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The Light of Harmony
—The Deconstructive and Reconstructive Tendencies of
All the King's Men in Postmodern Context
和谐之光
——后现代视域下《国王的人马》中的
解构与重构倾向

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Abstract

Edwin H. Cady in *The Light of Common Day: Realism in American Fiction* proposes *All the King's Men* is “the first postmodern novel”, which provides a new access to interpretation of the novel—to study the deconstructive and reconstructive tendencies of *All the King's Men* in postmodern context.

The period, from *All the King's Men* taking shape in 1930s to its winning the Pulitzer Prize for Fiction in 1947, is the crucial time to turn to postmodern nonlinear mode of thinking for the United States, esp. the southern states. The continuous natural catastrophes and man-made disasters, such as the Great Depression, the Dust Bowl and the Second World War, make people change their way of understanding and thinking. The unitary and normative conceptions are challenged, and the postmodern nonlinear mode of thinking makes its first appearance in the US. The postmodern nonlinear mode of thinking emphasizes the coexistence and harmony of diversity, and is usually represented by the characteristics of deconstruction and reconstruction in literature.

In the narrative structure of *All the King's Men*, the employment of broken time, fragmented space and montage technique deconstructs the traditional linear structures; meanwhile, the double-track narratives not only further deconstruct the deconstructed fragments of time, space and plot, but also reconstruct the fragments under the supervision of two protagonists, which endows the novel with not only the postmodern fragmentation tendency but also the readability.

In the internal values of *All the King's Men*, the tragedies with loss and death illuminate the inevitability of deconstructing the internal binary opposition values between subject and object, between subjects and within subject; however, the feasibility of recovering spiritual renewal for the two protagonists reveals the necessity and inevitability of deconstructing the binary opposition values and reconstructing harmonious values. And Dante's verse *Mentre che la speranza ha fior del verde*, the quotation from the “Purgatory” in *The Divine Comedy*, is written on the head page to shine upon the optimistic spirit in reconstruction, which is exactly the purpose of Warren—“so long as hope has anything of green”.

Therefore, the postmodern deconstructive and reconstructive tendencies in *All the King's Men* precisely represent the nihilistic and fragmented sense of American people and society after the Great Depression, the Dust Bowl and the Second World War, and show clearly by the genre of fiction: deconstructing the unitary and normative conceptions and the binary opposition values in the mind of Western people is the only way leading to balance and harmony. In addition, the necessity and feasibility of reconstruction after deconstruction

supplies the spiritual encouragement and guidance for constructing harmony and coexistence of diversity.

Key words: *All the King's Men*; Postmodern; Deconstruction; Reconstruction; Harmony

摘 要

埃德温·哈里森·卡迪在《平日之光：美国小说中的现实主义》中称《国王的人马》为“第一个后现代小说”，这为该小说的阐释开启了一个新的视角——在后现代视域下研究和阐释该小说的解构与重构倾向。

《国王的人马》从二十世纪三十年代的初具雏形到荣膺 1947 年普利策小说奖的十余年间，正是美国，尤其是美国南方，向后现代非线性思维转型的关键时期。经济大萧条、沙尘暴和第二次世界大战等接连的天灾人祸开始改变人们认识问题、思考问题的方式。传统的一元至上思维受到挑战，非线性的后现代思维开始在美国社会初露端倪，它主张多元的共生与和谐，在文学中常常彰显解构和重构的特点。

在外在的叙事结构上，《国王的人马》借助碎片化的时间安排和空间安排、蒙太奇艺术手法的参入消解了传统的线性外在架构；同时，两线并行的叙述手法的运用，既实现了对已消解了的时间、空间、情节的碎片的更深层次的消解，也把碎片进行了重组，使得小说呈现后现代碎片化倾向的同时又不失可读性。

在内在的价值体系上，《国王的人马》通过由失去、死亡所引发的悲剧阐述了主体和客体、主体间、主体自身内部的二元对立价值观的必然消解；而两位主人公最终都获得精神上重生的可行性也点明了消解对立、构建和谐的必要性和必然性。小说扉页中引用《神曲：炼狱》第三章的“只要希望还有一丝儿绿意”，恰恰也凸显了沃伦的用意。

《国王的人马》所彰显出的后现代的解构与重构倾向再现了经过经济大萧条、沙尘暴及第二次世界大战后美国人民和社会的虚无感和碎片感，用文学的方式为其指出：只有破除一元主宰、二元对立的惯有思维模式，才能实现事物的平衡与和谐。另外，消解后重构的必要性和可行性又为实现和谐构建和多元共存提供了精神鼓励与支持。

关键词：《国王的人马》；后现代；解构；重构；和谐

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Introduction

All the King's Men, which represents the summit of Robert Penn Warren's intellectual maturity and proficient writing techniques, is one of his most prominent novels for its portraying the Southern United States around 1930s with a writing style of poetic diction and philosophical thought. *All the King's Men* won the Pulitzer Prize for Fiction in 1947 and was then rated the 36th greatest novel of the 20th century by Modern Library and was brought to screen twice successfully. Besides social concerns, *All the King's Men* has attracted everlasting attention of American scholars and critics since its publication, and criticism on the novel are obviously divided into two periods: during Warren's life time and after his passing away. In China, the novel has also caught the eye of scholars and critics, especially in the diploma theses of college researchers recent years, though there have not been substantive comments on *All the King's Men* with profound significance since it is introduced into domestic literary field.

As Warren's masterpiece written for more than a decade, *All the King's Men* has drawn attention of numerous critics so far. And Warren's passing away marks the watershed in the study abroad. Mostly taking the author's "New Criticism" influence into account, the critics during Warren's life time mainly focused on the traditional interpretation through exploring themes and analyzing plots with close reading method or researches on writing techniques. With the coming of cultural diversity and emerging of western literary theories, research perspectives of critics have been extended widely, and multiple perspectives have been applied to the interpretation of *All the King's Men* since Warren's passing away.

The reviews of *All the King's Men* during Warren's life time range from staging of the novel's embryonic form *Proud Flesh*¹ to 1990s and show three major trends: some focusing on exploring themes, some on studying writing techniques, and others annotating the significant details of plot with New Criticism method. And most of these comments center on the relatively superficial text, but exploring themes of philosophy, morality, reality and history and analyzing the specific textual details or investigating the artistic value provide the foundation for the further research thereafter.

The first group of critics focus on the themes of *All the King's Men*. Some examine the themes of Warren's philosophical morality, just as what James A. Grimshaw (2001: 27) insists that Warren is "a teacher at heart, a student in his pursuits, and a philosophical moralist in

¹ *Proud Flesh* was a verse play that Warren began writing in 1936, and Warren intended to revise it into a novel since 1943, and in 1946 it was extended into the novel *All the King's Men* successfully.

message” and proposes that *All the King's Men* is endowed with the morality theme in terms of its writer's “compassion for the virtues of hope, love, and endurance”. Charles H. Heimsath indicates that *All the King's Men* is mainly about history and the awful responsibility of Time, which make the readers reflect on Warren's “fresh penetration into the structure and meaning of life”(1947: 97). Eric Bentley investigates the philosophical and moral meaning of *All the King's Men* from Marxist standpoint. With a dialectical view, Bentley indicates what Warren criticizes includes not only the total politician and the absolute authority but also the idealist who puts away the realistic politics and life. The value of the essay is to remind later critics to focus on the theme of politics or nature of characters within a broader framework. Barnett Guttenberg in his essay “Web of Being: The Novels of Robert Penn Warren” shows clearly that Warren's philosophical indebtedness not only to Coleridge but to Martin Heidegger, to Existentialism, and to traditional Christian doctrine is perceptively noted. The web being that the essay emphasizes as Warren's philosophical stance enlightens historical and cultural researchers on the historical value of the novel.

The others investigate the themes of reality and history in *All the King's Men*, since most of Warren's works set in the twentieth century likewise touch upon specific historical events, such as drawing materials from the event of Huey Long in *All the King's Men*. Just as what Warren (1981:59) clarifies: “any novel, good or bad, must report, willy-nilly, the history, sociology, and politics of a country”. Joseph Frank's research on *All the King's Men* becomes a thematic transition from morality to reality, and he argues that there are three levels of relation between Romanticism and reality in *All the King's Men*: “the total rejection of Adam Stanton, the total acceptance of Willie Stark, and the transcendence of the dualism in the moral evolution of Jack Burden” (1951: 250), and demonstrates that the historical genre is the best way to express the theme of morality. Different from former critics' perspective of moral theme, Malcolm O. Sillars points out that American populism in poor mid-west and agricultural South regions in 1930s is portrayed in *All the King's Men* and pioneers to interpret the novel from socio-economic standpoint. According to Sillars, Willie Stark typically represents agricultural Southern people, while Judge Irwin represents conservative aristocracy. Jack Burden is an intellectual of noble birth, who attempts to build a bridge between hill people and aristocracy. And Burden's initiation course from losing himself to self-perception shows the possibility of reconciliation between the populace and aristocracy class. Sillars's essay significantly contributes to later study on American culture and Warren's history complex. Under the influence of the essay, the critics begin to perceive Warren's “theory of spider

web”¹ which regards history as a big spider web. John L. Stewart illustrates that the origin of Warren’s history complex starts from Warren’s biography, and the protagonist Jack Burden functions as the spokesman of Warren’s history complex, and Jack’s realization of accepting the burden of past in the end is actually the best proof of Warren’s history complex. However, it is debatable for Stewart to deny Willie Stark’s protagonist status. R. Gray reviews the former critical essays on *All the King’s Men* and then notes that Warren’s superb writing tactic lies in expressing his own idea of history through voice of narrator Jack, transforming the real historical figure Huey Long into a fictional character Willie Stark, and inserting Cass Mastern’s historical story. Different from former views on Warren’s historical view, Glen M. Johnson points out that Warren’s historical view is reflected in the difference between fictional character Willie Stark and his prototype, the historical figure Huey Long, especially in the changing of specific year. In addition, Johnson proposes that Warren’s taking into account the reader’s primary burden of moral evaluation marks a renewed turning point from the novelist to his readers and sways the novelist’s status as an absolute authority of his novel.

The second group of critics focus on interpreting the profound significance and function of specific details with the method of New Criticism. Since Warren is an important pathfinder of New Criticism, many critics concern both theory and novel in an attempt to make a mutual interpretation. Joseph E. Baker openly opposes the idea of Hiram Haydn’s review that “Jack Burden himself is the book’s major misfortune... His regeneration at the end of the book is as repulsive and unconvincing a ‘happy ending’” in the *Phi Beta Kappa Key Reporter* (winter, 1946). Baker regards Jack Burden best serves the purpose of irony. As Warren’s spokesman, he has to be a superficial observer to stand in the other shore of maturity and reality miserably in the beginning and step by step walk towards the right side.

Except irony in the novel, more critics interpret it with some specific details in the novel. James Ruoff focuses on the origin of title *All the King’s Men* from nursery rhymes Humpty Dumpty, and proposes that the real king is God rather than Willie Stark. He also deduces Warren’s writing purpose is that all the men as vassals of God should recognize their own sin, and Willie Stark’s acting like the Savior is punished by God as a counter-example. Ruoff’s essay paves the way for Tao Jie’s introducing the novel into China. Keith Beebe shows that the function of political form and biblical motifs is to express Warren’s view of original sin—“Man’s life is filled with dirt, toil, and heartbreak” (1962: 130), so no one can quest for a

¹ “.....world is like an enormous spider web and if you touch it, however lightly, at any point, the vibration ripples to the remotest perimeter and the drowsy spider feels the tingle and is drowsy no more but springs out to fling the gossamer coils about you who have touched the web and then inject the black, numbing poison under your hide. It does not matter whether or not you meant to brush the web of things. Your happy foot or your gay wing may have brushed it ever so lightly, but what happens always happens and there is the spider, bearded black and with his great faceted eyes glittering like mirrors in the sun, or like God’s eye, and the fangs dripping”(All the King’s Men, 2007: 283). And all the citations without exception from novel *All the King’s Men* in this thesis adopt this version: Robert Penn Warren. *All the King’s Men*[M]. Penguin Books, 2007.

simple self, a sinless existence, and an impersonal truth. James C. Simmons draws support from a tiny detail, Adam's lobectomy operation, to propose the whole course of operation for patient suffering from catatonic schizophrenic just parallels the course of Jack Burden's search into the real nature of man and evil. With close reading, Simmons shows Warren's philosophical idea that the Great Twitch is valid in the face of any dilemma, which guides and proves the necessity of close reading. Allen Shepherd especially emphasizes Warren's identity as both novelist and critic, so he tends to interpret the novel with Warren's personal comments on the novel, which contributes to interpreting novels under the guidance of the author.

Besides, a good many studies focus on writing techniques of *All the King's Men*. R. Glenn Martin argues that its success rests with employment of precise diction including appropriateness of characters' dialogues and tone. Earl J. Wilcox proposes that Jack grows into a realistic man to face the responsibility in the society since he learns Judge Irwin is his biological father. It is the humor in *All the King's Men* that a cause for Burden's laughter changes into a thing for Burden's tears after he realizes that everyone's future is full of contradictions. The two critics both interpret writing techniques of *All the King's Men* with traditional textual approaches.

But more and more critics attempt to interpret the novel from new perspectives rather than the traditional textual analysis. Simone Vauthie unprecedentedly proposes the significance of narratee in the novel, and points out that narratee "contributes to the characterization of the narrator and plays a part in the elaboration of the ideas and themes of the novel" (1974: 63). The point of narratee broadens the critical view to *All the King's Men* and indicates the coming of diversified interpretations.

The rise of Deconstruction winds up the logocentrism of interpreting fictions, including *All the King's Men*. Since Warren's passing away, more critics study *All the King's Men* from perspectives of psychoanalytic criticism, feminism and cultural studies with the withering of "anxiety of influence".

Randolph Paul Runyon and Philip Dubuisson Castille interpret the novel from perspective of psychoanalytic criticism. Runyon proposes that all Warren's novels and short stories form a dream, and the main pattern of the dream-plot is Oedipal, and the protagonists in the novels are struggling to escape the power and influence of the "father image", which is represented by Jack Burden's struggling from four fathers to the full in *All the King's Men*. Castille argues that the emerging of the truth step by step and Anne's growing to maturity cures Jack Burden's spiritual and sexual problems which spring from Ellis Burden's abandonment of his wife and son Jack. Castille's essay synthesizes psychoanalysis and gender studies, which betokens the tendency of interdisciplinary research.

From the feminist point of view, Lucy Ferriss in her monograph combines narrative theory and pragmatic gender issue with close reading method, and shows the hiatus of female

subjectivity in the male writer's fiction. Ferriss's view about women in *All the King's Men* only as appendage of male world oversteps the most feminist ideology of discourse.

