golden opportunity. So
Jerry takes a head on plunge into the tangled web spun by Murdock and his minions.
He gets trapped, gets stung and lies paralyzed at the end. Although Jerry's
unconscious desire to displace the father never comes to surface, but Murdock's
charm and influence make him think of it. The dream in which he tells his father that
he wanted him dead points to the intensity of guilt which Jerry experiences and which
renders him mentally unstable. All major heroes of Warren's fiction "...are
struggling...to escape the power and influence of the father" (Ruppersburg, 397). Only

126
by rejecting the father and what he represents can they acquire his position, but most of them only succeed in replacing one father with another.

The heroes of Warren walk a perilous path in search of the Promised Land. They try hard to resist, but ultimately give up to the temptation of their unconscious desires and all of them go after the father in one way or the other. Percy Munn tries to kill the father figure Senator Tolliver, but fails as guilt overcomes him. Willie Stark tries to go back and undo the blunder he had committed, but the bullet finds him first. Jeremiah Beaumont succeeds in killing the father figure and hence is guilt ridden. Towards the end he submits and heads for the gallows to get himself hanged, but is beheaded by One-Eye Jenkins on the way. Jerry Calhoun’s unconscious desire to kill his father makes him mentally unstable and he lies passive on his bed in his patriarchal home. All the heroes try with all their might to displace the father and grab his position, but none succeed because the concept of the father is a mental construct, exploited by the ruling class for unquestioning submission on the part of the people, and total control on part of the rulers. Father cannot be rejected totally, absolutely. All one can do is either replace one father by another, or displace the father to occupy the throne by one’s own self.

Order is what is created by the ruling class for the people to follow. It ensures their hegemonic control over the minds of the people. In plain terms system lays down certain fixed patterns which people are supposed to follow. These patterns are formulated to create a conducive atmosphere for profiting the ruling structure politically, socially as well as economically. Even a slight deviation from the fixed patterns is perceived as a threat and immediate action is taken to contain the change. A change in the pattern is a threat to the system and hence to the ruling class. The system starts conditioning people from the moment they are born and consequently chances of rebellion are extremely bleak. But even then if some people, miscreants for the system, try to do things the other way round and not according to the laws and rules created by the system, the Repressive State Apparatus comes into action.

In Warren’s novels chaos and disorder seem to play a vital role. Through his protagonists Warren "...searches...for...a unifying intelligence operating behind the chaos in which we live" (Stitt, 713). Night Rider, a novel based on the Kentucky tobacco wars is a fine example. In fact, the whole novel is an epitome of disorder — a bitter picture of the American scene which always remains camouflaged by the
American Dream. Only in works of Warren and a few of his contemporaries, especially American writers like Fitzgerald and Steinbeck, the façade is yanked away and the truth revealed.

The protagonist of Night Rider, Percy Munn, and other night riders are the source of disorder in the novel ironically, because Percy Munn is "...a promising young lawyer aspiring to an ordered life..." (Anderson, 283). When the Association of Growers of Dark Fired Tobacco fails in its attempts of getting a fair price for the dark fired tobacco cultivated by the farmers and the farmers start to sell their crops, the extremist wing of the Association, Free Farmers' Brotherhood of Protection and Control comes, into existence. The brotherhood is the brainchild of the suave and cunning Professor Ball who goes scot-free when most of the band members either get killed or are captured and thrown behind the bars.

The motto of the Brotherhood proposed by Professor Ball, "Le bras pour le droit", (Warren, Night, 143) might be right, or the arm for the right points to the forthcoming state of anarchy, which is horrifying to say the least. Professor Ball's explanation of how the Brotherhood will work is horrible: "When, I ask, is the tobacco plant most vulnerable? When it is young and tender. In the plant bed before it is set in the field. Then a few strokes of a hoe, and a thousand pounds of leaf have disappeared. Very simple" (Warren, Night, 141). The ease with which Professor Ball explains this horrible plan reflects the nature of his cunning and shrewdness. He is a counterpart of Bogan Murdock. They are brothers in crime.

