CHAPTER ONE

INTRODUCTION

The protagonists of Robert Penn Warren's (1905-1989) novels are motivated by idealistic aspirations. In every novel, Warren shows how the idealistic notions of man are countered by the actual happenings of life. He attempts to bring about a balance between the ideal world of his heroes and what eventually they acquire. Though the goals Warren protagonists strain to reach are not realized, they achieve a serenity in reaching towards them. In his novels, Warren attempts to bring a working accord between the ideal and the real and a consequent acceptance of the division between good and evil and aspiration and reality.

The present study aims at examining how Warren sees the necessity of conflict in the human condition and has accommodated polar opposites — facts and ideas; innocence and guilt; dejection and hope and ideal and real — in his novels. It analyses the Warren protagonist's aspirations for perfection and proneness to sin and how he tries to systematise the present out of the past. It examines Warren's insistence on understanding the past to know one's own identity. There is an attempt to probe into the motivating premises of the protagonists and find out whether they realize their responsibility to the community and adequately respond to other human beings.
Warren delineates the negative aspects of human nature like disgust, despair and depravity and there are images of flight in the novels showing man's attempt to escape from the facts of life which he wants to avoid. The present study evaluates Warren's success in depicting these negative emotions and implying the contrary positive possibilities. It also traces the complexities of human nature which bring about the turmoil in the lives of Warren's characters and examines whether these turbulent characters achieve tranquility. It attempts to find out whether man's self emerges out of the tangle of things portrayed by Warren. It aims at finding whether Warren harmonizes incompatibles like the ideal and the real in the lives of his characters.

Robert Penn Warren's career spanning over six decades was dedicated to writing in several genres. He has written Poetry, Biography, Short stories, Essays, a Play, Criticism and ten Novels. Throughout his writing there is a consciousness of his identity as a Southerner. As Derek Walcott rightly observes:

Your vision is out of what you know, out of knowing who you are, where you come from. And that has been the strongest thing in Warren.1

His writings are rooted in his own Southern experience, and at the same time have universal relevance.

Warren was born in 1905 in Guthrie, a village about fifty miles to the north-west of Nashville, just over the border in Kentucky. He had his schooling in Guthrie and at Montgomery County, Tennessee in Clarksville. After graduation in 1925 from Vanderbilt University, Nashville, he took his M.A. at the University of California in 1927.

Anna Ruth Penn, Warren's mother was very affectionate to the children and her husband. Warren's father, Robert Franklin Warren was not a demonstrative man. The three children—Warren, his brother and sister—had a perfectly organized home. "One of the parents was always with the children, when they studied." So the children never felt neglected. Warren's family was interested in books. His father read poems or history to the children before or after dinner. This was done before they sat to study their school lessons. Every summer from his sixth year to his fourteenth year, Warren used to go to live with his maternal grand father, Gabriel Thomas Penn, who he observes, "was full of quoted poetry and knowledge of American history and Napoleonic campaign."


Warren's grand father had fought in the war and was very intelligent. Warren inherited his flair for literature from his maternal grand father and his own humble father who could write poetry, but concealed the fact from Warren, till Warren found his father's name in the book entitled *The Poets of America*, when he "idly happened to open the book." At school, Warren was asked to memorize poetry and at Vanderbilt too he did the same. Warren says that he could memorize poetry very easily because he had been living with it all his life and writing poetry was "bread and meat" to him.

Warren opted for a career as a teacher though he wanted to become a naval officer. His desire to be Admiral of the Pacific Fleet was scuttled by an accident. He was struck in the eye by a stone and could not pass the physical test. So he chose Vanderbilt. Thus the accident also had a role in shaping his literary career, for, he would otherwise have been a naval officer. Warren tells Richard Sale that between 1944 and 1954 he used to start a poem and would stop as the inspiration would suddenly cease. Thus he had stacks of unfinished poems. In the meantime he was writing short stories and a long poem, Brother to Dragons also.

4 *Warren, Portrait of a Father*, p.4.
6 Richard B. Sale, loc. cit.
Warren's first marriage with Emma Briscia, a troubled union of twenty years (1930-1951) ended in a divorce. His second wife Eleanor Clark, whom he married in 1952 is herself a writer. He has a daughter Rosanna, who writes and publishes poems and a son Gabriel.