Cultural studies open a new scope to research on *All the King's Men*. "American Dream" is a characteristic theme in American literature. Joseph R. Millichap proposes West in *All the King's Men* is a symbol of "American Dream" that can not save Jack, and then summarizes Warren's view about "American Dream", that is, the inevitability of its shattering as a result of people's disillusionment after the economic depression and the Dust Bowl.

Warren (1953: 480) emphasizes that "the book [*All the King's Men*], however, was not intended to be a book about politics. Politics merely provided the framework story in which the deeper concerns, whatever their final significance, might work themselves out", but more critics tend to interpret the novel from perspective of politics since the novel, after all, represents the political reality in a certain period of time in America. Forrest G. Robinson and Michael Szalay both propose *All the King's Men* as the most emulated political novel ever written in America. The former focuses on the race and slavery in the story of Cass Mastern and traces its origin in Warren's complex on Southern past, while the latter focuses on the guilt of Southern white. Szalay argues that the guilt of Southern white has been a hallmark of conservative political culture. As a radical movement toward the southern and western agricultural regions in North America in the last twenty years of the 19th century, populism deeply influenced the thought of American people. Sanford Pinsker contrasts the prototype Huey Long and the protagonist Willie Stark, and supports the politics of George W. Bush and American New Populism. The populist concept provides a platform for the democratic thoughts. Joseph H. Lane Jr. and Eric C. Sands both focus on American democracy. Lane Jr. mainly analyses how American politics informs and shapes national characters through interpretation of the Stark regime and prospects the healthy democratic system in America. Sands focuses more on "king's men", especially Jack Burden, and reveals that the novel illuminates many dangers Alexis de Tocqueville identified as originating in the democratic social state—U.S.A., and offers solutions to these problems.

The interdisciplinary research gradually inclines to become a tendency of research. The essay written by James A. Perkins et al. combines the theory of human genetics with the details of the novel, and expounds the unreliability of Jack's mother's telling Jack that Ellis Burden is not his biological father, and then satirizes the argument of Jack's burden to the past and history. In short, the interdisciplinary research to a great degree broadens critics' view, and also extends the interpretation of *All the King's Men*.

The research on *All the King's Men* in China can be roughly divided into two phases: one is the brief introduction to the novel and translation of the novel in the late 20th century, and the other is the revival of critical studies on the novel, especially in dissertations for M.A. or doctorate in recent years.

All the King's Men was introduced into China by Chen Shaopeng in 1974 which was after nearly 30 years since the novel was published in America. The inland research paper on *All the King's Men* did not appear until 1980s for two reasons: one was that Warren was introduced into inland mostly as a critic and poet rather than a prominent novelist and his fiction was not compiled into literature anthology, which should be attributed to the preference of those authoritative compilers; and the other was that in 1960s and 1970s people paid attention to the Great Cultural Revolution rather than literature of foreign countries. Till 1980s, sporadic papers about Warren and his fictions began to come into view of domestic critics. In 1987, China Social Sciences Press published the collected papers *A Study of the American Contemporary Fictionists*, one piece of which was the essay "Warren and His Fiction" by Qiu Xiaolong, and the essay briefly introduced the lifetime of Warren and summarizes his fictions including *All the King's Men*. In 1996, Li Ou analyzed the image of Anne Stanton who appears four times in the novel. These two essays initiate the research on *All the King's Men*, though both only briefly introduce and analyze the novel. While the primal contribution to the inland research on *All the King's Men* including the above two essays should owe to Professor Tao Jie's introducing and translating the novel into Chinese in 1984. Moreover, Tao Jie's essay "*All the King's Men*: a profound moral novel" makes a comprehensive and profound introduction to the novel from four aspects: Warren's biography, Willie's story, Burden's story, the writing techniques and language style. For the later domestic research on *All the King's Men*, the influence of Tao Jie's introduction and Chinese version is profound and lasting.

All the King's Men does not come into more Chinese critics' eyesight until recent years, and especially as the topic of M.A. theses and doctoral dissertations. Wang Ping in her thesis proposes that Warren aims to clarify his concept of history and form his "spider web theory" about life with Willie's political career and Jack's two explorations into the past, and she also analyses briefly the cause of formation of Warren's concept of history as a typical Southern writer.

Wang Hualin and Chen Yaoting analyze the novel's themes concerning good and evil with the archetypal analysis, and show that Warren's view on good and evil originates from Holy Bible through analysis of three "sinners": Jack Burden, Willie Stark and Cass Mastern.

Ph. D. Wu Jinjin in her dissertation mainly studies Warren's techniques by combining mankind indefinite complexity with philosophy of Osmosis of Being. And in the third section of Chapter Two, Wu analyzes Warren's osmotic concept of time and philosophy of history by taking *All the King's Men* as example. And in the next chapter, Wu from spatial dimension deconstructs Warren's osmotic philosophy which completely shows Jack's spiritual initiation from self-fragment to self-integrity, and points out that the self-division of inside and outside is rooted in binary opposition of ideal and reality. In addition, Wu Jinjin (2007) also proposes

Warren's life philosophy on the creation of integrated self by unity of historical continuity and moral responsibility, and points out the necessity and possibility of creating a harmonious self in modern society.

Wang Xiao in her M.A. thesis contrasts *The Great Gatsby* and *All the King's Men*, and proposes that both Fitzgerald and Warren as serious moralists mirror moral problems in modern American society, and also demonstrates self-salvation is an inevitable course to conquer moral crisis of modern people.

Generally speaking, Warren and his masterpiece *All the King's Men* have caught enough attention of American critics, whose critical reviews range from the interpretation with the traditional approaches to various criticisms with contemporary literary theories. Especially, the diversity of the cultural studies revives the interpretation of the novel as a fiction about cultural phenomenon in America. And their studies have profoundly and greatly broadened people's horizon and reinforced the understanding about the novel, and promoted the exploration of the fiction for the later critics. However, deficient materials and insufficient innovativeness result in relatively lagging and repetitive research in Chinese academic circle. Most of recent researches in China have not yet broken away from shadow of the early foreign studies and still linger around theme of philosophical morality in *All the King's Men*, which indicates the possibility and necessity of studying the great novel from new perspectives.

It makes sense that Edwin H. Cady regards *All the King's Men* as "the first postmodern novel", but his reason and argument is just ascribed to "the novel's marking a renewed sense on the novelist's part of his responsibility to his audience" (1971: 207). It is likely that his proposal will be questioned and challenged as a result of his short and seemingly arbitrary reason and insufficient argumentation. However, it provides a chance for this thesis to explore and prove the postmodern tendencies of *All the King's Men* as the pioneer of the postmodernist novels in American literature at any rate, without considering whether it is "the first postmodern novel" or not.

This thesis will take the postmodern tendencies represented in *All the King's Men* as the breakthrough point, and mainly centre on the distinguishing features of the postmodern novels—deconstruction and reconstruction. This thesis will study the deconstructive and reconstructive tendencies of *All the King's Men* in postmodern context with three chapters. Firstly the thesis will explore the postmodern background of *All the King's Men* from the perspectives of both historical origins and the ideological transformation, and then further study the deconstructive and reconstructive tendencies represented by narrative structure and internal values respectively in *All the King's Men*, finally proclaim that *All the King's Men* literarily represents a special scene (a political life scene) in a special place (American South) and a special time (after the Great Depression), while more than its literary value is its

ideological significance. Therefore, a conclusion can be drawn that the postmodern tendencies in *All the King's Men* break through the constraint of logocentrism and binary opposition in the traditional Western value, and show in a literary way not only the inevitability and feasibility of deconstructing logocentrism and binary opposition in literary significance but also the necessity of optimistic faith and belief in reconstructing the harmonious life and society after deconstruction.

Chapter One

Postmodern Background of *All the King's Men*

The word “postmodernism” firstly appeared in Spanish critic Federico de Onís Sánchez’s *Antología de la poesía española e hispanoamericana*¹(1934). And in the U.S.A., it was Charles Olson, the founder of black mountain school, who initially used the word in a letter of 1949 to his friend and fellow poet Robert Creeley. Robert Penn Warren’s novel *All the King’s Men* was published in 1946, so obviously the term “postmodernism” had not yet appeared in the horizon of academic circle in the United States at that moment. Of course, the word “postmodernism” does not appear in the text of the novel, but postmodern tendencies and characteristics of postmodern novels are revealed in the novel, which presents the inevitability and feasibility of postmodernism by Warren’s artistic talent. As the saying goes, “times produce their heroes”, the emergence of *All the King’s Men* also should be traced back to the germination of postmodern tendency at that time, both the historical origins and the ideological transformation with the historical evolution.

1.1 The Historical Origins of Postmodern Tendency for *All the King’s Men*

Since stepping into the threshold of the 20th century, people have found themselves becoming the slave of object reversely with limitless exploration of science and technology. It is realized that people can never use their so-called technology or knowledge to terminate the befalling of natural catastrophes and man-made disasters, and their own lives, thoughts and values are all commercialized indeed. People even lose their flaunted subjectivity or selectivity and are forced into the so-called “one-dimensional man” in Marcuse’s term, whose choice in “one-dimensional society” is only yielding to material desire instead of the soul pursuit. Following intellectual predecessor Nietzsche’s announcement of “death of God”, Foucault even claims that “man is only a recent invention” and that the “end of man” is at hand (Hutcheon, 1995: 123), so the western spiritual world was beset with a crisis. *All the King’s Men*, as the product which had been brewed for almost ten years, witnessed a series of natural catastrophes and man-made disasters in America, especially in the South. *All the King’s Men* was adapted by Robert Penn Warren from his own verse play *Proud Flesh* which was written from 1936 to 1939 into a classical novel, and represented a political life scene in the South after the Great Depression. Until publication in 1946 and winning the Pulitzer Prize

¹ The title of the book in English is *Anthology of Spanish and Hispanicamerican Erotic Poetry*.

for Fiction 1947, the growth of *All the King's Men* experienced the longest and the greatest storms in succession throughout the history of the South.

1.11 The Great Depression

The Great Depression beginning with the Wall Street Stock Market Crash of October 29, 1929 was a deathblow to American people, and profoundly changed the traditional thinking and life style of American people. As the longest, most widespread, and deepest depression of the 20th century, the Great Depression hit cities all around the country and had devastating effects on almost all fields, especially heavy industry and agriculture. A large portion on the fertile Mississippi River Valley in American South was damaged by the Mississippi River flood in 1927, the Great Depression made it worse, so almost all agricultural regions were affected seriously in the South.

But facing the worst collapse in the history of American capitalism, people had few measures to achieve the necessary economic correction, and could actually do nothing but to endure a full decade of almost unbelievable economic misery rather than turn the tide. In order to ride out economic predicament, Franklin D. Roosevelt passed New Deal programs focusing on “3 Rs”—relief, recovery and reform, but “it can not end the Great Depression. It took a world war to restore full employment”(Tindall, 1996: 970). The depression in the economic field caused the unprecedented consciousness of insignificance and helplessness of American people, which was destined to attract the attention of far-sighted thinkers and reformers.

1.12 The Dust Bowl

The Dust Bowl from 1930 to 1936 in the Midwest was another disaster for the American people who were suffering from the Great Depression, especially the Southern people. It caused severe ecological and agricultural damage to American prairie lands. The threatening dust storms decreased or even stopped agricultural output, which drove a large number of migrants, the so-called Okies, to give up their homeland in the South, Midwest, and Southeast of the United States to settle in California for restarting their better lives. According to the historical survey, “During the 1930s and 1940s, some 800,000 people left those four states [Arkansans, Texas, Missouri, Oklahoma] and headed toward the West. Not all were farmers; many were professionals, white-collar workers, retailers, and farm implement salesmen.... Ninety-five percent of the Dust Bowl migrants were white, and most were young adults”(Tindall, 1996: 1167). And what is worse is that many migrants heading to California found that it was not the land flowing with milk and honey as they imagined, as a result, disappointment and the native Californian hostility compelled “a third of them to flee from the imaginary beautiful homeland to return to their Midwestern dilapidated homes. Still some suffering residents never wanted to abandon their already-deserted ancestral properties

especially in Kansas and Oklahoma, which led some farmers to fall ill and even die of dust pneumonia or malnutrition according to the historical records¹. The Dust Bowl caused millions of acres of farmland to become wasteland and a sea of people were forced to lose or leave their homes. This catastrophe intensified the economic impact of the Great Depression for the American people in the regions. Yet the most important of all, it prompted people to realize the inestimable power of Nature and helplessness of human being and to begin to change the traditional idea of logocentrism which asserted the omnipotence of human being.

1.13 The Second World War

The United States didn't participate in the First World War until 1917, which caused less loss for them, but the Second World War was worse for people of all the countries including the U.S.A., though the U.S. government earned a lot of money and political power from the war. The war led the American government to an economic boom, a deceptive affluence, and some people could not perceive the covered truth since they were indulging in the exceeding joy and abundant materials as one of the victorious nations, while more people were involved in the fragmented, chaotic or pessimistic feelings towards life and sense of spiritual disorientation. "Americans in 1945 found themselves living amid an array of new anxieties"(Tindall, 1996: 970). Especially for most Southern people in the U.S.A., "World War II brought more rapid and greater change to the South than it had experienced since the Civil War"(Cooper, 2002: 667). However, the injury of the Second World War was much heavier in people's mind or spirit than the great loss in economy and politics like people of other regions of the country.

It was hard and rare for the individual before the great upheavals to consider the exterior elements and environment, unless their individual confines or benefits were invaded by "others". But the helplessness of people in front of natural disaster or catastrophe and irreversible and incalculable power of Nature warned people assuredly of the importance and necessity of the balance and harmony between object and subject. In virtually, this was precisely the historical root and the essential core for the production of *All the King's Men*. The successive natural catastrophes and man-made disasters—Great Depression, the Dust Bowl and the Second World War—unconsciously shaken and changed the inherent linear mode of thinking for American people, and Warren as a great far-sighted thinker keenly grasped the core of the era and produced *All the King's Men*, which revealed the postmodern tendency at that time and also predicted the emergence of postmodernist literature tide soon afterwards in America.

¹ "Surviving the Dust Bowl" [DB/OL].<http://www.pbs.org/wgbh/americanexperience/features/transcript/dustbowl-transcript/>. 2009-10-20.