The oath ceremony where Munn takes the oath of secrecy makes things more clear:

I, Percy Munn, knowing the injustice under which our people groan... and being willing to abide it no longer... do swear on this holy book and on the name of God our Creator... that I will steadfastly support the purpose of the Free Farmers' Brotherhood of Protection and Control — and whatever measures may be deemed advisable for the accomplishment of that purpose — and that I will loyally obey the commands of the truly elected officers superior to me in this organization... (Warren, Night, 155)
Chapter 5 Ordering Disorder

The biggest irony lies in Munn’s switching the old order for the new. While trying to bring an end to the monopoly of the tobacco conglomerates, Munn becomes a part of an organization of the same nature. Richard Law writes that Munn “…shares with most of the other farmers in the association an ideal of economic justice. But as he is drawn deeper into the conflict, those ideals are among the first casualty of the war” (41). The nature and modus operandi of the Brotherhood is no different from that of Repressive State Apparatus: both are repressive to the point of being inhuman, both oblivious of human suffering while professing to function for the general good. What it exposes is that the law of the father is so deeply ingrained in the human psyche that even those who confess to reject it and seem to function out of its boundaries are condemned to repeat the same patterns contained in the law of the father. It may be cruel, it may be enslaving, it may deny free will and happiness, but there is no escape from it.

Both order and disorder derive their meaning from the perception of the ruling class, the ruling order. If the acceptance of the existing patterns is order, then deviation from those patterns is disorder. The heroes of Robert Penn Warren try and reject the existing order, and in turn face the wrath of the system, which works for the betterment of the ruling class. Warren’s protagonists, it seems, are bent on rejecting sublimation, in the beginning at least. Carl Gustav Jung’s comment in The Undiscovered Self defines these heroes:

The evil that comes to light in man and that undoubtedly dwells within him is of gigantic proportions…We are always, thanks to our human nature, potential criminals…None of us stands outside humanity’s black collective shadow. (Strandberg, 123)

The crucial point is the conditioning of people. People too perceive these deviations as a threat to society, and hence to themselves. They are also conditioned to follow certain fixed patterns of behaviour. The conditioning is too widespread and effective to allow many to deviate from popular perceptions of right and wrong. According to Warren “…our world is given over to the forces of disorder” (Gray, 5). A dominant theme of Warren’s fiction is “…the search for an ethical code by isolated and dissociated individuals in American life of the nineteenth and twentieth centuries” (Frank, 366). Warren’s heroes reject the order created by the ruling class which they find disordered. But in doing so they forget the initial conditioning which they have
gone through as much as any other; "...their heads crammed with just enough of whatever mash was required" (Warren, Matrix, 78). So their actions, deemed unlawful by society (which in turn is conditioned by ruling class through various Ideological State Apparatuses) incur the wrath of people and hence make the task of punishment easy for the Repressive State Apparatus.

The saying 'hitting two targets with a single arrow' fits well to Night Rider. The tobacco conglomerates achieve a dual victory – neutralizing the threat by getting the miscreants, the lawbreakers captured or killed, and making the sellers surrender to their demands. In both ways the one who loses is the common man.

After the formation of the Free Farmers’ Brotherhood of Protection and Control, the town of Bardsville witnesses a spree of terror and destruction. Though the idea behind the formation of this organization is bringing justice to the planters of dark fired tobacco, its actions prove to be the other way round. In fact getting a low price for their crops would have been bearable for the planters instead of getting nothing at all when their crops are destroyed. Again Richard Law observes: "...once the terror is unleashed, all the issues in the conflict are submerged in a single overwhelming imperative, the necessity to win" (40). In this mad competition the night riders turn their guns towards people for whom they had united in the first place. Professor Ball while explaining to Munn his work as a band member of the Brotherhood says about the farmers, "You might go so far as to say it was his own fault...he’d have a free option. He could join the Association and abide by its rules and regulations, or...it would be his own responsibility" (Warren, Night, 141). What he is saying here in effect is what the ruling class always says: You can choose any colour you want so long as it is black.

So the Brotherhood dictates terms and conditions, "rules and regulations" (Warren, Night, 141), and those who fail to abide by them are dealt with harshly. Hence Percy Munn and other creatures of his kind begin their night rides to carry out their dark deeds, deeds which are deemed unlawful by society. The night riders force people to submit by destroying hours of their toil and labour – the tender tobacco plant beds. Those who refuse to comply, people like Bunk Trevelyan, are dragged out and killed for motives collective as well as personal.