During his undergraduate days at Vanderbilt Robert Penn Warren joined a literary group called the Fugitives, who met often under the leadership of John Crowe Ransom and discussed many aspects of literature. Donald Davidson, Andrew Lytle and Allen Tate were the other popular writers in the group. The Fugitives were worried about American South as it was worshipping material things and was obsessed with a commercial attitude to life. In his hunger for material benefits modern man was ignoring his spiritual values and his moral obligations to society. In his yearning for progress he rejected human values. In the works of the Fugitives there is an appeal to the values of the traditional way of life and a portrayal of modern industrial existence as barbarous in contrast to the pure and simple country life. The Fugitives were distressed by the evolving machine-culture.

Twelve Southern writers, among whom Robert Penn Warren was one, published the book _I'll Take My Stand_ (1930) which with its personal manifestos is important as social documentation. Warren's association with the Fugitives encouraged
him to channel most of his creative energies in the right
direction. During the two years of his association with the
Fugitives he published his early poems. After graduating
from Vanderbilt in 1925, he spent the summer in revising these
poems. Ten years were to pass before he brought out his first
volume of verse under the title *Thirty Six Poems* (1935).

The first published work of Warren, *John Brown: The
Making of the Martyr* (1929) has in embryo form, the themes
which later developed in his poems and novels. He wrote ten
novels, innumerable poems, a play and essays. His works in
collaboration with Cleanth Brooks, *Understanding Poetry* (1938)
and *Understanding Fiction* (1943) are remarkable contributions
to the genre of criticism. Warren died of cancer in September
1989 at the age of eighty four.

Warren's literary career starts with his minor poems
of 1923. His contribution to the poetic genre are *Thirty-Six
Poems* (1935); *Eleven Poems on the Same Theme* (1942); *Selected
Poems, 1923-1943* (1944); *Brother to Dragons: A Tale in Verse
and Voices* (1953); *Promises: Poems, 1954-1956* (1957); *You,
Emperors and Others: Poems 1957-1960* (1960); *Selected Poems:
(1968); *Audubon: A Vision and a question for you* (1969); *Or
of the Nez Perce: A Poem* (1983). In 1948 he published his
short stories, *The Circus in the Attic* and *Other Stories.* The Essays written by Warren are "*The Briar Patch*" (1930) in *I'll Take My Stand* (1930); "*Knowledge and the Image of Man,*" (1955); "*The Legacy of the Civil War: Meditations on the Centennial*" (1961); "*Who speaks for the Negro?*" (1965); "Uncorrupted consciousness: The Stories of Katherine Anne Porter" (1965); "*The Use of the Past*" in *A Time to Hear and Answer: Essays for the Bicentennial Season* (1977). The only play he has written is *All the King's Men: A Play* (1960). His critical works include those he wrote in collaboration with Cleanth Brooks.

In 1928 when he was in England as a Rhodes Scholar, he made the acquaintance of Cleanth Brooks, another Rhodes Scholar and alumnus. The friendship developed into a fruitful association in the genre of literary criticism. In 1934 when Warren joined Louisiana State University, Cleanth Brooks was his colleague. They founded and edited *The Southern Review* (1935-1942) with Charles W. Pipkin and published *An Approach to Literature* (1936) with John T. Purser. Warren's works with Cleanth Brooks include *Understanding Poetry* (1938) and *Understanding Fiction* (1943).

Warren has written ten novels: *Night Rider* (1939); *At Heaven's Gate* (1943); *All the King's Men* (1946); *World Enough and Time* (1950); *Band of Angels* (1955); *The Cave* (1959);
Wilderness: A Tale of the Civil War (1961); Flood: A Romance of our Time (1964); Meet Me in the Green Glen (1971) and A Place to Come To (1977).

In his novels Warren deals with universal problems like the alienation felt by man, filial rejection, man's resignation into cynicism due to various reasons, "personal inauthenticity," violence and the conflict of the real with the ideal. These are his poetic themes too. The present study aims at finding whether Warren infuses any hope in man to energize him to fight the fragmentation he feels and whether man manages to come out of the enfeeblement that frustrates him.

Warren's writings have been given due recognition in the literary world. He was the only winner of the Pulitzer Prize for both fiction and poetry. In 1947 he won it for All the King's Men and the Pulitzer Prize for poetry was awarded to him twice — once in 1958 and again in 1979. He was the recipient of the Guggenheim Fellowship twice, once in 1939 and then in 1947. In 1942 he received the Irita Van Doren Literary Award from the New York Herald Tribune and in 1975 he received the Emerson-Thoreau Award of the American Academy of Arts and Sciences. In recognition of Warren's literary achievement, the Academy of American Poets gave him the

Copernicus Award in 1976. The Harriet Monroe Prize for Poetry and the Wilma and Roswell Messing, Jr. Award were given to Warren in 1977. In 1980 he won the Commonwealth Award for Literature and the Hubbell Memorial Award given by the Modern Languages Association. In 1983, he received the "Doctor of Letters" honorary degree from Oxford. In 1986 Warren was made the Poet Laureate, a richly deserved honour.