1.2 The Ideological Transformation from Linearity to Nonlinearity

The mode of people's thinking is certain to change in the course of history, and vice versa. Before the successive natural catastrophes and man-made disasters, and especially before the 20th century, it was difficult for people to take both the external object and internal subject into consideration in the balanced way. People either emphasized the object as the omnipotence which controlled everything in the world or stressed the unlimited power of each individual, whichever should fall into the category of the linear mode of thinking and will also go to extremes without any exception. After the successive natural catastrophes and man-made disasters, the deep-rooted linear mode of thinking in the mind of people began to change into the nonlinear mode of thinking which emphasized coexistence and harmony of diversity, namely, the deconstructive and reconstructive tendencies of postmodernism.

1.21 Linear Mode of Thinking

Linear mode of thinking can be divided into the traditional thinking emphasizing object and the modern thinking emphasizing the subject, and the former, as the result of the deep-seated thinking mode of the ancient Greek culture and Hebrew culture, is replaced by the latter, and the latter gradually goes to failure due to unlimited emphasis on the subject.

The ancient Greek culture and Hebrew culture are the two sources of cultural heritage for contemporary European and American countries. Both emphasize that beyond the chaotic and complex surface of universe there must be invisible and divine logos which restricts and defines the whole world as the essence or the order. Like "Tao" that "can be told of" and "is not an Unvarying Way" in Laozi's *Tao Te Ching* (1999: 3), the divine logos, as "inward rational principle serve to control and take charge of outward material things" (Harland, 1987: 146), is the unifying force of the universe in the monistic thought of the ancient Greek culture and Hebrew culture. In ancient Greek culture, Plato's theory of Idea and Aristotle's theory of substance set the tone for the continuous controversy of idealism and realism. Nevertheless, the common ground of the two is that an external object as the preexistent and everlasting logos defines everything in the universe, with only a different focus of attention. So does Hebrew culture, only in which the eternal and undeniable divine logos is God as the representation. In the Hebrew Bible Exodus 3:14, "God said to Moses, 'I AM WHO I AM'". That means that Hebrew people absolutely believe preexistence and immortality of God. And the intangible Jehovah is incarnated into redeemer Jesus in Christianity which "emphasizes the absolute faith in God—Jesus, and is firmly convinced that there is only one absolute and eternal God above the universe. The God is the creator of the universe, the embodiment of Order, the Power of saving, and also the nature of all love, justice and happiness" (Liu Jianjun, 2005: 7). In a broad sense, the origins of Western culture, not only the idealist Plato's theory of Idea and realist Aristotle's theory of substance in ancient Greek ideology, but also the

omnipotent God in Hebrew culture, take an exterior object as the absolute and supreme logos of universe. The external logos is the unifying principle of the universe in ancient Greek and Hebrew metaphysical thinking.

The embedded influence of the ancient Greek culture and Hebrew culture has been and will be undoubtedly profound and unshakably lasting in the mind of Western people. However, human society is a group which is composed of various individuals in different social environment, so the focus of attention or the thinking mode of the social members is bound to change with the significant social changes, even though core value of the culture will not be converted easily and thoroughly.

Renaissance as the germinal period of modern thinking emphasizing subject awakens people's subject consciousness. Humanism takes people's attention to themselves in the actual world from the visionary theology and begins to focus on the expansion of human capacities. The age of reason further intensifies people's subject consciousness and makes them gradually realize that empirical evidence is much more reliable than theological imagination. The emphasis on subject predicts the emergence of irrationalism in the 19th and early 20th century. Facing the falling down of metaphysical and theological logos foundations and remnants of nihilistic world, Nietzsche bellows out his surprising and distinguished remarks "God is dead". Man becomes free to formulate new values in the face of meaningless and purposeless world, and the infinite power of human being is enlarged and enhanced measurelessly and unprecedentedly in front of tangible but hopeless reality. Eventually, Existentialism which focuses on the unexplainable despair to life and sense of absurdity left for human life by personal sense of the uniqueness and isolation leads to the collapse of people's subject consciousness. However, it is the thinking which concentrates on the inner and infinite possibilities of subject drives the subject to the hopeless situation. Whether Renaissance as germinal period of modern thought, or Enlightenment in the name of "reason", or irrationalism putting emphasis on instinct, feeling or will, including later nihilistic and desperate existentialism, they all fall into the category of the mode emphasizing subject, and they also share a common outlook that the capabilities of mankind as the subject are exaggerated excessively. Nevertheless, as Confucius says in *The Analects* "to go too far is as bad as not to go far enough"(1998: 135), this kind of measureless exaggeration of mankind is bound to result in the gradual and final collapse of subject to some extent. It is just the mode of thinking focusing on subject that seeks a way getting over predicament corners the subject ironically.

On the whole, the thinking which emphasizes either the omnipotent energy of object or the unlimited power of subject should belong to the logos-centered mode, and the thinking which understands the world as either absolute black or pure white by the means of dichotomy should pertain to the binary opposition values. However, the logos-centered mode

of thinking and the binary opposition values both fall into the linear mode of thinking. The historical facts and the evolution of ideology have shown that the absoluteness of linear mode of thinking is certain to lead to the road to extinction. Therefore, the progress of times and evolution of people's thinking is in need of the transformation of the linear mode of thinking into a new one—the nonlinear mode of postmodern thinking.

1.22 Nonlinear Mode of Postmodern Thinking

The awakening of subject consciousness marks the end of traditional thinking which emphasizes object, in the same way the nihilistic and desperate existentialism flags the collapse of the mode of thinking which focuses on subject. So the impasse in front of the linear mode of thinking foreshadows the appearance of a new turn to turn the scale, namely, the nonlinear mode of postmodern thinking.

The ideological transformation from linearity to nonlinearity is certain to be reflected in the literature to some degree, or rather, literature is bound to represent people's thinking unconsciously. Just at that time, American literature needed a revolution under the influence of ideological transformation at that time. "Saul Bellow declared that American fiction had got into the dead end and lost its humanity and moral responsibility, while the writers indulged into self-mock. Another novelist Ronald Sukenick held that American novels were already dead and the only way out was nothing but to deconstruct and reconstruct" (Yang Renjing and Chen Shidan, 2009: 3). Besides, Ihab Hassan, an American literary theorist, has concluded eleven tendencies of postmodernist writing, in which indeterminacy, fragmentation, decanonization, selflessness and depthlessness, the unrepresentable and the unrepresentable sense show the deconstructive tendencies of postmodernism, while the employment of irony, hybridization, carnivalization, performance and participation, constructionism, and immanence reveals the reconstructive tendencies of postmodernism during the course of deconstruction. So according to Hassan, the postmodernism which emphasizes coexistence and acceptance of diversity is represented in novels mainly by two patterns: deconstruction and reconstruction, and the two come up consequently and always simultaneously, namely, the novelists often deconstruct the traditional writing techniques and social values on the one hand, and reconstruct a new form with the deconstruction of the old one on the other.

One pattern in nonlinear mode of postmodern thinking is deconstruction. Regardless of Terry Eagleton's critical role as a fighter with some postmodern theorists, the situation of postmodern world he describes is incontrovertible. Eagleton defines postmodernism as "the contemporary movement of thought which rejects totalities, universal values, grand historical narratives, solid foundations to human existence and the possibility of objective knowledge", and postmodernism "is skeptical of truth, unity and progress, opposes what it sees as elitism in culture, tends toward cultural relativism, and celebrates pluralism, discontinuity and

heterogeneity” (Eagleton, 2003: 13). It is generally believed that there is neither a predetermined criteria as the logos dominating the universe nor unlimited capabilities and power of people in postmodern thinking. Postmodernism has abandoned all kinds of authorities, centers, foundations and essences about modernity and causes delegitimizing of all codes (Hassan, 1987: 169). In an alignment with trends in post-structuralism and deconstruction, postmodernism critiques essentialism and exclusive models of the subject and elitist notions of literature and culture. It opposes the practice of using the single, fixed logic, formula, principle and the universally applicable law to explain and rule the world, advocates changes and innovations, emphasizes openness and pluralism, acknowledges and tolerates difference (Chen Shidan, 2010: 1). In postmodern context, the absolute authority of either subject or object is deconstructed, and neither the world nor the individual any longer possesses unity, coherence, meaning regularly and absolutely.

Ihab Hassan, the pivotal critic of postmodern literature in America, asserts that “postmodernism was an impulse to decentre, to create ontological and epistemological doubts as we accepted, and became intimate with, chaos. This indeterminacy was, to some degree, counterbalanced by the principle of immanence” (Snipp-Walmsley, 2006: 407). Postmodernism advocates substantial redefinition and innovation and attempts to establish itself outside of the modernist paradigm, and does not judge modernity by its own criterion but reveals it and deconstructs it from its foundation. The prevalent theories and writings of feminism, post-colonialism and Ecologism respectively deconstruct the unitary thought of male centralism, white supremacism and anthropocentrism, and all show the postmodern tendencies on the whole. The common ground of them is that they all advocate deconstruction, and the leading argument of them is just to deconstruct unitary and normative conceptions and to tolerate or reserve difference and to uphold the coexistence and diversity.

In fiction, the typical postmodernists always adopt many aesthetic dimensions, such as metafiction, anti-genre, language games and the reader’s interpretation, tendency towards popularization, parody, collage, montage, black humor and labyrinth, language subject, fragmented narrative, shifting signifiers and writing zero and so on, to deconstruct normative structures and contents of the traditional literature. In *All the King’s Men*, the setting of the narrative structure and arrangement of the internal plot both show the deconstructive tendency for the conventional fictions and reveal some postmodern aesthetic tendencies, such as the fragmented sense in structure and the employment of montage technique.

The other pattern in nonlinear mode of postmodern thinking is reconstruction. The course of deconstruction in the meantime is also the course of reconstruction. Barbara Johnson argues that “deconstruction is not synonymous with destruction, however. It is in fact much closer to the original meaning of the word analysis, which etymologically means ‘to undo’—a virtual synonym for ‘to de-construct’. The de-construction of a text does not

proceed by random doubt or arbitrary subversion, but by the careful teasing out of warring forces of signification within the text itself” (1985: 5). That means, reconstruction always comes up with deconstruction and even has become a part of deconstruction in the process of deconstruction, since the binary opposition between deconstruction and construction is dispelled in postmodern context, so they are generally discussed together. Chang Yaoxin, a Chinese scholar on American literature, points out that the transformation on the literary scene from Modernism to Postmodernism “manifested itself in both thematic and formal terms. Thematically, there is, between the two phases of literary creation, a difference in attitude toward life. The modernists tend to impose shape and significance on life with which they feel at odds, while the postmodernists accept life for what it is, chaotic and contingent as it is, and try to make sense of it for survival”(2003: 435). Visibly, the loss of unity is something to be celebrated rather than something to be mourned in postmodern context, since the difference and diversity in the pluralistic world should be accepted and encouraged. The coexistence and harmony of subject and object as a declaration of independence, a way of acknowledging otherness is also the inevitable demand of the times. Therefore, the reconstruction is the inevitable course after deconstruction, and the feasibility of the reconstruction endows people with optimistic belief.

The centered status of both the people as the subject and the external environment around people as the object is deconstructed in postmodern context and a new relationship is reconstructed after deconstruction, which has become a consensus of most postmodern critics. The postmodern thinking asserts diversity and acceptance in the pluralistic society, which is exactly the representation of reconstruction to some extent. Zhang Guoqing proposes that “postmodernism opposes not only the discourse considering that man has the natural essence of the mirror type but also the discourse holding that the world has identity, consistency, wholeness and centrality; argues against not only the hierarchical division between different disciplines but also the quest for a certain first discipline”(cited in Chen Shidan, 2010: 3-4). The coexistence and acceptance of diversity is the core value of postmodern thinking, which is revealed fully in the typical postmodern novels. In the novel, Warren proposes the importance of reconstruction after deconstruction, such as coexistence and acceptance not only is the best way to avoid the tragic end of loss and death but also can get a new life.

Valerie Smith (2005: 310) in *The Columbia History of the American Novel* proposes that “the prescience of American novelists in the first half of the twentieth century” should be noticed, and in

their search for narrative strategies that speak to the fabric of American experience; in their explorations of the space between fiction and history; in their quest for a language to address the power of visual media upon life in the United States; and in

their simultaneous gestures toward universality and particularity, they anticipate movements and developments we have come to associate with postmodern and contemporary culture.

All the King's Men as the pioneer of postmodern novels in the U.S.A. shows the plain and distinct characteristics of deconstruction and reconstruction in both the narrative structure and internal values, which lays the foundation for the development and reform of typical postmodernist novels in American literature, though the postmodern characteristics represented in *All the King's Men* does not correspond entirely with Hassan's eleven tendencies of postmodernist writing.

Chapter Two

Deconstruction and Reconstruction of Narrative Structure

in *All the King's Men*

Deconstruction of the so-called predetermined criteria and rule or any authority and center is promoted in postmodern context, and postmodern literature seeks to represent the decentred situation of contemporary human, thereby the sense of depthlessness, discontinuity and fragmentation in postmodern novels arises spontaneously. As Fredric Jameson proposes that postmodernism including postmodern novels should be represented as the following attributes: (1) a lack of depth, center, or thematic coherence; (2) the death of the author, the subject, and the grand narrative; (3) history as pastiche, *la mode rétro* (4) “the spatial logic of simulacra”; and (5) fragmentation or random heterogeneity (Jameson 1991, cited in Rodolphe El-Khoury and Edward Robbins, 2004: 100). The discontinuous and fragmented richness is usually and obviously represented in later typical postmodernist fictions. Robert Penn Warren's *All the King's Men* as the pioneer of the postmodern novels initially adopts broken time and fragmented space to describe the fragmented and nihilistic situation of American people around Great Depression on the one hand; on the other hand it potentially brings about montage technique which deconstructs the linear narrative pattern of traditional fictions. In the meantime, the employment of double-track narratives in the novel reconstructs the decentred and nonlinear life into a perfect story on the basis of two protagonists, which opens up a new ground for later typical postmodernists.

2.1 Broken Time

Hungarian Marxist philosopher and literary critic Georg Lukács attaches importance to time in the novel, he insists that “time becomes the carrier of the sublime epic poetry of the novel” (1974: 123-124), and time “can become constitutive only when the bond with the transcendental home has been severed” (1974: 122), and it is only in the novel, that “meaning is separated from life, and hence the essential from the temporal; we might almost say that the entire inner action of the novel is nothing but a struggle against the power of time” (1974: 122). The narration according to linear time is the principal representation and characteristic in the context of traditional and modern novels, in which time is seen sequentially and a series of events are arranged chronologically from beginning to middle to an end. But the narration in the light of linear time has already been broken and changed into nonlinear narration in

postmodern novels.