It is important to note that the state machinery comes into action only after the dynamiting of the buyers’ warehouses. The dynamiting of the warehouses means a
huge loss for the tobacco conglomerates and in turn for the ruling class. Troops are hauled to Bardsville by a special train and the night riders are targeted one after another. During one of these raids at the tobacco warehouses, Captain Todd's son Benton Todd, who takes Munn for a role model, is shot by the troops and dies due to excessive bleeding. Percy Munn too is hunted down at the end. But the irony lies in that he is killed for a crime which he never committed. It was Professor Ball who shot the prosecution witness Al-Turpin from Munn's office for saving his son in law from getting hanged and Munn has to bear the brunt. After all it is not justice that matters, but maintaining an order beneficial for the ruling class.

Willie Stark in *All the King's Men* upsets the order by trying to go back. His decision to build a graft-free hospital named after his son backfires, which he cannot prevent. Throughout his political career as Governor, Willie has his way through blackmail and coercion. He bribes jurors, threatens administrators and always succeeds. Willie knows the myth of the system and never wastes an opportunity to turn it for his personal gains. The Governor's swift and headstrong maneuverings are the chief reason for his long stay in authority. Acting upon his most famous idea that "Man is conceived in sin and born in corruption and he passeth from the stink of the didle to the stench of the shroud. There is always something" (Warren, *King's*, 75); he makes people bend to his will by finding 'dirt' (Warren, *King's*, 69) on them. And dirt is something he always keeps handy. He finds it even in the case of the 'Upright Judge' (Warren, *King's*, 236) Montague Irwin.

Yet disaster strikes when towards the end Willie tries to put it all behind him, when he tries to defy the patterns belonging to the order which even he belonged to and which he helped to create, and tries to go back to the previous state of being. To avenge the insult heaped upon him by the Boss by not giving the contract of the hospital to Gummy Larson and someone else, Tiny Duffy takes full advantage of the situation and tells Adam secrets, which prompts Adam to shoot Willie; he is "...doomed by other men, much lesser men, squalid little politicians who in turn are pawns of others" (Joost, 280). The spider web image is quite visible here as the news travels from Sadie Burke to Tiny Duffy and then to Adam Stanton. The news then takes the form of a bullet as a reaction and pierces Willie.

Dr. Adam Stanton, the 'man of idea', meets the same fate as Willie Stark because he had tried to create for himself a utopia in his closed quarter. Although
battered by the knowledge of his father's wrongful aid to his friend, Judge Montague Irwin in the Mortimer Littlepaugh case, he still persists with the same course of ideas. Till the end Adam repeatedly refuses to accept the other side. This

...recurrent motif of 'original sin' – this darker, more bestial part of the psyche has been denied its place in reality... Tobias Sears, the utopian Transcendentalist in Band of Angels; or Adam Stanton, the physician to the poor in All the King's Men – such high minded humanists are not about to think themselves a brother to dragons or indeed to concede any reality to a monster-self within. (Strandberg, 123)

Already shaken with his father's tainted past, Adam cannot cope with the knowledge of his sister Anne's sexual liaison with Governor Stark and the stinging comment that his job as Director in the hospital is due to that reason seals his fate. He would not be "...paid pimp to his sister's whore..." (Warren, King's, 586), and so he goes straightaway to the Capitol and shoots Willie and in turn gets shot by Willie's bodyguard, Sugar Boy. Seymour L. Gross' observation fits the story: "Preferring annihilation to the acceptance of a world in which a good father and sister might, under the pressures and temptations of their imperfect humanity, do something evil, Adam can only kill and be killed" (364).

The world never comes full circle for Jeremiah Beaumont in World Enough and Time. Like other heroes, peculiarly Warrenque, Jeremiah too begins with first rejecting and then killing the father, a crime for which there can be no forgiveness or repentance, neither at the social level nor at the psychological. "It is the crime of self, the crime of life. The crime is I" (Warren, World, 505). Though all carry seed of hatred against the father, in Jeremiah's case it sprouts prematurely and then blossoms modestly. It manifests itself in the form of a dream of a girl being burnt at the stakes. Rundolph Paul Runyon in his book The Taciturn Text: The Fiction of Robert Penn Warren argues that in Warren's fiction "...the main pattern of the dream plot is Oedipal" (Ruppersburg, 397). The reason for Jeremiah's resentment against the father is his mother's rich paternity and a humble family life after marriage owing to his father's inability to provide her with a good life. As colonel Fort is a father figure for Jeremiah he satisfies his deep urge to kill the father using Rachel as an excuse for his patricidal instincts. Colonel fort was working on bringing about reconciliation between the two warring parties – relief and anti-relief and was about to do it but
Chapter-5 Ordering Disorder