A review of critical opinions on Warren shows various aspects of Warren's oeuvre. Irene Hendry is of the opinion that Warren's novels Night Rider and At Heaven's Gate, a number of his critical articles and his scattered poems are integral in themselves but at the same time refer beyond themselves to a set of values, a definite view of the world in terms of which they attain their meaning. Warren's values according to Irene Hendry are not founded on a theory of God and the state but on a particular conception of the nature of man. Hendry calls Warren "A psychologico-moral writer."

The critic evaluates Warren's first two novels, Night Rider and At Heaven's Gate and tries to prove how the main theme in both the novels is expressed in psychological terms. Warren is considered to have all "the qualities of a regionalist — sense of background, characterization, an impressionist density of atmosphere — and gives them the added depth of psychological

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realism. The action in both these novels revolves around the transformation of the South into a money economy. In Night Rider a group of well-to-do farmers and professional men fight the monopoly held by the tobacco companies and in doing so, create their own monopoly and become the forerunners of Southern capitalism. In At Heaven's Gate, a complex financial and industrial organization, by being powerful, alienates the people from the land. On the psychological level in these two novels "the conflict takes place openly between the two opposite states of consciousness whose presence is so often implied in the novels of other Southern writers." The events that move about the protagonist are cast in the pattern of tragedy. The movement is between two points that are located and represent two opposing psychological states. The direction of the movement is from the state regarded as good and desirable for man, towards the state considered evil and destructive. Irene Hendry's charge is that the focus is on the events of the literal level action, that is, in both the novels the action revolves around "the transformation of the South into a money economy," consisting of family conflicts, the Civil War, industrialization, the sale of ancestral houses — and hence the tragic impact is imperfect. The story starts with a soul in a particular state and stops just before it reaches the opposite state. For instance,

9 Irene Hendry, "The Regional Novel," p. 87

10 ibid.
Night Rider begins with Munn's early reluctance to join the Association. Towards the end, he becomes a new man, "heir of all the ages, in whom there is no longer the virtue of conflict," who functions "mechanically in terms of his environment" epitomized in the soldier of a modern mechanized army or the citizen of a totalitarian state.

Irene Hendry remarks that Warren does not show explicitly why the one is preferable to the other and why the break-up of a particular socio-economic system should be regarded catastrophic. In these novels, it is in his treatment of violence as a manifestation of negation that Warren touches on the most contemporary aspect of "psychologico-moral problem" which he has attempted to deal with.

Wallace W. Douglas appreciates Warren's style for its fully developed form. He gives an example of Warren's style quoting a scene from Warren's novel, World Enough and Time, where the protagonist Jeremiah Beaumont proposes to Rachel. Sitting with Rachel in the arbour under the "ruined" (WET, 77) roses Jeremiah takes Rachel's hands in his. The addition of words is to be noted. The word 'ruined' has an evocative connotation according to Wallace Douglas. The mention that the roses are not dead but 'ruined' adds a heavy alliteration.


The ruined roses remind the readers (like Douglas) of Rachel's ruined reputation. Instead of calling the day hot, Warren in the same scene makes it "the great panting silence of the hot land." (WET, 77) Douglas also observes that Warren sees the action in the novel in terms of a series of camera shots. This technique is chosen by Warren for their pictorial effect and have no connection with characterization or plot development. Warren has something like the musical accompaniment of the movies - sentences, repetitions of words, etc. used to describe the character's state of mind. But Douglas remarks that Warren's ideas, in their loftiness outrun "his technical equipment."  

Katherine Snipes is another critic who has discussed Warren's works in detail. She quotes an observation of a non-academic reader on Warren as a writer of "pornographic novels." The reader had mentioned that he had read one novel which was mostly about sex. Snipes guesses that the reader should have read *A Place to Come To*. She quotes this to prove that Warren is not as much concerned about his public image as about his personal identity. Snipes says that the struggle to express his own private experience colours much

14 ibid., p. 271.
16 ibid., p. 30.
of Warren's writing. Even in his critical works on Melville, Coleridge or Hawthorne Warren provides an insight into himself. Katherine Snipes analyses all the works of Warren chronologically. She states how though his thematic interests had been constant throughout his life they had been expressed differently at different states of Warren's development. In the first two decades of his career as a writer Warren contributed to all the major genres of literature. Around 1943 there had been a significant break in writing poetry, followed by a period of prose and again a resumption of creativity both in poetry and fiction.