The narrative time is generally divided into story time and discourse time according to French theorist Todorov's definition of "histoire" and "discours" (1966: 125-151). In order to expound the relationship between story time and discourse time, Genette (1983) further proposes the concepts of order, duration and frequency. In story time the order of events is fixed chronically and time like a clock is fixed, while in discourse time the order of events is selective, and may be changed by the narrator, and discourse time can be flexed and stretched to be faster or slower. Most of traditional novels unfold according to the story time. From modernist fiction on, the chronicle barrier is broken gradually, and the discourse time in the postmodern novels has totally been broken into pieces.

The time in the novel *All the King's Men* is broken into some fragments, which is an unprecedented innovation in American literature. And it is just the inclination of broken time that strengthens the philosophical implication of discontinuous time in the fractured contemporary history. The narration of narrator Jack Burden occurs in 1939, which is presented in the early part of Chapter One, "that was the way it was the last time I saw Mason City, nearly three years ago, back in the summer of 1936" (*All the King's Men*, 4)¹. The Appendix I (see page 56) in this thesis is about the major events in *All the King's Men* according to the order of chapters, and from Appendix I, it can be seen easily that the story time is completely thrown into confusion. And the discourse time of the novel can be regarded as a circle starting from 1939 and returning to 1939, since the story is narrator's reminiscence in 1939.

Usually there is a great discrepancy between the discourse time, "the time it takes to peruse the discourse" and the story time, "the duration of the purported events of the narrative" (Chatman, 1980: 62). But the deconstructive tendency of *All the King's Men* is represented by not only the fragmented discourse time but also the story time which is straightened out and shows the discontinuity. The chronicle time of the story can be roughly worked out as 1829-1880, 1918, 1922, 1926, 1930, 1933-1934, 1936-1939 (see also Appendix I). It is impossible for any novel to narrate without any breakpoint in arrangement of time, let alone this nearly 700-page novel which covers more than one century. Basically, the story is stretched around 1922, 1926, 1930, 1934, and 1938, related to the Governor's campaign of the state every four years due to one protagonist Willie's running for it. And 1918 is the year when the other protagonist Jack was writing his dissertation about his excursion into the past story of Cass Mastern and Gilbert Mastern from about 1829 to 1880. Besides, the alternating changes of summary and stretching, or ellipsis and pause are also used to cut out events which

¹ The quotations from the novel are all from the same version, viz. Warren, Robert Penn. *All the King's Men* [M]. Penguin Books, 2007. So the following quotations will not repeat the name of the novel and only write the page of the quotations in the parentheses. For example, this quotation (*All the King's Men*, 4) will be written briefly as (4).

are unimportant for the story even in relatively coherent and compact time slot 1936-1939 (see the column of time from Chapter Five to Chapter Ten in Appendix I).

The concepts of analepsis and prolepsis in the narratology approximate the flashback and flash-forward in traditional film criticism. Both appear in intensely experimental fictions or the postmodernist novels in order to reveal their breaking the barrier of classical narratology in the narrative time (Shen Dan, 2010: 118). *All the King's Men* is a dislocated combination of time and space, and the use of dislocated time especially analepsis within analepsis increases the amount of information of psychological time and reflects profound psychological levels and depth.

The typical dislocated time is in Chapter Four of *All the King's Men*. It has been mentioned that the time of narration is in 1939. And in the beginning of the Chapter Four, the narrator is recalling his task in 1936: "That night when the boss and I called on Judge Irwin in the middle of the night and when, burning the road back to Mason City in the dark" (235), and "It was to be my second excursion into the past, more interesting and sensational than the first, and much more successful. In fact, this second excursion into the past was to be perfectly successful. But the first one had not been successful" (236). And it's his second excursion that reminded him of his unsuccessful first excursion in about 1918, since "Jack Burden was graduate student, working for his Ph.D. in American History, in the State University of his native state" (236). And then narrator Jack Burden who was located in 1939 began to narrate stories of two protagonists in his dissertation which happened in about 1829 to 1880 in Chapter Four.

From the above detailed explanation, it is seen that the employment of analepsis in Chapter Four looks like the action of peeling the onion or a set of Russian matryoshka doll. If the outer layer is peeled off, another similar one appears inside. The sequence from external surface to the core in *All the King's Men* successively is: 1939, 1936, about 1918, about 1829 to 1880. The time is jumping and discontinuous, but it steps backward gradually until the sense of history is totally deconstructed.

Genette considers that "prolepsis is rarely seen in Western classical novels" (1983: 67), but it appears frequently in *All the King's Men* which shows the evident deconstructive tendency as the pioneer of postmodern novels. The entire story is his reminiscence, so Jack as omniscient narrator easily reveals something before it happens. For instance, "The little game the Boss was playing was not over" (534) as a prolepsis predicts the inescapability of Willie's tragedy. Likewise Tom's crash in Chapter Six predicts his injury in Chapter Nine and death towards the end of the novel.

In *All the King's Men*, past, present and future are mixed up in the narrative, and the linearity of time is totally broken into some time slots which cover more than one hundred years. Not only the discourse time but also the story time reveals the fractured sense of history

and discontinuous philosophical view of time. And the employment of narrative techniques of analepsis and prolepsis strengthens the broken and disconnected sense toward time and history. Therefore, the linear time is deconstructed totally in *All the King's Men* into the fragments, which reveals the visible postmodern tendency.

2.2 Fragmented Space

“Novel” is defined in Britannica Concise Encyclopedia as “fictional prose narrative of considerable length and some complexity that deals imaginatively with human experience through a connected sequence of events involving a group of persons in a specific setting”. Obviously, one indispensable element of novel is the setting which has turned out to be “space” in narratology. The Italian literary scholar Franco Moretti points out the significance of space in a novel, “placing a literary phenomenon in its specific space—mapping it—is not the conclusion of geographical work; it’s the *beginning*. After which begins in fact the most challenging part of the whole enterprise: one looks at the map, *and thinks*” (1999: 7), and then “you look at these patterns, and try to understand how it is that all this gives rise to a story, a plot” (1999: 8). Understanding space in the novel is substantial and useful for shaping and enriching the narrative structure of the novel.

It is British scholar Joseph Frank (1945: 433-456) who first proposes the conception of “spatial form” in novels, which gains attraction among the scholars of academic circles. Time is universally regarded as the fourth dimension beyond the three-dimensional space, so time and space are even inseparable in the understanding of novel for most of the time. Russian theorist Bakhtin has noticed that the combined interpretation of time and space is helpful for understanding the novel, “In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope”(2004: 84).

On account of the inseparability of time and space, the fragmented space has distinctly become another external representation of postmodern tendency in *All the King's Men* with the performance of broken time. The American narratologist Chatman (1978) first proposes the conceptions of story space and discourse space according to the conceptions of story time and discourse time. The demarcation of story space and discourse space makes it clear that the latitude of story is temporal, but the existence in story space—characters and environment—is spatial. In other words, “story space” means the place or setting where story comes up, and “discourse space” means the place or environment where narration takes place. The story space and discourse space shape two time-spaces without historical and geographical

junctions. *All the King's Men* is a reminiscent novel, so the narrator Jack Burden is totally different from the character Jack Burden in the novel. And the reminiscent nature of the novel also determines the complexity of story space and the relative monotonousness of discourse space.

In *All the King's Men*, the story space to a certain extent becomes much more fragmented than the story time owing to the double-track narratives about two protagonists. (See also Appendix I) On the one hand the story space will change into a new one with the change of story time; on the other hand the appearance of the two protagonists in relays also changes the story space. Also the story space is mobile with the passing of time and moving of characters, since Willie and Jack go out of city in that big black Cadillac for most of the time. Take Chapter One for example, the scene of the very beginning set on the way to Willie's hometown in Mason City for Willie and his men in 1936. But quite soon, they stopped off at a square and Willie delivered an effective improvisational speech as Governor of the state. Then they headed for Boss Willie's old house at Stark farm, where Willie posed for press photos with his father and his whole family to show his happy marriage, filial piety and nostalgia. Then they started off in the Cadillac heading for Burden's Landing, and in the car Willie told Jack that their purpose was to search for the dirty past of Judge Irwin. The story space becomes more polytropical and frequent with the mobility and convenience of modern vehicle Cadillac. Meanwhile, the story space also provides a vivid objective space from regional environment to social cultural context. For instance, in Chapter Eight, while driving back in early June in 1937, Jack picked up a twisted-faced refugee out of Dust Bowl, which attached the novel to the sense of reality in the context of history.

Besides, the polytropic story space represented by narrator or character's point of view can be both real space in the geographic sense and the imaginary space in the psychological sense. Man's inner world is not restricted by the time and the space of the reality. It has the interior time and space which allows imaginations or reminiscences or even hallucinations to move about freely and boundlessly. The space represented in *All the King's Men* mostly is the impression in the narrator's eye or mind, so in the novel the story space which is full of rich significance rather than geographic sense becomes more complicated and fragmented. Also take Chapter One for instance (see also Appendix I), all the events happened in 1936 except for Jack's reminiscence of his first meeting with Willie Stark in the back room of Slade's poll hall in 1922, which was a typical imaginary space in the mind of Jack Burden of 1936. The reason for Jack recalling his first meeting with Boss Willie is Boss Willie's entire difference from "Cousin Willie from the country, from up at Mason City, with his Christmas tie" (28) in 1922. That is, the story space always becomes the externalized performance of character's mind to a very great extent, and the external condition has become "the objective correlative" of the character's mind (Shen Dan, 2010: 137).

The story space shuttles back and forth not only in Chapter One but also in other chapters. Chapter One is only an example to illustrate the fragmented state of story space. In addition to covering more than a hundred years, story time of Chapter Four also covered large space from the battlefield in Civil War to “slatternly apartment among the unwashed dishes in the sink and on the table, the odor of stale tobacco smoke, the dirty shirts and underwear piled in corners (237)” at the State University in about 1918. The diversity of characters and the span of story time, together with a large imaginary space caused by reminiscent nature of the novel, and the mobility and convenience of modern vehicle make the fragmented and shuttled space possible in *All the King's Men*. Thereupon, the deconstruction of both the time and the space in the novel intensifies the postmodern tendency of the novel.

2.3 Montage Technique

The reminiscent nature of *All the King's Men* makes stereoscopic narration possible at a certain point in time, which always comes true by the Montage technique in postmodern novels. Montage originates from a French architectural term and gradually turns up in the literature and film editing. Montage becomes extremely popular in postmodern literature since it “links up the pictures and scenes that do not relate to each other in the contents and forms and on the different levels of time and space or re-arranges and reorganizes the contents and sentences of different genres and different features of style, adopts such means as fore-narration, flashback, insertion, reiteration, close-up, the contrast between still and moving scenes, etc. to strengthen the stimulation of reader's sense organs and acquire strong artistic effect” (Chen Shidan, 2010: 111). The purpose of employing montage technique is to represent the discontinuous and fragmented human feeling towards reality in the society. Generally speaking, montage technique can be subdivided into functions of narration and expression, so montage naturally falls into two groups: narrative montage and expressive montage.

Jack's part in Chapter Five and Willie's part in Chapter Six (see also Appendix I) form a paralleled montage which belongs to one kind of narrative montage. The story time of Jack's story in Chapter Five is from August 1936 to March 1937. The course of Jack Burden's second excursion into past to investigate the bribery of Judge Irwin occupies almost the entire Chapter Five, from visiting Ellis Burden in a dingy apartment to asking Adam and Anne at their father's musty old mansion till solving the problem with the help of Miss Lily Mae Littlepaugh at her house on the edge of the slums in Memphis. Willie's story from August 1936 to March 1937 is set in the former part of Chapter Six. In the very beginning of the Chapter Six, Jack makes it clear that the moment is “late March in 1937 when I went to see Miss Littlepaugh in the foul, sox-smelling lair in Memphis, and came to the end of my

researches. I had been on the job almost seven months. But other things had happened during that period besides my researches” (343). That is, two story lines—Willie: his son Tom encountered car accident, and he committed to hospital project, and he ordered Jack to persuade Adam to hold post of director of the hospital; Jack: his second excursion into past to investigate the bribery of Judge Irwin—move in the same time (from August 1936 to March 1937), but in the two story lines, different spaces which are narrated respectively integrate into one complete and perfect structure.

Expressive montage technique is also available in *All the King's Men*. Expressive montage usually combines all the scenes directly and forces the readers to understand in their own way the internal implications carried by the abstract codes. In Chapter Five, Jack visited his father Ellis Burden for investigating Judge Irwin's bribery but got nothing at all, since Ellis had decided to give up his identity of the Scholarly Attorney and the world of the past and be upon the Lord's business by helping the poor. In addition, Warren uses three unrelated sets of scene of “Which was: (305-306)” in the novel to impact on the reader's reflection about the complicated and realistic life around Jack Burden. Postmodernists insist that the world is formed with these kinds of fragments but the sum of fragments can not form a whole. All the fragments do not gather together round a center to make up a methodic unity. “Each of these fragments is relatively independent. The reader jumps with them now to the present, now back to the past. The sense of absurdity caused by this discontinuity of the interruption type gives people a revelation that the world is originally formed like this” (Chen Shidan, 2010: 112). And the purpose of the third seemingly casual “Which was” focusing on Tom's football game is Warren's designed prolepsis for Tom's crash, even the tragic end, rather than a nominal decoration. And another two sets of “Which was: (319-320)” in the novel are again used to represent the fractured realistic life of human being by Jack Burden's life experience.

The montage technique is employed in almost the entire text of the novel, and it puts simultaneity, the deconstructive tendency of postmodernism, into practice. And the reminiscent nature of the novel predetermines the necessary employment of psychological montage. Moreover, the employment of montage technique also intensifies the sense of broken time and fragmented space. As a whole, the narrative structure of *All the King's Men* abandons the unitary or dualistic tradition, the aim of which “is not to create confusion but to have the novel more faithfully mirror the current state of reality” (Steiner, 1999: 449). The life on the whole is cubic and the events happening to the human beings are all three-dimensional. There are innumerable events occurring simultaneously, that is, the true feature of life is its diversity in the simultaneous rather than diachronic time, which is exactly the assertion and representation of the postmodern novels.

In brief, the broken time, the fragmented space and the employment of montage technique represent the deconstruction of narrative structure in *All the King's Men*. In the

novel the linear time from the beginning of the story to its end which characterizes the traditional novel disappears, and the setting of the story changes with the jumping of the story time continuously, and the montage technique additionally represents the fragmented but realistic sense of human life then. Just as Hassan insists,

postmodernist only disconnects; fragments are all he pretends to trust. His ultimate opprobrium is 'totalization'—any synthesis whatever, social epistemic, even poetic. Hence his preference for montage, collage, the found or cut-up literary object, for paratactic over hypotactic forms, metonymy over metaphor, schizophrenia over paranoia. Hence, too, his recourse to paradox, paralogy, parabasis, paracriticism, the openness of brokenness, unjustified margins... The age demands differences, shifting signifiers, and even atoms dissolve into elusive subparticles, a mere mathematical whisper (Hassan, 1987: 168-169).