Jeremiah’s knife finds him first. While awaiting death penalty Jeremiah is rescued by his friend Wilkie Barron through a clever jail break. Jeremiah and Rachel then come across the world of Gran Boz, a caricature of man’s inner monstrosity.

At Gran Boz’s place Jeremiah indulges in sexual activities with prostitutes and ignores Rachel totally. He submits only towards the end. His guilt overpowers him and he is ready to “shake the hangman’s hand, and...call him...brother, at last” (Warren, World, 506).

Jerry Calhoun falls for the riches and takes up a phony father — Bogan Murdock. He:

...seizes upon certain kinds of patterns which lend him a feeling of greater inner clarity and security. As a football player he cherishes certain plays because they permit him to be caught up into ‘a pure, rhythmic, fluctuating but patterned flow of being’ which momentarily protects him from ‘the disorders and despair of his life.’ Later his homework in the banking business — reading books and reports which Blake recommends — offers him something similar: ‘It was so clean and sure, that flow of unheard voice off the page — a guarantee that the world was secure, was a pattern which you could grasp’ and live by.’ (Justus, 183)

On Sue’s insistence he violates her in the library like an animal devoid of any emotion. The act is purely mechanical, a danger which tormented Warren extremely. Jerry never has any suicidal tendencies because he is oblivious of the factors that prompt him to act in such a bestial manner. For him ignorance is bliss. But his guilt is still serious enough to make him passive and submit to the father. In almost all of Warren’s novels, there is a final “...acceptance of a father figure, however shabby or tainted” (Strandberg, 122), or else total annihilation.

Now the question arises as to how order is created and maintained. As mentioned earlier, order is maintained by following certain patterns of behaviour which are considered normal by the people. The question arises regarding who decides which patterns are normal and which abnormal. As discussed earlier in Chapter 2, the ruling class makes people internalize certain patterns of behaviour. According to Althusser, the Ideological State Apparatus starts its work from the
moment a child is born. Through its various agencies – family, school, religion, agencies of entertainment, people are made to accept the existing order and follow the patterns which are already in place. The conditioning executed by the Ideological State Apparatus makes people conform to the existing patterns; the conditioning makes them believe that this is the proper way of living, natural and logical. When a child grows up seeing others and learning from them in the process, he follows suit and follows what people around him are doing. Only those who persist in their revolt against the system, and hence the father, are handled by the Repressive State Apparatus when they begin to pose a threat to the ruling order.

The conditioning carried out by the Ideological State Apparatus is so effective that when the Repressive State Apparatus punish the offenders there is no public furore; they execute their plans smoothly without any obstruction.

The effect of this ideological conditioning can be seen in all of Warren’s works. Only a handful dare to rise against the system, or try to reject the existing order; the rest assume the role of spectators out of fear of punishment because their conditioning makes them accept the system and the ruling order.

Initially, in Night Rider, quite a large number of planters join the association as is evident from the gathering at its first public meeting. The planters are disappointed by the rates at which the buyers propose to buy their crops. So in the hope of getting a fair price for their crops the planters join the association. For big and even mediocre planters to an extent, holding back their crop is no big deal, but the petty ones faced numerous problems. They have starving mouths to feed and the tobacco conglomerates know this weakness. After some time a few farmers start to break away and sell their crops independently to the buyers and the association is on the verge of a downfall. Seeing the plight of the association a new extremist faction, Free Farmers’ Brotherhood of Protection and Control, is formed to force the planters into joining the association and obeying its rules and regulations as the word ‘control’ depicts. The members of the Brotherhood, night riders as they are called, carry out their raids during the night and destroy tobacco barns and scrape tender plant beds in order to force into submission people who are unwilling to conform.