Snipes feels that Robert Penn Warren has sought to reconcile some of the most contradictory elements in American intellectual life especially American inheritance of the 18th century optimism about man's goodness and social progress with the darker, romantic consciousness of good and evil advanced by writers like Melville and Hawthorne. Though Warren leans heavily on the symbolism and imagery of romanticism, he does it with an irony and consciousness that recognize illusion and myth as a necessary part of the human frame of mind. Snipes says that truth according to Warren seems best expressed in paradoxes. Warren believes that the self is not synonymous with the Faustian ego alone but must include elements of the subconscious, through which the individual is bound to all humanity and to nature. For Warren there
exists a bond of love and obligation, particularly between parents and children, which extends beyond this relationship to a complex web of being.

William Bedford Clark gives credit to Warren's reluctance to give himself over to anything resembling orthodox belief and his lifelong distrust of political party lines. Warren never had it in him to be a good ideologue. He says that Warren demonstrated a compulsive fascination with the psychology of fanaticisms, state of mind, and spirit that he might emphatically deplore but never simply dismiss. He creates memorable characters who are more to be admired than scorned: Willie Proudfit in *Night Rider* (1939); Ashby Wyndham in *At Heaven's Gate* (1943) the Scholarly Attorney one of the husbands of Jack's mother and Cass Eastern in *All the King's Men* (1946) and Brother Potts in *Flood* (1963). Though they may be quixotic at times, they transcend the pejorative designation of 'fanatic.' Warren protagonists wind up envying them. In *A Place to Come To* (1977) for instance the protagonist Jed Tewksbury regards the swami's mysticism with contempt but accords respect to the unaffected Protestant piety of his first wife's famil, and his step-father Perk Simms. A similar respect is shown by Jack Burden in *All the King's Men* to the Baptist-educated Lucy Stark the Boss, Willie's wife.

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Clark observes that Warren regarded a denial of the empowering possibilities of religious belief as a species of self-defeatism, even as he failed to find himself completely at home in a conventional systems of belief. The ecstatic moments of numinous revelations in his novels that increasingly mark the second half of his career (e.g. Ashby Wyndham's views in *At Heavens Gate*) recall the observation of St. Thomas Aquinas: "there resides in every man a natural desire to know the final cause." Clark says that the questing is significant when pursued with honesty and courage. Clark sums up saying that Warren may have remained uncertain of the precise nature of "the first cause of things," but his "desire to know" was anything but fruitless. We owe many of his finest poems to the fact that "his was an open ended pilgrimage." Charles H. Bohner appreciates Warren "for his ability to render the scene palpably and memorably, his insight into characters and his skill at wringing from a story every ounce of colour and drama. Warren according to Bohner is scrupulously fair in his weighing of evidence and has a tendency to lose sight of his hero in his zeal to untangle the skein of political history, and to linger over a disputed point at the cost of the movement of his narrative. The mould in which Warren's fiction is shaped, in Bohner's view, is the theme of the man who single-mindedly


19 *ibid.*, p. 39.

follows an idea to a violent end, the man doomed by his lack of self-knowledge, the man caught in the dilemma of recording evil means with a desirable end. Bohner analyses all the works of Robert Penn Warren. Warren's biography John Brown: The Making of the Martyr explores the theme of man's single minded devotion to an abstract virtue leading him to disaster. In "The Ballad of Billie Potts," Robert Penn Warren sets himself a problem of great difficulty - dramatizing the meaning of the past for the present. Bohner's view of the short stories of Warren is that they exploit Southern themes and settings. In his evaluation of Warren's novels Bohner says that At Heaven's Gate and All the King's Men are related thematically and this is due to Warren's keeping several works in progress simultaneously. "I generally carry several novels around in me," Warren told Harvey Bieit, "I have to carry things around for so long that they're all overlapping." Bohner hints at the facts that the reviewers of All the King's Men accused Warren of writing an 'apologia' for Huey Long. Bohner says that Stark's legislation programmes are similar to those of Long. The philosophy that Warren exploits through All the King's Men is that separateness is identity and the only way for God to create man was to make him separate from God, by being sinful. Evil is therefore an index of God's glory.