However, Warren's purpose is to reconstruct the deconstructed fragments instead of deconstructing all the things in the novel and then leave them in the lurch, so his method is to entitle two protagonists to control all the fragmented things, namely, the deconstructed fragments is reconstructed into a complete story in the name of double-track narratives.

2.4 Double-track Narratives

The employment of double-track narratives in itself shows the deconstructive and reconstructive tendencies of postmodern novels. The novel subverts the absolute and unitary status of traditional protagonist and represents two sets of stories about two protagonists (see also Appendix I), and meanwhile, all the deconstructed fragments are covered respectively by the two protagonists. Willie Stark is undoubtedly one protagonist of *All the King's Men* which mainly focuses on the ups and downs of Willie Stark's political career, yet the narrator of Willie Stark's story, Jack Burden, appears as the other undisputed protagonist of the novel in terms of whether narrative length or content. It is obviously seen from the diagram about events in *All the King's Men* in Appendix I that each chapter is divided into two sections according to the events of two main characters Willie Stark and Jack Burden.

In the novel, the plots of double-track stories—the story of Willie Stark and the story of the narrator Jack Burden—keep pace, and both even share almost the equal length of the chapters. There are ten chapters in *All the King's Men*. Most of the plot is unfolded around Willie Stark in Chapter One, Two, Six and till Willie's death in Chapter Nine. By all means, the figure of Jack Burden as a witness and narrator of Willie Stark's story absolutely and necessarily appears in the above-mentioned four chapters. As a matter of course, the function

of Jack Burden in the four chapters is mainly confined to observing statements and actions of Boss Willie Stark and to recalling Boss's rise to power and fall from power.

Simultaneously, Warren also reserves much space for Jack Burden to narrate his own tales in Chapter Four, Five, Seven and Ten. But Jack's second excursion into past to investigate the bribery of Judge Erwin in Chapter Five and his fleeing westward in Chapter Seven are closely related to Willie, either at the behest of him or being stirred up directly by his affair with Jack's first love Anne, though the figure of Willie Stark is mentioned a little or not at all in the two chapters. Chapter Four inserts a seemingly unrelated story, but it plays the decisive role for initiation of Jack Burden's later thoughts and actions, since it is Jack Burden's first excursion into the enchantments of the past. In the text of *All the King's Men*, Warren, under the guise of character Jack Burden, has claimed that the first excursion has nothing directly to do "with the story of Willie Stark, but it has a great deal to do with the story of Jack Burden, and the story of Willie Stark and the story of Jack Burden are, in one sense, one story" (236). Obviously, it is originally indicated that Willie Stark and Jack Burden both are protagonists of the novel and their stories both serve the same theme jointly. Besides, the novel does not stop abruptly at the point of Willie Stark's being shot to death by Adam Stanton in Chapter Nine, but devotes the entire Chapter Ten to representing Jack Burden's bidding farewell to his past including the bygone, the persons both deceased and alive after he ultimately grows up so as to accept the complicated reality of life and society.

As for Chapter Three and Chapter Eight, the two protagonists occupy nearly the same length in each chapter, and the two chapters can be regarded as the important turning points for the two main characters, only different in matter of their rising in Chapter Three and falling in Chapter Eight for arrangement of plot. In Chapter Three, Willie was gradually sinking into the mire of complex politics, and the impeachment strengthened his knowing and acting towards politics rather than made him slow down or even gave up the intrigues in political career. But it is just his insisting in the political intrigues that accelerates the coming up of his tragedy. Jack's going home at Burden's Landing in this chapter is the starting point of his initiation. On the contrary, Chapter Eight marks the falling of the two protagonists. Willie attempted to threaten back by the sordid bribery of MacMurfee's supporter Judge Irwin after receiving MacMurfee's threatening, which ironically threw himself too deep to get himself out. Thus, the arrival of his doomsday is foreshadowed. For Jack, Chapter Eight is a falling part as well, in which he himself forced his biological father Judge Irwin to commit suicide, but ironically inherited the estate that Judge Irwin had taken as the bribe. In Chapter Eight, the two protagonists both fall into the bottom of a valley. Chapter Three and Chapter Eight both devote almost the equal length to the two protagonists and make the two gain initiation to some extent, and also are the necessary hinges in the development of the plot.

Among the ten chapters, four chapters (Chapter One, Two, Six and Nine) are devoted to

the story of the character Willie Stark, and another four chapters (Chapter Four, Five, Seven and Ten) to the story of the narrator Jack Burden. Either Chapter Three or Chapter Eight is divided equally for the two protagonists. The novel *All the King's Men* changes the traditional unitary story line into the polyhedral or cubic narratives, and the fragmented narratives are all covered by two main characters. Yet it is the cubic narratives that are needed and ready on the stage to represent the realistic life of people in modern society, which exactly shows the greatness of *All the King's Men* as the pioneer of postmodern novels, since it deconstructs the conventional narratives from the beginning to the end centering one absolute hero, and what is more, it represents and reproduces the sense of reality and diversity in modern life.

In addition, the double-track narrative does not show any abruptness or farfetchedness, "Warren's concern is to summon up an authentic political background and chart Stark's course against this background—offering these not simply as ends in themselves but as providing Jack Burden with food for thought in evaluating life and endeavoring to find a workable philosophy (Milne, 1966: 153)". The plot is unfolded naturally and smoothly around the two protagonists. The paralleled double-track narratives, the story of Willie Stark and the story of narrator Jack Burden, deconstruct authoritarian position of one main character in the conventional novels, thereby the traditional encircled-center plot has been subverted and changed into the polycentric narratives. What's more, the double-track narratives exterminates the fragmented and nihilistic sense caused by broken time, fragmented space and montage technique and reconstructs the perfect story full of sense of wholeness. In fact, the double-track narratives can be regarded as not only the reconstruction after deconstruction but even the further deconstruction of fragmented and nihilistic sense, since the fragmented sense stemming from the broken time, fragmented space and employment of montage technique becomes more intense with the employment of double-track narratives. Therefore, the reason of *All the King's Men* as the first novel representing postmodern condition in America literature partly lies in its deconstructive and reconstructive tendencies of narrative structure, which should deservedly be owed to Warren's insight to life and his design of the chapters and its details.

Chapter Three

Deconstruction and Reconstruction of Internal Values in *All the King's Men*

The narrative structures are to the novels what the clothes are to human beings, the clothes are necessities for humans but they are still insufficient to illustrate the deep and intrinsic nature of people. In a like manner, the profound significance of a novel rests more with the internal values than the performance of narrative structure. Just as E. M. Forster proposes that “Daily life is also full of the time-sense”, and “there seems something else in life besides time, something which may conveniently be called ‘value’, something which is measured not minutes or hours, but by intensity... so daily life, whatever it may be really, is practically composed of two lives—the life in time and life by values—and our conduct reveals a double allegiance” (1974: 42). Therefore, much more comprehensive and profound understanding of a novel should be concentrated on the further interpretation of internal values.

All the King's Men as the pioneer of postmodern novels in American literature considerably lies in its deconstructing the binary opposition values and reconstructing the harmonious values. A binary opposition in critical theory is a pair of terms or conceptions which are theoretical opposites, such as good/evil, up/down, male/female, white/black, etc. In western metaphysics and most western people's mind, the one on the left of the slash is valued over or prior to the one on the right. And it had influenced the thought of western people unconsciously until the structuralism appeared in the second half of 20th century. Warren initially employs the genre of fiction to warn the inevitability of tragedy for human life and society if the extreme binary opposition values are continuing to regulate people's thought. In *All the King's Men*, the occurrence of a series of tragedies with loss and death reveals the inevitable consequence of persisting in the binary opposition values between subject and object, between subjects, and within subject, as a result, the necessity of deconstructing the binary opposition values emerges naturally. Furthermore, the rebirth of the two protagonists towards the denouement of the novel to a large extent gives hope for American people's reconstruction in spiritual predicament.

3.1 Deconstruction of Binary Opposition between Subject and Object

The subject-object problem is a long-standing philosophical issue. The primal meaning of

the two firstly appears as the concepts in philosophy. The subject is regarded as a being that has subjective experiences, subjective consciousness or a relationship with another entity which is called an object. Usually a subject is an observer and an object is a thing observed, and in the novel a subject is the character and an object is the environment around the character. The binary opposition between character and his environment is the common phenomenon in the traditional or the modern novels, and often the ending of the conflict is either character's absolute triumph or his complete surrender to his object. But in *All the King's Men*, the binary opposition is deconstructed and a new relationship is reconstructed. The binary oppositions in the novel between the characters and the environment around them—one side is character's ideal and love and the other side is social reality and law—give rise to the inevitable tragedies for the two sides, which exactly shows the necessity of deconstruction of subject and object and the possibility of reconstruction between the two.

3.11 Ideal and Reality

Each individual is confronted with the conflicts between his ideal and the social reality all the time, since social reality can not satisfy the ideal of each individual, or rather, individual needs for most of time override the boundaries of social situation. Warren indicates the necessity of deconstructing individual ideal and social reality in *All the King's Men* by the plots of Willie Stark and Jack Burden. Both are trapped in the binary opposition between respective ideal and reality, Willie who sinks into the sharp conflict loses his life and Jack who attempts to deconstruct the binary opposition does not lose life and gets a chance of reconstructing his life.

For Willie Stark, it is the gradual deepening of conflicts between his ideal and social reality that pushes him to the threshold of death in three steps. In the beginning, he met with the first low ebb as a result of the binary opposition of ideal and reality in his life when he held the post of Mason County Treasurer before he stepped into real politics. Just as his wife Lucy expressed, "Willie doesn't want to be Treasurer either, if he has to associate with those dishonest people" (89). Obviously, Willie's ideal was just being a just Treasurer for the people of Mason County then. However, he had to face the reality of being excluded because Willie was no longer useful to the Chairman of the Board of County Commissioner who was running the county with another one. So the Chairman and his conspirator sought to unplug their eyesore Willie by the chance of the building contract for a new school. Willie was not yet reconciled to their unjust black deal, so he tried his best to cover the truth. For that reason, he went out and buttonholed on the street and explained the facts to the people from house to house, "standing on a street corner, sweating through his seersucker suit, with his hair down in his eyes, holding an old envelope in one hand and a pencil in the other, working out figures to explain what he was squawking about" (90-91). He tried every means to clarify the facts behind the dirty reality. He was unwilling to accept the facts which are contradictory to his

ideal, and for his ideal in mind he could not but spare no pains to clarify the facts. But the result was paradoxically that he “didn’t dent the constituency. The other fellow was elected. J. H. Moore built the schoolhouse, which began to need repairs before the paint was dry. Willie was out of a job” (91). Then Willie had no other choice but to go back to Pappy’s farm and got ready for the bar examination. Willie realized that his ideal was shattered by the black deal in the society and his clarification from house to house made no difference to the election, though the accident of fire escape’s collapse was helpful for not only clarifying the dirty facts between the Chairman and his conspirator but also making Willie a local hero. Nonetheless, his good conscience made a basis for his marching on political circles potentially.

After that, the course of Willie’s election campaign for Governor attests the aggravation of binary opposition between ideal and reality in his life. Being a Governor became his instant ideal without any question as soon as he gets instigation from Harrison’s group, so he exerted all his energies to stump the state with his stuffy and terrible speeches full of facts and figures regardless of his predictable results only by his terrible speeches. Innocent Willie from the countryside had not a bit of idea about the complex politics, and he really believed that his just behavior in the accident of fire escape’s collapse had offered him the considerable fame and trust from the country folks in the election of Governor. But Willie’s innocent ideal exactly fell into the trap of Harrison’s city-dwellers group, whose scheme was to incite Willie to participate in the elections of Governor in order to split votes for the other rival MacMurfee from country folks by Willie’s intervention as a puppet. Willie endeavored for his ideal of becoming the Governor by his stumping the whole state, and he was still kept in the dark of Harrison’s scheme until one flunky of Harrison’s, Sadie Burk, revealed the truth about the scheme by a slip of the tongue. The complicated and intricate politics in realistic society plays tricks on Willie’s nice ideal again, which makes Willie’s ideal suffer another heavy blow. Just as what Willie said from the bottom of his heart to Jack Burden,

“Not because my little feelings are hurt. They aren’t hurt, I never felt better in my life, because now I know the truth. What I ought to known long beck. Whatever a hick wants he’s got to do for himself. Nobody in a fine automobile and sweet-talking is going to do it for him. When I come back to run for Governor again, I’m coming on my own and I’m coming for blood. But I’m getting out now” (140).

The ideal of strong-willed Willie had not been defeated utterly, and conversely the matter presented clearly the truth about politics to him, so Willie as a half-politician decided to plant another seed for his ideal by clarifying the truth of his being set up as a political puppet and turning around to support MacMurfee’s country folks group this time, and then staged a comeback in the next election.

Eventually, the absolute binary opposition between his nice ideal and complicated social reality results in his ruin. Willie had his dream fulfilled in the next election, and the ideal of politician Willie was still as simple as keeping his Governor's office, but the social realities he was facing were becoming more and more complicated. The MacMurfee's impeachment becomes the breaking point for thorough deconstruction of binary opposition between Willie's ideal and social reality. MacMurfee takes Willie's state auditor Byram B. White as the penetration into defeating Willie's office, which makes Willie realize that

what they're after is to break the administration. They don't care about Byram, except so far as it's human nature to hate to think somebody else is getting something when you aren't. What they care about is undoing what this administration has done. And now is the time to stomp'em (205).

In order to keep his ideal, Willie had completely grown into a politician at all costs. Dealing with MacMurfee's impeachment, Willie gave speeches in the daytime and even threatened and blackmailed his political enemies at night on the one hand, on the other hand he made plans for building a massive, six-million-dollar hospital to get support from the poor voters. Finally Willie survived the attempted impeachment, but he even began to doubt his ways to his own ideal. He had been stuck in the middle of his nice ideal of seeking social goods for his people and complex social reality. The impeachment makes Willie realize his state in a dilemma, but what he can do is nothing but going ahead rather than getting away from political circles, since the government is exactly the right place of fulfilling his ideal.