The effect of conditioning can be seen in the farmers who leave the association out of fear – the fear of breaking the law. Senator Tolliver, a stooge of the system, also leaves the association and Professor Ball, the mastermind behind the
Chapter 5 Ordering Disorder

Brotherhood, saves the neck of his son-in-law Dr. McDonald by getting Munn indicted cunningly for the murder of Al-Turpin. Even sound minded people like Captain Todd know the cost of going against the system, the law and hence they walk out in time. Towards the end Munn finds himself alone on the path which he had so painstakingly created. He is wanted for murder and the law puts a reward on his head. Munn flees to the Campbell house and from there to the Proudfit place where he takes refuge and stays for long. But his hatred for the system is still there. Suddenly, one day, he ups and decides to go to Senator Tolliver and kill him. He reaches Tolliver’s house and then tries hard to shoot him but fails because he never had it in him. Then fear engulfs him. Munn had pointed the gun at the father and now the guilt lays heavy on him: an example of conditioning. The fear is evident even in his body language:

I’m going’, he replied, seeming to shiver under her touch...He jerked from her, taking a full pace backward. The empty glass fell from his hand, splintering on the floor. ‘I’m going’, he cried, and flung a sudden, wide gaze about the room, like an animal. (Warren, Night, 459)

Munn’s frustration shows the terror growing in him, the terror of committing the ultimate crime for which he knows there can be no forgiveness. Joe Davis observes: “Mun...sees that escape is really impossible and merely an illusion in his mind” (78). So he runs out and attracts the troops by firing a blank shot and is shot upon. In a way, he commits suicide:

...at the long instant before his finger drew the trigger to the guard and the blunt, frayed flame leaped from the muzzle, he had lifted his arm a little toward the paleness of the sky. He saw the answering bursts ahead of him, and reeled with the impact. (Warren, Night, 460)

Willie Stark contradicts himself towards the end when he dreams of building a graft free hospital in memory of his son. It was he who had told Jack Burden that goodness has to be made out of badness; the two of them cannot be separated from each other. Then Willie himself commits the blunder and thus becomes a target. His empire crumbles like a pack of cards, the empire which he had created so painstakingly. Jack Burden, while talking to Lucy about what kind of man Willie was, comments:
Perhaps he spilled it on the ground the way you spill a liquid when the bottle breaks. Perhaps he piled up his greatness and burnt it in one great blaze in the dark like a bonfire and then there wasn't anything but dark and the embers winking. (Warren, King's, 643)

Cousin Willie realizes that the ways of the world have to be accepted for a balanced survival. Charles R. Anderson has a positive view of Willie's conversion from country hick to a political demagogue. According to him, "...sometimes the man of principles also may be forced into violent action to defend or reassert a concept of order, when corrupt or misguided men have risen to power and society has lost its moorings" (Anderson, 280). After he is thrown out of his job as treasurer and his wife Lucy is fired too, Willie toils day and night to make the people realize the truth, but to no avail. Only after the collapse of the schoolhouse building do people believe him and hail him as a saviour. By then, Willie has become quite bitter, and the second tragedy makes the situation even worse. Joe Harrison's boys persuade him to stand for Governor, but in reality he is to be used as a decoy to split up the McMurfee vote. Before the barbeque, the day when Willie is supposed to get the biggest chance of his life, "make a speech" (Warren, King's, 121), Willie keeps reciting the speech (including facts and figures). But the truth dawns on him before the speech and he is first heartbroken, then turns bitter and when he gets the chance he spits venom against Joe Harrison, which leads to his defeat. Willie now knows that he has to move with the tide in order to defeat the designs of the masters.

After getting elected Governor Willie appoints Jack Burden to be his henchman in order to find 'dirt' on people because "...you can use certain kinds of knowledge to make men do what you wish..." (Mizener, Great, 188). Willie needs 'dirt' or knowledge of people's past so that he can blackmail them and get things straight for himself. When the Legislature impeaches Willie:

...he starts buying, blackmailing and intimidating the members, and finally scores a victory against them, and wins a second term. He resembles Conrad's Kurtz in Heart of Darkness in his intoxication for power and his lust for it. (Cleopatra, 109)