Bohner analyses all the ten novels of Warren. About Warren's characters Bohner says that from complications they made the simple cutting edge of action. They were in the deepest sense, individuals, that is, by moral awareness they had achieved, in varying degrees, identity. Bohner observes that from the beginning of his career Warren's analytical power and creative force had been disciplined by his critical intelligence and tempered by his formidable erudition. On the whole for Bohner Robert Penn Warren fulfills his idea of the romantic genius. 22

Hugh Ruppersburg in Robert Penn Warren and American Imagination extols Warren's perception of America "as a series of related historical events and a company of characters who act out those events." 23 Warren's works according to Ruppersburg evince a deep concern for the common citizens of the nation as having the same essences as the Great Men who contribute significantly to the building of the nation. Through the lives and ideals of average citizens, Warren examines the American individual's place in history. He explores in all the works, the basic issue of the individual's involvement in time and event. Warren says that only history keeps the human sense alive. History is man's long effort

22 Charles H. Bohner, loc. cit.

23 Hugh Ruppersburg, Robert Penn Warren and American Imagination (Athens, Georgia: The University of Georgia Press, 1990), p. 1
to be human. If it is given up, Warren feels that man turns
to mechanism. Ruppersburg asserts that Warren's repeated
accounts of fictional and factual events in American history
constitute his effort to define a national as well as a
personal identity.

Ruppersburg analyses Warren's view that America did
not become what its founders intended it to be. It stumbled
into the pits of Civil war, racism, over-industrialisation,
commercialism and extravagant national pride. Not surprisingly,
Warren's characters are disturbed by what they find in America.
Yet the critic sees Warren's satisfaction in their experience;
in their conversion from idealism to disillusionment Warren
finds an archetypal pattern of human experience. Through
them Warren suggests that though the ideals of the founders
may be beyond reach, pursuing ideals is preferable to succumbing
to materialism, scepticism and cynicism. Warren's idea is
that unfounded idealism is better than cynicism or nihilism
which denies the possibility of value in human life. According
to Ruppersburg the fusion of idealism and pragmatism is the
heart of Warren's American vision. Ruppersburg feels that
Warren is clearly Wordsworthian in his use of nature to
reflect and resolve the contents of the human mind. Even
Warren's great men for Ruppersburg are humans first and great
second. They were important to Warren because of their selves,
because of their identities.
Ruppersburg evaluates Warren's crowds as literal and metaphoric opposites of his Great Man. For instance in Band of Angels and Wilderness raging mobs are portrayed as wreaking terrible havoc. Warren's masses signify the force of history. Ruppersburg observes that Warren's idea about the masses, his attitude to the past and respect for Great Men reflect his political conservatism. Warren's first four novels explore historical situations which force the individual to weigh his own desires or those of a small group against the greater welfare of the state and its citizens. In each of these novels Ruppersburg sees the Government of a democratic state being established as the inviolable ideal against which individuals and events are measured. Ruppersburg quotes instances from Warren's Night Rider and World Enough and Time and says how arbitrary principles should become flexible to benefit local ways of life as shown in these novels.

Ruppersburg discusses Warren's worry that great men and men in general, might exert little force at all over history. They merely reflect it. They become its victims. This is seen in the early novels like Night Rider. Later in his career Warren is optimistic, raises at least the possibility that individuals can influence history. Throughout the second half of his career Warren emphasised the inevitability of change and the necessity of adjusting to it, trying to control and influence change rather than to resist it.
Though the Southern agrarians were against change they recognized its inevitability. Warren's *All the King's Men* dramatizes the dangers of resisting change and clinging to the past. Warren concluded that change confronted the individual with moral as well as cultural obligation. Accepting his human limitations man begins to nurture a small restored faith in the possibility of his species and in the value of pursuing ideals which remain always beyond reach and whose presence invests life with meaning. Characters in Warren fiction always achieve such an acceptance says Ruppersburg. For all these characters, the challenge of acceptance and adjustment requires a specific mode of perception, a way of understanding the world.