The closer Willie goes heading for the complicated reality, the farther he is from his initial nice ideal. Ultimately, the increasingly enlarged gap between his ideal and reality is bound to drive Willie to death. And it is the threatening from MacMurfee's district Marvin Frey that maximizes the gap when Willie prepares for the election of the Senate. Willie never submitted to MacMurfee's threatening and attempted to launch a counter-back by threatening MacMurfee's supporter Judge Irwin with his sordid bribery. The result was that he indirectly caused Judge Irwin's suicide. And what was worse, Willie was shot to death by Adam who had been manipulated as a puppet for his credulousness of the anonymous call from the covetous politician Tiny Duffy. In fact, what corners Willie is the widening gap between Willie's ideal and the complex reality rather than the puppet-killer Adam. In other words, there would be another Adam or anybody else to kill Willie, if Adam Stanton were not utilized as the puppet to shoot Willie to death. Willie's life is doomed to come to an end due to the sharp conflicts between his ideal and the social reality step by step, namely, Willie dies from the binary opposition between his ideal and reality around him, which shows the necessity of deconstructing the binary opposition between ideal and reality for the avoidance of tragedy.

Different from abstract and invisible ideal of Willie Stark, Jack Burden's ideal has concrete incarnation on Anne Stanton. And the gap between Jack Burden's ideal and reality moves toward closing gradually so Jack is kept from losing his life. The closing of the gap between Jack's ideal and social reality generally has three phases. At first, in Jack's mind there is not any other realistic world except Anne as the incarnation of his ideal. At that time, Anne was his whole world just as he expressed his adoration for the ideal in his mind,

All the bright days by the water with the gulls flashing high were Anne Stanton. But I didn't know it. And all the not bright days with the eaves dripping or the squall driving in from the sea and with the fire on the hearth were Anne Stanton, too. But I didn't know that, either. Then there came a time when the nights were Anne Stanton. But I knew that (410).

...it is too bad the Greeks didn't play tennis, for if they had played tennis they would have put Anne Stanton on a Greek vase (411-412).

Anne was Jack's nice ideal like a goddess, but "the nights were Anne Stanton" later illustrates that his ideal deviated from the reality. His ideal Anne refused his love because of his lacking in ambition in the realistic life, and gradually they were out of touch with each other. Even so, Anne was still the ideal goddess in Jack's mind, since Jack married Lois Seager who was seemingly similar to Anne Stanton, though they finally divorced.

The second phase is his ideal Anne is far away from him and becomes Willie's mistress. Jack could not accept the cruel fact when Sadie told him and even felt that "the last breath of spring was gone now and gone for good, the fine, big-breasted girl popping the calico, with the face like peaches and cream and the tiny, dewy drop of perspiration at the edge of the tow head of hair, she was gone for good, too" (403). Then Jack considered that not only the incarnation of his ideal Anne Stanton was far away from him forever, but also his ideal shattered in perpetuity, which was relatively more serious. He even thought to himself that "that was the Anne Stanton whom Willie Stark had picked out, who had finally betrayed me, or rather, had betrayed an idea of mine which had had more importance for me than I had ever realized" (464). So Jack decided to flee to the West to take a close look at himself.

Finally, Jack in his mind deconstructs the binary opposition between his nice ideal and the cruel reality. He began to realize that the realistic was imperfect and tried to accept the existence of his ideal Anne's disadvantages. His angel Anne in his eyes began to descend to the world instead of being an untouchable ideal, and he even could perceive "a little creases in the flesh of her neck, just the tiniest little creases, the little mark left day after day that absolutely infinitesimal gossamer cord of thuggee which time throws around the prettiest neck every day to garrote it" (488). Anne in Jack's mind was no longer the unblemished goddess.

He began to put his ideal Anne in the realistic world and believed his ideal, like other things in this world, also has her own flaws and faults.

Therefore, different from absolute binary opposition values between nice ideal and intricate social reality held by Willie Stark, Jack recovers his ideal and takes her to the complicated realistic world and face the past, reality and future of the universe together. That is exactly Warren's real intention: it is only deconstructing the binary opposition between ideal and reality that can make people live longer and avoid the occurrence of tragedy rather than maintaining the state of binary opposition.

3.12 Love and Law

Apart from the necessity of deconstructing the binary opposition between ideal and reality, what Warren wants to proclaim in the novel partly is that the binary opposition of individual affectional love and social law also should be deconstructed; otherwise, the gap between love and law will throw people into the abyss of misery, even claim their lives as well. In *All the King's Men*, most of characters are associated with or even have learnt law and also are full of love in their hearts. In other words, all of them without exception are confronted with the binary opposition between love and law, and the tragedies in terms of the drastic conflicts between love of the individual and law of the society befall on them unless they can deconstruct the binary opposition between the two.

The two protagonists Willie Stark and Jack Burden both are confronted with the binary opposition between love and law. They both had learnt law and Willie Stark even had taken up an occupation of lawyer. The conflict between love in their minds and the knowledge about law in their action tortures them constantly.

The heart of Governor Willie Stark who was peasant by birth was full of love for his land and his country people, and he also knew lucidly that he must firstly rise to the position of Governor if he wanted to do something for his people. Just as what he said after he knew he had been utilized as the political puppet, "nobody ever helped a hick but the hick himself. Up there in town they won't help you. It is up to you and God, and God helps those who help themselves" (143). Before he was elected as Governor, he devoted himself to law for passing the state bar examination since he was beaten out of his County Treasurer. After his being defeated for the first election, Willie again returned to his law work, made a lot of money and won some high-profile cases, which made adequate and necessary preparations for his success of the next election. However, the original view toward law in his mind had become out of shape since he became the Governor, he even said that,

"I'm not a lawyer. I know some law. In fact, I know a lot of law. And I made me some money out of law. But I'm not a lawyer. ...the law is like the pants and you

bought last year for a growing boy, but it is always this year and the seams are popped and the shank-bone's to the breeze. The law is always too short and too tight for growing humankind. The best you can do is do something and then make up some law to fit and by the time that law gets on the books you would have done something different" (204).

Governor Willie had clearly known that his love alone could not pull him through the political barrier, and in order to keep his position he had to kill his intrinsic view towards law. But the law in his mind had gone out of form thoroughly, and he even employed the illegal means to threaten and blackmail his political enemies in order to conquer the field. So there was only one road open to Willie who had sunk into the mire of love and law deeply, the road to extinction. That is just the purpose of Warren, since "justice and law are always in tension with each other, and neither available position escapes crushing problems, yet the choice of not making a decision is also unavailable. Facing this crux is both Willie's greatness and his tragedy"(Burt, 1999: 334). Willie dies from the binary opposition between love in his heart and law of the society, but his greatness appears spontaneously in Jack's mind with his tragic ending. The grown-up Jack learns from the revelation of Willie's tragic ending that the binary opposition between love and law is bound to be on the way to extinction.

The intensity of binary opposition between love and law that young Jack Burden faces is no less than that of Willie Stark's, while the difference is that unlike Willie's extreme pattern, Jack deconstructs the two sides. And similar to the binary opposition between ideal and reality Jack faces, the binary opposition between love and law on Jack is also embodied by Anne. Jack sinks into the conflict of his love Anne and the law that Anne wants him to learn but he himself does not love at all. When Jack attended State University, Anne promised Jack to marry him if he would go on back to State and finish up, even before he got his law degree. But twenty-one-year-old Jack felt puzzled about his future on law. When Anne said law degree, he "didn't really remember right off what she was talking about", and even "remembered in time not to express any surprise and had to be satisfied with that" (448). In Jack's mind there was only his love Anne, and not any conception about law that he was loathing, so he decided to confess his real idea about law to his love Anne at the right moment. Unexpectedly, Anne agreed to his not continuing to study law and even expresses that studying law was Jack's own idea rather than her commission. Jack certainly and obviously perceived Anne's disappointment at his lack of ambition, so he "went back to the Law School and by dint of consistent effort succeeded in busting out before the end of the year"(454). Then being a dropout, Jack was certain that Anne would be sore and throw him over, so he decided that he should part from Anne and went his own way separately. And in turn he began to study history and married Lois who was seemingly similar with Anne in some way. But

they divorced soon, after all, Lois was not Jack's love. And much more ironically, Jack quit his job at the *Chronicle* and headed for politics which inevitably had connection with law. Serving Governor Willie, Jack had to have dealings with illegal means and even adopted some illegitimate means to get the benefit that Boss Willie wanted. And the worst information for Jack was that his love Anne had become Willie's mistress. The binary opposition between love and law tortures Jack, but the torment accelerates the mental initiation of both Jack and Anne. In the end, they could forgive each other's past misdeeds and accept mutually by way of marriage. The binary opposition between love and law of Jack Burden, together with Anne Stanton, is deconstructed and the two reconstructs a new harmonious relation with the course of deconstruction.

The minor characters Cass Mastern, Judge Irwin, Ellis Burden also get stuck in the dilemma of love and law. (See also Appendix I) Cass Mastern left his log cabin in north Georgia to seek shelter from his brother Gilbert at Valhalla and was given the charge of a plantation, and then went to Transylvania College in Lexington of Kentucky where he had an affair with Annabelle Trice, but soon the affair was discovered by Annabelle's husband Duncan Trice, who shot himself due to his intolerance of the affair. Annabelle sold the slave Phebe since Phebe had known the affair and the truth of Duncan's death. Cass realized that he had become the actual killer of his friend Duncan Trice and the troublemaker of Phebe, so he got into the sharp conflict of love and law. Finally, Cass Mastern chose to give up his love Annabelle and returned to Mississippi to manage a plantation with the help of his wealthy brother Gilbert, and soon he freed his slaves, since he always attempted to atone for his crime on Phebe. In addition, the perturbed Cass wanted to atone for his love-affair by various measures, such as studying law in Jackson and enlisting as a private in the Mississippi Rifles in the Civil War. But intensified binary opposition between love and law preoccupies most of his mind, which surely brings about his tragedy of life. In the end, the bullet in a battle outside Atlanta put Cass to death and the miserable ambivalence between love and law in his mind stopped with his death.

The binary opposition between love and law of Judge Irwin is represented by his relation with Jack Burden. Judge Irwin had been playing the father role in Jack's life since Ellis ran away from home, and he gave all his love to Jack since he knew in all probability that Jack was his own son rather than Ellis Burden's. But it was his beloved Jack Burden that dug out his past crime of bribery which he had attempted to cover up all his life: when working as the Attorney General under Governor Stanton, Judge Irwin received as a bribe a great deal of stock and well paid position of counsel and vice-president at American Electric Power Company for letting up on a court case against the Southern Belle Fuel Company (a subsidiary to the American Electric Power Company). And his bribery also contributes to the suicide of another lawyer Mortimer L. Littlepaugh. The conflict of love and law is pushed to

the summit so that Judge Irwin can not yet endure the pressure and chooses to commit suicide to flee from the binary opposition of the two. While the most ironic part is that the conflict of Judge's love and law did not yet halt, since his entire heritage including the very estate which he had taken as the bribe was inherited by his own son Jack Burden who was none other than the revelator of his father's dingy bribery, so to some extent Jack Burden becomes a patricide. The binary opposition between love and law in Judge Irwin leads to a tragedy, and Judge Irwin dies of the violent conflict between the two.

By contrast, the binary opposition between love and law in Jack Burden's nominal father Ellis Burden is deconstructed to a large extent, so he is free from death. Ellis Burden is always called the Scholarly Attorney in the novel. With the unfolding of the plot, it is seen obviously that the Scholarly Attorney chose to run away from home at Jack's young age because he was aware of the amour between Jack's mother and Judge Irwin, possibly he even knew that Jack was not his own son. So the inconsolable Scholarly Attorney gave up his wife and son and ran away from home, and began to be upon the Lord's business rather than any secular things. Even Jack could not get any information from him when he tried to investigate the bribery of Judge Irwin, since he "will not touch the world of foulness again" (304). Ellis Burden assumed that he would not have any relation with the realistic world except for being old and living in terrible conditions. Jack's initiation helps Scholarly Attorney to deconstruct the binary opposition between love and law. So in the end of the novel, the old and feeble Scholarly Attorney can live happily in the Judge's heritage for Jack, and also can go on with his Lord's business by reading his Bible and pass away peacefully.

Other minor characters also more or less face the conflict between love and law in the novel. Hugh Miller, the Attorney General under Governor Willie Stark, who graduated from Harvard Law School, had to resign voluntarily in order to assure the safety of himself and even his family. The other character is Mortimer L. Littlepugh, who chose to give up his own life lest he would become his sister's burden in life, since his position in American Electric Power Company was taken by grafter Judge Irwin. In addition, he mentioned in his posthumous papers that he would not end his life but for getting the insurance for his destitute sister.

To sum up, the novel is like a miniature society. Most of people, just like the characters in the novel, are confronted with the binary opposition of individual ideal and social reality or the individual love and societal law. Ideal and love both fall into the category of subject, while social reality and law fall into the category of object, so the main conflict is the binary opposition between the subject and object, or the individual and society. The binary opposition leads people to loss and death, and the survivors from the tragedies without any exception deconstruct the binary opposition between the individual and society. However, society as the object is the sum total of subjects. For this reason, the only key to deconstruct

the binary opposition between subject and object and reconstruct a new relationship lies in deconstructing the binary opposition between subjects in the society.

3.2 Deconstruction of Binary Opposition between Subjects

The binary opposition between subjects in *All the King's Men* is represented by the concrete oppositions between two characters, such as Adam Stanton/Willie Stark, Lucy Stark/Sadie Burke, Cass Mastern/Gilbert Mastern, Ellis Burden/Judge Irwin. The two sides in each group have completely opposite personalities, and each person in each group chooses to live in his or her own closed circle and never seeks to jump out of the circle, so the closed self has to pay the heavy price for his or her choice and moves towards tragic ending or even loses his or her own life.

3.2.1 Adam Stanton vs. Willie Stark

The sharp binary opposition and the complete incompatibility between Adam Stanton and Willie Stark from life backgrounds and experiences to the principles of conduct results in the inevitable tragic ending of the two persons.

Adam Stanton was the ex-Governor's son, and the superior background endowed him with all the good chances of education and occupation, so Adam could hold whatever he wanted without necessarily striving for the best. However, after becoming a famous surgeon, Adam still lived in a shabby little apartment where the only valuable and glittering piece of furniture was his grand piano, but he always cured his patients for free. Different from most others living in the realistic world, Adam "snuggled up to Life, to keep warm perhaps, for he didn't have any life of his own—just the office, the knife, the monastic room. Or perhaps he didn't snuggle to keep warm" (359). Adam was trying to get to the Life as closely as he could. But Adam's ideal which was doing more good rather than supreme power and higher salary had been deep-rooted in his mind. Adam agreed to run the hospital at the request of Governor Willie Stark whom he was always fed up with, but the real reason for his agreeing to accept the post was that the new hospital was open and free to all the people including all the poor sick, which just satisfied Adam's ideal. What pushes Adam towards compromise is his ideal of doing well instead of Willie Stark's eloquence. And Adam knows his intrinsic ideal, so he romantically reconciles himself to his beautiful ideal of saving the sick and the poor, and "he is a romantic, and he has a picture of the world in his head, and when the world doesn't conform in any respect to the picture, he wants to throw the world away. Even if that means throwing out the baby with the bath" (370-371), which predicts Adam's ending. Once the realistic situation is contradictory to his ideal, he will give up all the things including the idealistic and the realistic. When he learned that his respectable father had illegally protected the bribee Judge Irwin and his sister Anne had descended to Willie's mistress, Adam's ideal

shattered completely. So he adopted extreme and radical means to shoot Willie to death in the lobby of the Capitol. Meanwhile, “the baby in the bath” Adam was shot to death by Willie’s driver and bodyguard Sugar-Boy on the spot.