The Governor spares no one. Anyone who tries to cross his path faces his wrath. Willie is cunning enough to know the illusion of the system and through his cunning manoeuvrings he takes full advantage of it to retain his seat. He is so addicted
to power and is so attached to that seat of authority that he mistreats his wife and ignores her repeated warnings regarding the future of their son, Tom. As a result, Tom slips out of hand and disaster strikes. Tom meets with an accident while playing and his spinal cord is crushed beyond repair. After a few days he dies. Willie is not able to bear the shock and decides to quit his corrupt practices, a blunder which he regrets later when it is too late. Willie’s people, especially Sadie Burke and Tiny Duffy, and to an extent even Jack Burden, lead him to his doom. Jack Burden, for whom the Governor had become a father figure, realizes:

It was as though in the midst of the scene Tiny Duffy had slowly and like a brother winked at me with his oyster eye and I had known he knew the nightmare truth, which was that we were twins bound together . . . forever and I could never hate him without hating myself or love myself without loving him. (Warren, King’s, 629)

Jack realizes now that he too is a partner in crime of the shooting of Willie Stark. It is Jack who tells Anne and Adam of their father’s dark past and hence shatters their ideals totally and makes them feel free to do anything. Anne becomes a mistress to Willie and Adam, “...trapped in his own geometry, eventually accepts the directorship” (West, Warren, 30).

So Willie upsets the existing order by stepping down or trying to go back to the previous order and is eliminated in the process. His death brings things back to normal and order is restored. Willie could have continued with his ways, could have even gone to the Senate, but the conditioning brings in him feelings of guilt and he has no choice but to step down. Seeing the spark in him, the system first tries to assimilate him in itself. He is allowed to prosper and wield power so long as he plays the game by tried and tested rules, but the moment he tries to wriggle free of the system, his empire collapses like a house of cards and he is eliminated so that he may not pose a threat to the status quo.

In World Enough and Time order is shaken when Jeremiah, owing to his “sadistic gusto” (McDowell, 111), murders Colonel Fort, the father figure and his only benefactor. “He always tries to order reality, not to understand the conditions under which it can be ordered” (McDowell, 113). It is only because of Colonel Fort that Jeremiah, in the first place, gets a chance to visit Bowling Green and stay there. Dr. Leicester Burnham, a scholarly and decent man, teaches Jeremiah when he lives
with his mother in Glasgow County, Kentucky. It is he who introduces Jeremiah to Colonel Cassius Fort, his friend.

During one of Colonel's visits, Dr. Burnham introduces him to Jeremiah as he cares for him and wants a bright future for him. After his mother's demise Jeremiah goes to Bowling Green and Colonel Fort provides him with required assistance and treats him like his son. Jeremiah could have never known Rachel if it had not been for Colonel Fort, but when Wilkie Barron, Jeremiah's newfound friend, concocts a lie and tells Jeremiah manipulated details about the treachery of Colonel Fort regarding Rachel, his blood starts boiling. His reaction is not because of love for Rachel of whom Jeremiah had never even heard of till that moment, but because of a deep urge to destroy the father, as is evident from his dream. "Rachel Jordan, supposed victim of Fort, becomes identified with the martyr in Jeremiah's imagination" (Cleopatra, 96). The girl burning at the stakes is Jeremiah's mental construct of his mother who then becomes identified with Rachel. Colonel Fort, the father figure, has wronged her and hence the urge to kill him.

Jeremiah's love for Rachel is a white lie. He merely uses Rachel to get to Fort. Rachel realizes it towards the end before stabbing herself to death. Colonel Cassius "Fort is rumoured to have a master plan, to reconcile the two courts and Parties supporting Relief and Anti-Relief, which he intends to present to the Legislature the next day" (Cleopatra, 98), before Jeremiah stabs him to death in cold blood. Robert B. Heilman finds similarities between Jeremiah and "Hitler" (Heilman, Tangled, 106) because of his fearless execution of Colonel Fort. The comparison between the two points towards a dehumanised lust for power and authority; authority of a father which Hitler enjoyed till he was crushed physically by the Allied forces. Symbolically, Hitler resorted to self annihilation out of feelings of guilt for going against and dethroning the father. (Germany was an upstart, an infant when it waged wars against Britain and other powerful countries who were symbolically acting as fathers to the whole world). Jeremiah actually murders the father figure and hence has to face his guilt.