Ruppersburg finds Warren linking the Civil War to the consequence it spawned nearly a hundred years later, the crusade for civil rights. The result is a parable whose message is that the abstract desire to overcome injustice and redeem the oppressed must be accompanied by a recognition of common humanity and a subsequent humble acceptance of its meaning and obligations. Ruppersburg quotes Adam Rosenzweig, the protagonist of *Wilderness* as an instance used by Warren to regard the movement of civil rights as a human movement rather than a political one. Ruppersburg further discusses Warren's fundamental valuation of human beings in the depiction of Black characters in fiction and poetry. In Warren's American
vision Blacks, racism and the legacy of slavery constitute a challenge to the nation's concepts of its heritage and identity. Allen Shepherd comments about the critic John Burt's views on Warren:

John Burts', Robert Penn Warren and American Idealism appeared in 1988 and in substantial measure complements Ruppersburg's study; Burt for instance, finds that Warren's works are everywhere marked by a strong romanticism and an equally strong impatience with romanticism, an attraction to and a resistance of "inwardness." 24

Joseph R. Millichap evaluates Warren characters' intention to go to the west as an escape to "flee the recurrent failure of the American Dream." 25 He says that a visionary image of the west is present even in Warren's early works. The western saga of Willie Proudfoot in Night Rider serves as a counterpoint to the alienation of the protagonist. In All the King's Men Jack Burden's western sojourn is just to escape the corruption of Willie Stark. In Warren's second great novel World Enough and Time the protagonist escapes westward to the domain of Gran Boz, where there is a degeneration of the American Adam. Millichap remarks, using Warren's own formulation from his Foreword to Brother to Dragons that Warren recreates in that "little myth we make" — literature — a new vision of


that "big myth we live," — history. That is, Warren recreates history (that "big myth we live") in literature (the "little myth we make"), thus counterpointing in rich dialectic, the myth of the west with the myth and romance of the south.

Critics have thus reviewed Warren from different aspects as a moralist giving importance to the psychological working of the mind of his characters; as an individualistic writer who ignores his own public image; as a writer with lofty ideas and fully developed form; as a person with a vision of America as a welfare state extolling humanistic values in man; and a writer recreating the myth we live in literature. The conflicting principle of the ideal in man being at loggerheads with the actualities of life which Warren portrays in his novels, has not been adequately studied by any Warren critic. The present work aims at analysing the novels of Warren to view the ideals of man — the ambitious dream every man has about his future against human possibility. 26

The terms 'ideal' and 'real' used in the present study have simple, direct connotations. The 'ideal' signifies: satisfying one's idea of what is perfect and the 'real' is that which occurs as fact, that is, the empirical.

This work examines how this theme works through Warren's characters by classifying them into different types: the alien individual feeling fragmented due to his lack of knowledge of the self; the disappointed sons and daughters finding fault with the parents as they do not satisfy the children's expectation of perfection in them; frail, frustrated human beings contrasted with those with the essence of love in them; the drifting individuals suffering spiritual bankruptcy and emptiness and the ambitious dreamers of achievement who are bewildered by the actual happenings. The present study studies these characters in terms of the situations of conflict which these are to be found in and finds out if an equipoise between aspiration and achievement in reaching the ideal comes about.

The ten novels of Warren are grouped according to thematic similarities. *Night Rider* (1939), *World Enough and Time* (1950) and *Band of Angels* (1955) are examined in the second chapter to find out whether the turmoil the protagonists experience due to their feeling of alienation comes to an end. The second chapter, "Turbulence to Tranquillity" reviews these three novels of Warren. The third chapter, "Love's Labours Fulfilled" extols the merits of true love and searches whether a reconciliation is worked out between the ideal and the real. *Meet Me in the Green Glen* (1971), *Flood: A Romance of our Time* (1964) and *A Place to Come To* (1977) are considered in this chapter to explore the redeeming nature of true love.
Man's State of Estrangement and Reconciliation, the fourth chapter analyses the sin of filial rejection, the consequent dejection the characters feel and seeks to find a solution for the timeless ideal clashing with the temporal reality. All the King's Men (1946), At Heaven's Gate (1943) and The Cave (1959) are the novels discussed in this section. The fifth chapter "Warren's Hollow Men," discusses a sense of hollowness that is at the core of one's being. Characters with a spiritual bankruptcy are examined here. This chapter deals with Bogan Murdock in At Heaven's Gate and Jack Harrick in The Cave, the hollow characters with irrational impulses who try to fill their emptiness by exercising the power or attraction of some sort over others. "The Aspired and The Actual," the sixth chapter discusses Warren's Wilderness: A Tale of the Civil War (1961). It traces the conflict between the ideal and the real examining man's effort to bring about a transformation in the world. The seventh chapter, "Conclusion" sums up the earlier chapters in terms of a common theme — the conflict between the ideal and the real.