Willie Stark holds the opposite standpoint towards his own ideal. Willie came from the countryside and had no chance to go to college, so he had to strive for his future to pass the state bar exam by burning midnight oil. Once in the political circle, Willie adopted various political schemes, even threatening or blackmail, so long as his Governor position could be kept. The most representative viewpoint of Willie Stark is that, “man is conceived in sin and born in corruption and he passeth from the stink of the didie to the stench of the shroud. There is always something” (75). So he never let pass any possible chance of digging out “something” about his political opponents. When he was threatened by MacMurfee’s district Marvin Frey, he found out a shrewd solution by using the sordid bribery of MacMurfee’s supporter Judge Irwin as threatening means to MacMurfee. Different from the pure idealist Adam’s quest for Hugh Miller’s resignation, Willie expressed his opposite view to Adam’s on goodness and badness, “goodness is out of badness. ... because there isn’t anything else to make it out of” (386). In Willie’s opinion, there is no absolute goodness since all goodness grows from badness and people in the society should do his so-called good as time and society goes on. His words to Adam Stanton proves that clearly,

“what folks claim is right is always just a couple of jumps short of what they need to do business. Now an individual, one fellow, he will stop doing business because he’s got a notion of what is right, and he is a hero. But folks in general, which is society, Doc, is never going to stop doing business. Society is just going to cook up a new notion of what is right. Society is sure not ever going to commit suicide” (387).

Willie insists that society will not change or end up with the change of each individual; by contrast, people’s action should comply with society.

Near the end of the novel, Warren reveals the absolute binary opposition between Adam Stanton and Willie Stark and their doomed ending through the words of Jack. Jack Burden could see that “Adam Stanton, whom he came to call the man of idea, and Willie Stark, whom he came to call the man of fact, were doomed to destroy each other, just as each was doomed to try to use the other and to yearn toward and try to become the other, because each was incomplete with the terrible division of their age” (657). Jack realizes neither “the man of idea” nor “the man of fact” can live happily even if he or she pays life for his “idea” or “fact”. Adam and Willie can not escape from the doomed destiny, while their story plays a profound part in Jack’s life, and Jack attempts to deconstruct his own binary opposition between idea and fact from then on and reconstruct a new and harmonious outlook on life.

3.22 Lucy Stark vs. Sadie Burke

Willie Stark's being shot to death is the tragedy for both his wife Lucy Stark and his capable partner and mistress Sadie Burke, and the binary opposition between the two causes the tragedy for both and is finally deconstructed with the death of their beloved Willie Stark.

It is Lucy Stark who helps Willie to start from scratch and witnesses his rise and fall in political circle. Before Willie started his political career, they had a harmonious and happy family. Lucy as a devoted wife sat before the hearth and accompanied Willie's father, and they both quietly supported Willie who was preparing for the bar exam in an upstairs room. Obviously, what the Old Stark and Lucy had in common was to support their beloved Willie,

what they had in common was a world of wordless silence by the fire, a world which could absorb effortlessly and perfectly the movements of their day and their occupations, and of all the days they had lived, and of the days that were to come for them to move about in and do the things which were the life for which they were made. So they sat in their common knowledge, while the chunk on the hearth stewed and hissed and crumbled, and were together in the down beat and pause of the rhythm of their lives. That was what they had in common now, and nothing could take that away (36).

But the harmony of the family was broken with Willie's coming upon the political stage and the appearance of assistant Sadie Burke around Willie.

Sadie Burke, who pulled herself up from destitute beginnings by her smart and sharp character and willingness to work hard, had got accustomed to prevailing over any others. And she even wanted to take Willie's love away from any others, especially Willie's wife Lucy. When Willie took his men to his old house for pressing photos to pretend his happy marriage, filial piety and nostalgia, Sadie even never let slip the seizure and possession of a glass. When "the nigger woman brought in a pitcher of water on a tray, with three glasses, slipping her feet in old tennis shoes dryly along the boards, Lucy Stark took one glass and Sadie Burke another, and the rest of us just passed around the third glass" (38). Lucy once attempted to divorce Willie, but she gave up the idea and chose to live apart from Willie in her sister's poultry farm for the sake of Willie's public image. So it was impossible for Sadie to change her identity and become the first lady of the state, and what she can do was only to love Willie secretly and help Willie in his government affairs as an assistant. The sharp binary opposition between Lucy and Sadie inclines to deconstruct when Anne as Willie's new mistress took away their beloved Willie.

Near the end of the novel, Willie's death completely deconstructs the binary opposition between Lucy and Sadie. Both of the two lose their greatest love Willie and face their respective tragedy in life—Lucy lost her son Tom Stark and Sadie lost her favorite job. Lucy again returned to her sister's poultry farm, but she adopted Tom's son and named him Willie Stark. Obviously, Lucy began to forgive Willie's past faults and hoped to continue to live with his incarnation—little Willie Stark. Sadie Burke who lost her favorite job and her beloved finally sank into psychosis and had to receive treatment at Millett Sanatorium, where she confessed to her visitor Jack Burden that she was the cause of Willie's death since she could not bear Willie's love for his family and Lucy any longer, "all right, I killed him. He was throwing me over. For good. I knew it was for good that time. For that Lucy. After all I had done. After I made him" (618). But it is just her confession that shows her courage to undertake her mistake and proves her action causing Willie's death is on impulse. At least, her function in Willie's death got forgiveness in Jack's mind, "what she had done had been done hot. What Duffy had done had been done cold. And, in the end, Sadie Burke's act had somehow been wiped out. It did not exist for me [Jack Burden] anymore"(618). Willie's death makes his wife Lucy Stark and his mistress and assistant Sadie Burke realize that love is the precious pearl in people's life, and struggling for anything without scruple will be destined for tragic ending for self and others around. Therefore, the binary opposition between the two has been deconstructed completely with Willie's death and both decide to forgive others for their faults and leave the sad place and begin to live serene lives.

3.23 Cass Mastern vs. Gilbert Mastern

Jack Burden's two great uncles Cass Mastern and Gilbert Mastern can not escape from the tragic destiny as a result of the sharp binary opposition between the two, and they both have to wait for the coming of death as the atonement for their crime committed in the past.

Both Cass Mastern and Gilbert Mastern were born in the red hills up toward Tennessee, and their incompatible character and action pattern started from Gilbert's running away from home and going west to Mississippi while little Cass still stayed in the log cabin in north Georgia through force of poverty. Gilbert in Mississippi made great fortune "with his bare hands, out of the very air, could now, with all his experience and cunning and hardness...snatch another one, much greater than the first" (243). Cass went to seek shelter from his brother Gilbert who had made a fortune at Valhalla, and was given charge of a plantation by Gilbert who had become "a cotton snob" around Mississippi. Then under the support and guidance of Gilbert, Cass went to Transylvania College in Lexington of Kentucky, and Jackson, and then Vicksburg, and "Cass could see clearly what Gilbert intended: to make him rich and put him in to politics" (252). However, Cass, unlike his pragmatist brother Gilbert, was tortured by the guilty feeling, since his affair with Annabelle Trice had caused

not only his friend Duncan Trice's suicide, but also the slave Phebe's being sold. So Cass who was searching for salvation in spirit returned to Mississippi to free all his slaves on the plantation, and in the Civil War he enlisted as a private in the Mississippi Rifles, but was killed in a battle outside Atlanta and buried somewhere in Atlanta, and nobody knew the exact position. Physical destruction of Cass does not mean the death of his spirit; on the contrary, his spirit has got salvation to some extent by means of his farewell letter to his brother,

"Remember me, but without grief. If one of us is lucky, it is I. I shall have rest and I hope in the mercy of the Everlasting and in His blessed election. But you, my dear brother, are condemned to eat bread in bitterness and build on the place where the charred embers and ashes are and to make bricks without straw and to suffer in the ruin and guilt of our dear Land and in the common guilt of man" (243).

Compared with his idealist brother, Gilbert received a commission as a colonel in a cavalry regiment in the War, and after the War he even lived a much more affluent life,

By 1870 he was again well off. By 1875 or '76 he was rich. By 1880 he had a fortune, was living in New York, was a name, a thick, burly man, slow of movement with a head like a block of bare granite. He had lived out of one world into another. Perhaps he was even more at home in the new than in the old. Or perhaps the Gilbert Masterns are always at home in any world. As the Cass Masterns are never at home in any world (244).

Even so, it is also conceivable that Gilbert still had been thinking a lot since he received Cass's farewell letter and even he felt a heavy burden in his heart about his pragmatism in the past for his rest life, because he was keeping his brother Cass's farewell letter all the time until his son sent by post after his passing away to Jack Burden. Gilbert Mastern dies with regret for his own pragmatism, and Cass Mastern dies with resolution of repentance. The two Masterns both live the miserable life in the mind and die with respective confession. If they had deconstructed the binary opposition during life, they would have freed from the pain in the mind and lived happy lives. As a result, it is necessary to deconstruct the binary opposition between the two brothers, or rather, two kinds of binary opposition values. However, the deconstruction of binary opposition between the two Masterns enhances Jack's initiation to a large extent.

3.24 Ellis Burden vs. Judge Irwin

Ellis Burden as the nominal father and Judge Irwin as the biological father share the

same son Jack Burden. The binary opposition between the two fathers drives them to lose their son's love until Jack's initiation deconstructs the sharp conflict towards the denouement of the novel.

Jack's nominal father Ellis Burden gave up his wife and six-year-old son Jack Burden, left his well-to-do family at Burden Landing, and began to devote himself to the Lord's business at a dingy apartment above the Mexican restaurant around the corner of South Fifth and Saint-Estienne Street. The reason for his sudden leaving is not provided in the novel, but the unfolding plot suggests that probably Ellis Burden had learnt of his wife's affair with his friend Judge Irwin, so he chose to leave silently. Originally, he thought he would lose all, including his son Jack, and he never guessed his son would come and visit him one day, so when Jack Burden

looked at the old man [Ellis Burden] over there and my [Jack Burden's] guts went warm and a big lump seemed to dissolve in my[Jack Burden's] chest-as though I [Jack Burden] had carried a big lump around in there for so long I [Jack Burden] had got used to it and didn't realize it had been there until suddenly it was gone and breath came easy. 'Father,' I [Jack Burden] said. "Father-". The old man looked up at me [Jack Burden] and said querulously, "What-what did you say?" (301).

So he was shocked when Jack suddenly called him father which hadn't been called for more than twenty years. But the affair of his wife and his good friend had destroyed all Ellis's trust in the realistic life and society, so he refused to be involved in any secular things when Jack visited him in order to investigate the bribery of Judge Irwin.

Jack's biological father Judge Irwin's image as a brave man profoundly influenced Jack in his childhood, though Jack did not know who his biological father was. Just as Jack Burden said to himself, "I suppose that for a long time I took a snotty tone about the Judge as hero because it was a fashion for a while to take such a tone about heroes and I grew up in that fashion" (181). Since Ellis ran away from home, Judge was playing the father's role in little Jack's life all the time, which is reflected in Jack's reminiscence about Judge's making zip, he had the sight of "Judge Irwin sitting up nights, back in the library, with catgut and steel wire and string and pliers and scissors on the desk beside him, and with his high old red-thatched head bent over, the yellow eyes gimleted upon the task" (183). It's very likely that Judge knows Jack is his own son, so his love for Jack is undoubted. And even when he retired at home he always recalled his life with little Jack. Once he looked at the zip, he realized that the twists weren't the old twists which he "had put in back in the dear dead days. Not by a damned sight. They were practically new"(183). But Judge chose to commit suicide to pay for his own faults in the past and responded to his son's continuous query. "Jack Burden is

probably the only character in Western literature who is redeemed by causing his father's death. ... What redeems him is his discovery that when Judge Irwin could have saved himself by revealing to Jack that he is his father, he chose to face up what he had done instead" (Burt, 334).

Jack's being redeemed closes the gap between his two fathers. Jack's decision of taking his nominal father Ellis Burden back to his inherited estate from his biological father Judge Irwin deconstructs the binary opposition between his two fathers, also two old friends.

The four groups of binary oppositions between two subjects finally reach deconstruction and reconstruction in some sense. The four groups can be simply regarded as one type, that is, the binary opposition between idealist and pragmatist. The former in each group, Adam Stanton, Lucy Stark, Cass Mastern and Ellis Burden, are idealists, and the latter Willie Stark, Sadie Burke, Gilbert Mastern and Judge Irwin can be called pragmatists. The sharp binary opposition between idealist and pragmatist is bound to lead to tragic ending, such as the death of Adam Stanton and Willie Stark; loss of Lucy Stark and Sadie Burke's beloved; the death of Cass Mastern in a strange land in the Civil War, and the continuous searching for salvation of Gilbert Mastern; the unforgiveness of Ellis Burden and Judge Irwin's son. Meanwhile, Warren further shows the necessity of deconstruction of binary opposition and the feasibility of reconstruction, by way of Jack's realization and initiation in experiencing the conflict of Adam Stanton and Willie Stark, Lucy Stark and Sadie Burke's regeneration of spiritual land after the loss of their beloved, Jack's epiphany in the history of Cass Mastern and Gilbert Mastern, and Jack's being forgiven by his two fathers Ellis Burden and Judge Irwin and his forgiveness to his two fathers. Obviously, most deconstruction and reconstruction occur within one person, especially Jack Burden, after witnessing the tragedies of others, so the deconstruction and reconstruction of binary opposition within subject is essential to deconstruct binary oppositions between subjects, between subject and society.

3.3 Deconstruction of Binary Opposition and Reconstruction of Harmonious Values within Subject

The deconstruction of binary opposition experienced by the two protagonists Willie Stark and Jack Burden in *All the King's Men* represents not only the necessity of freeing from the pain in the mind and the tragedy in the life, but also the possibility of building harmonious life and social relationships with others for each individual. The spiritual rebirth of the two protagonists in the end to a large extent reveals the necessity and indispensability of optimistic belief in reconstructing the harmonious values after deconstructing binary opposition values within subject, between subjects, between subject and object.