Soon after the murder Jeremiah is arrested and a long trial begins. Finally the jury decides Jeremiah is guilty and sentences him to be hanged. Rachel, out of love for her husband, joins him in prison. The twist in the story comes when Wilkie arranges a jailbreak and both Jeremiah and Rachel are then sent to Gran Boz's island.
The true picture of Jeremiah’s love for his wife Rachel becomes clear at this place. He gives in to lust, again succumbing to the animal within him, and engages in sexual activities with the prostitutes of Gran Boz and ignores Rachel totally. Consequently, Rachel starts losing her sanity and after cursing Jeremiah commits suicide. Although Jeremiah escapes the law and roams freely at Gran Boz’s place, letting loose the dark animal within him, what he cannot escape is his guilt. When One-Eye Jenkins tells him about the second broadside being sent by Wilkie and Percival Skrogg and not Colonel Fort, feelings of guilt overpower him and he surrenders. “I no longer seek to justify. I seek only to suffer. I will shake the hangman’s hand, and will call him my brother at last” (Warren, World, 506). The bitterness at his failure is evident in his last words; “...the age old human question...” (Anderson, 294) “Oh, was I worth nothing, and my agony? Was all for naught?” (Warren, World, 512).

Jeremiah rejects the existing order to create a conducive order for accomplishing his darker desires. But the rejection proves fatal. Warren himself observes, “Jeremiah Beaumont had to create his world or be the victim of a world he did not create” (Warren, World, 125). It is not what Jeremiah had intended it to be. In both cases, Jeremiah has to be a victim. That is the irony of the human condition. “World Enough and Time shows how in the growth of moral awareness man obtains a teleological vision of the world and recognizes the need of submitting to law for better social order” (Cleopatra, 107). The law demands an unquestionable submission, because it is projected and perceived as the only option of maintaining order necessary for individuals to realise their full potential.

From the American perspective guilt is a heritage inherited from Adam. Warren had interest in this Calvinistic belief, not because he preached gospels or was religious, but only because he believed in the frail human condition. What worried Warren was its promulgation used for intoxicating the masses. His novels paint a bleak picture of life in general and the contemporary American life in particular. The prevailing order was first established because of internal psychological factors and continues to reign and be accepted as the only available option because of negative experiences like mental conditioning, fear, submission to illogical and exploitative law and coercion. But whenever certain individuals or groups of individuals try to fight against these negative factors that compromise the freedom and the happiness of the people, disorder follows that further compromises the freedom and the happiness.
of the people. At times it is possible for Warren's heroes to fight against external forces, but they find it impossible to fight against their own demons. Hence they must finally submit either to the Repressive State Apparatus or to their own demons, their personal sense of guilt, or to a combination of both because in fighting against the social order and the forces who put the exploitative order in place, they actually fight against the father and try to replace him. Every fight finally has a personal motive; hence it cannot be won if it does not lead to personal gain. What Warren's heroes realize by the end is they must become part of the system and help in ordering the disorder if they want to replace the father. They must submit in order to rule.

Warren's novels have multiple ironies woven into the structures of their plots. The order that the ruling class use to discourage people from revolting against them is only an illusion; the disorder, the corruption inherent in the system remain hidden from public view because the Ideological State Apparatus work overtime to achieve that goal. The few who perceive the truth wholly or partially are either assimilated into the system through the illusion that they can ensure the establishment of a just order after gaining power, or are eliminated safely after having been branded as a threat to order. The former may at times realize that they have become pawns of the system, and may try to chart a separate path for themselves, but by that time they have created enough enemies in their effort to cling on to power, and eliminating them without revelation of the truth to masses becomes easy for the masters. The latter create conditions of their doom themselves because in their efforts to wear the masses away from the rulers they have to resort to measures that lead to chaos and the masses suffer even more than they were suffering under the existing illusion of order. In either case, those who take up the fight against the exploitative system have to struggle under a heavy sense of guilt for revolting against the father and the law of the father. This dual burden, this fight on two fronts becomes too much even for the strong and the iron willed. So they either submit or annihilate themselves. Thus the illusion of order is maintained by the ruling class because even the most exploitative order appears preferable to total anarchy to subjects that have been interpellated by Ideological State Apparatus'.
Chapter 5 Ordering Disorder

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Chapter 5 Ordering Disorder