3.31 Willie Stark

On becoming the Governor, Willie Stark begins to be trapped in the binary opposition between identity and role, and the conflict in his mind becomes sharper and sharper so that he can not judge his own direction in right way, and finally he even submerges himself in the more intense conflict which drives him to the tragic ending.

Willie Stark wanted to become a good son, husband and father in his country family, but he could not care about his family without scruple since he had to take public votes into account. So he would rather set up a bathroom in his old house for his old father than paint the surface of the house in order to express his filial piety, since “water pumped by a little automatic electric pump. But you can’t see a commode from the road when you pass by. It doesn’t hit you in the eye or run out and bite you in the leg. And what the voter doesn’t know doesn’t prey on his mind” (34). Therefore, in order not to lose public votes, Governor Willie would rather lose some love for his family. Much more attention of Willie was focused on politics, and he had an explicit goal to keep his Governor position instead of pursuing selfish interest like other politicians, because he realized that only the people from countryside could consider and solve the problems of the countryside.

What he set about doing was that he needed to form a clique of his own. But few country folks stepped into the politics so that he had to appoint some people from former political rival Harrison’s group, and he had to resort to some intrigue to gain their support. In spite of his pure love for his wife Lucy, he chose shrewd Sadie Burke to be his mistress since he needed her political assistance and veteran political schemes. He even retained the obsequious and untrustworthy Tiny Duffy to be the Lieutenant-Governor of the state in order to warn himself of his family background from countryside and his experience of being the puppet of Harrison and Tiny Duffy for a time. Willie employed Jack Burden to show his gratitude for Jack’s hopping report in his election regardless of Jack’s family background of Southern aristocrat. In addition, Governor Willie remembers a mere nobody Slade’s kindness to “Cousin Willie”. When Tiny Duffy had forced Willie to drink beer unfriendly and disrespectfully, Slade took the heat off Willie by saying that “‘I sells beer to them as wants it. I ain’t making nobody drink it.’ Perhaps that was the moment when Slade made his fortune”(26). In Prohibition-era, Slade got a license immediately and a swell location, which must be the reward from Governor’s gratitude to his kindness.

Since taking power, Willie endeavored to do good for the common people, by making the tax system more equitable, by improving the state’s roads, by overhauling education system, by building up a hospital which was free to all the poor sick who could not afford to see a doctor. But in the eyes of the opposition party, each program had formed a fatal threaten to them in the next election, so constant attempted schemes from the opposition party drove Willie to plot various schemes to fight back. Moreover, to display his happy marriage, and

show his filial piety and nostalgia to his voters, Willie posed with his father and the old house at Stark farm for press photos. However, in the eyes of his family members, he had changed into another Willie, and Lucy and Old Stark “had in common the knowledge that they did not have what they had. They did not have Willie Stark, who was what they had” (36). And “the Boss, who happened to be the flesh of his [Old Stark’s] flesh though you’d never guess it, and threw in the hook. But it didn’t snag a thing. Not on Willie” (53). Willie Stark is fettered between his identity as the son of Stark Farm and his dynamic role as the Governor of the state. Just as Gordon Milne (1966: 160) proposes that “Willie Stark very believably combines a dictatorial nature with his man-with-a-mission role. Flawed by his avid taste for power and willingness to use corruption to effect his ends, he is partially redeemed by his concern for the masses and his honesty about himself. A mixed man, but squarely in touch with the realities of everyday life and seeking to soften these when possible by the application of ‘limited good’”. Actually, no wonder his family members doubt his change, since even he himself begins to perceive the change of himself, so sometimes he has to prove to himself, such as building a massive, six-million-dollar hospital for the poor is “not to restore the public’s faith in him but to restore his own faith in himself. He has to prove to himself that his motives are good, and every time the project comes up, there is an edge of hysteria to his voice” (Burt, 1999: 332). Willie’s proving his pure motives is to himself, yet “one of the things you cannot prove to yourself is the purity of your own motives, for once you doubt your own motives, the things you do to prove yourself to yourself provide only further occasions for the suspicion of bad faith”. Therefore, “Willie’s death is in a complicated way the consequence of his attempt to prove to himself that he is not the moral relativist he has always said he is”(Burt, 1999: 333), that is, Willie dies of the sharp binary opposition between identity and roles within himself.

In fact, the variety of Willie’s social roles will never change his identity of rural origin. And the various roles he shows are to keep his position which is not only the result of his own justice and effort but also the requirement of putting his love for people into practice. The closer he is to the summit of politics, the more important the function of family in Willie’s mind as the real source and harbor is. So he finally decided to come back to his wife Lucy. But jealous Sadie Burke could not endure Willie’s leaving her to go back to Lucy, so she revealed Willie’s affair with Anne Stanton deliberately to Tiny Duffy, who then spitefully told idealist Adam Stanton about it by anonymous call. Consequently, Willie was shot to death by agitated puppet Adam Stanton.

Willie’s physical life ends, but his spiritual life continues. Lucy adopted Tom’s son—her grandson, and named him Willie Stark. It is seen that she had forgiven Willie Stark from what she said to Jack Burden, “‘because Willie was a great man’... ‘I know he made mistakes’...’ bad mistakes. Maybe he did bad things, like they say. But inside—in here, deep down—’and she [Lucy] laid her hand to her bosom—’he was a great man’” (643). The old Willie Stark is

dead, while a new Willie Stark is alive with the help of Lucy Stark. Lucy's forgiveness endows Willie with a new spiritual life, that is, Willie gets rebirth with the help of Lucy. Nietzsche (1923: 128) proposes in *The Birth of Tragedy: or, Hellenism and Pessimism* that

all that comes into being must be ready for a sorrowful end; we are compelled to look into the terrors of individual existence—yet we are not to become torpid: a metaphysical comfort tears us momentarily from the bustle of transforming figures. We are really for brief moments Primordial Being itself, and feel its indomitable desire for being and joy in existence; the struggle, the pain, the destruction of phenomena, now appear to us as something necessary, considering the exuberant fertility of the universal will.

Assisted by Lucy, Willie's death sublimates into the "metaphysical comfort" which attaches immortality and renewal to the mortality of Willie Stark's flesh, then the death of Willie's flesh is endowed with eternal aesthetic sense. The binary opposition within Willie Stark is deconstructed with the death of Willie Stark's flesh, and optimistic belief in reconstruction after deconstruction naturally appears with little Willie Stark as the symbol of renewed Willie Stark's immortal spirit.

3.32 Jack Burden

Jack Burden ultimately deconstructs the binary opposition between past and present within himself as well. But different from Willie's rebirth with the help of his wife Lucy, Jack Burden's deconstruction and reconstruction depends on his own spiritual rebirth.

Like Hamlet, Jack Burden is confronted with the complicated and realistic facts and also hesitates in the state of "to be or not to be". His specialty is "Great Sleep" and "Great Twitch", an attitude of complete noninvolvement when the relatively harsh reality appears. The novel (See also Appendix I) mentions "Great Sleep" for three times (in Chapter Four, Seven and Two according to the chronological order) and one "Great Twitch" (in Chapter Seven) before his rebirth.

The first "Great Sleep" was after Jack's giving up his dissertation about Cass Mastern for the Ph. D. in American History in about 1918,

He would sleep twelve hours, fourteen hours, fifteen hours, feeling himself, while sleep, plunge deeper and deeper into sleep like a diver groping downward into dark water feeling for something which may be there and which would glitter if there were any light in the depth, but there isn't any light. Then in the morning he would lie in bed, not wanting anything (284).

In fact, Jack's innermost thoughts in his young age has been revealed through the words of the grown-up Jack, "he laid aside the journal of Cass Mastern not because he could not understand, but because he was afraid to understand for what might be understood there was a reproach to him" (284). The real purpose of Jack was to escape reality rather than to solve the problems in his young age, so he laid his Ph. D. dissertation aside completely until he had to face it. The second "Great Sleep" was in the crisis of his marriage with Lois in about 1920. He did not say a word when his wife Lois quarreled with him and he even could not "hear her voice, if it was one of her vituperative and not sullen evenings, as though it were coming from a great distance and were not, as a matter of fact, even addressed to me" (284). Then, Jack chose to go to bed and sleep soundly to proceed with his notorious "Great Sleep", "with the sweet feeling of ever falling toward the center of delicious blackness, until the last possible moment the next morning" (284). Jack's noninvolvement attitude toward marriage problems is bound to result in Jack's walking out of Lois's apartment and the irretrievable breakdown of their marriage. The third "Great Sleep" occurred in 1930 after Jack's quitting job at the *Chronicle*. Without any disturbance from American History or Lois, he lay there alone, "and let all the pictures of things a man might want run through my bed, coffee, a girl, money, a drink, white sand and blue water, and let them all slide off, one after another, like a deck of cards slewing slowly off your hand" (149). Apart from being a deserter of daily life, Jack also becomes a day dreamer. He does not strive for life by himself but dreams of holding all beautiful things. Facing the harsh reality, whether in dissertation of study, marriage problems or work issues, Jack is used to choosing "not to be" in the conflict of "to be or not to be". But discovering Anne's affair with Willie as an important hinge in his life turns Jack's attitude from "not to be" to "to be". His first reaction to the affair was "Great Twitch" by fleeing westward for about 8 days, where he could turn to a deep and profound self-reflection:

in the West, at the end of History, the Last Man on that Last Coast, on my hotel bed, I had discovered the dream. That dream was the dream that all life is but the dark heave of blood and the twitch of the nerve. ... The words *Anne Stanton* were simply a name for a peculiarly complicated piece of mechanism which should mean nothing whatsoever to Jack Burden, who himself was simply another rather complicated piece of mechanism (467-468).

Fleeing westward and recalling his emotional history with Anne and Lois in the West drives Jack to find a new self-recognition which "shocks him into a recovery and the assumption of a different attitude as the best way to cope with life. One must accept the presence of both good and evil in the world, facing the often sad 'truth', but not necessarily falling into a negative

course of action as a consequence” (Milne, 1966: 157). He begins to realize the imperfection of each person and inclines to forgive all the faults of others in his mind.

Jack drove back to the East and began to realize that it was impossible for any individual to live a happy life in an intense conflict between past and present within himself. In addition, the ensuing tragedies of father Judge Irwin’s suicide, boss Willie Stark’s and close friend Adam Stanton’s being shot to death propelled him to know the necessity of deconstructing the binary opposition of “to be or not to be”. Then near the end of the novel, he said goodbye to his past with his bidding farewell to the persons in his past life one by one: Sadie Burke, Tiny Duffy, Sugar-Boy and Lucy Stark, and also he forgave his mother’s fault in his mind, and even benefited “from coming to an understanding of his mother, a woman with a greater capacity for love than he had been willing to grant” (Milne, 1966: 158). At last, Jack forgave his nominal father Ellis Burden and accepted his defective first-love Anne Stanton as his wife, and the couple provided for Ellis Burden till his passing away in his biological father’s house—the heritage that Jack’s biological father Judge Irwin had left. And finally Jack Burden, together with his wife Anne Stanton, left Burden’s Landing and intended to “go out of the house and go into the convulsion of the world, out of history into history and the awful responsibility of Time” (149). The shadow of intense conflict between past and present thoroughly disappears in Jack’s mind in the end of the novel, and he ultimately breaks the ambivalence of “to be or not to be”, and therefore he avoids the occurrence of tragic ending and gets a rebirth of his spiritual realm in its actual sense.

Each of the two protagonists Willie Stark and Jack Burden sinks into the mire of binary opposition within himself, but either with the aid of others or by himself they both deconstruct the binary opposition and get the spiritual rebirth, which endows the tragic ending with the optimistic belief. After Nietzsche’s declaration of God’s death, Foucault proclaims the death of human beings, and both reveal the nihilistic and even tragic implication to life. But the founder of Deconstructionism Jacques Derrida asserts that “I have always been interested in the subject of survival, the meaning of which is not supplemental to life or death. It is originary: life is survival. Survival in the conventional sense of the term means to continue to live, but also to live after death”.¹ Derrida’s viewpoint of “living after death” confirms the necessity of belief in optimistic reconstruction after deconstructing the concepts of binary opposition and absolute unitary authority.

In addition, the purpose of Warren’s quoting Dante’s verse *Mentre che la speranza ha*

¹ The quotation is from Robert Knafo’s translation of Derrida’s last interview “I am at war with myself” at his home in Ris-Orangis, a suburb of Paris, some two months before his death. And the interview first appeared in *Le Monde* August 19, 2004.

*fior del verde*¹ from the Purgatory in *The Divine Comedy* on the head page just shines upon the optimistic spirit in the denouement of the novel. Moreover, Burt (1999: 323-324) also proposes that the optimism

about human nature, in Warren's view, is not only a mistake but the kind of mistake that most lends itself to becoming the agent of the fallness it denies. Those who seek to exempt themselves from a general vision of human complicity in moral and political evil are likely also to lack the circumspection that might save them from the engaged acts that affirm their complicity in human evil despite everything.

The necessity and feasibility of reconstruction after deconstruction and the optimistic attitude and belief appears from the head page to the end in the novel.

Marx insists that "the human essence ... is the ensemble of the social relations" (1969: 14), that is, the society is composed of various subjects and objects, and any completely closed subject can not survive, just as Liu Jianjun proposes that "any living creature is one subject which needs others, and any subject in individual sense is an imperfect one" (2008:125). Therefore, under the social circumstances, the possibility and necessity of deconstructing binary opposition and feasibility of reconstruction within subject reveal the feasibility of deconstructing the binary opposition between subjects, between subject and object. In other words, the key to deconstruct all the binary oppositions in the society and reconstruct a new and harmonious relationship lies in the deconstruction and reconstruction within each individual, and the harmony of each individual is the absolutely necessary element in building a harmonious society.

¹ The verse means in English "So long as hope has anything of green". the translation refers to the book: Alighieri, Dante's *The Divine Comedy* which is translated by Henry Wadsworth Longfellow in 1879. Cited from the book: Maurice Beebe, Leslie A. Field eds. *Robert Penn Warren's All the King's Men: A Critical Handbook* [M]. Belmont, California: Wadsworth Publishing Company, 1966. 43.

Conclusion

As the summit work of philosophical novelist Warren and the pioneer of postmodern novels in American literature, *All the King's Men* breaks through the barrier of the linear mode of thinking, stands in the forefront of the postmodernism in American literature, and predicts and highlights postmodern tendency emphasizing coexistence and diversity in postmodern society with the genre of fiction. Thereupon, studying the deconstructive and reconstructive tendencies of *All the King's Men* in the postmodern context is of not only the literary value but also the practical significance.

Times call for the changing of people's thought, and in like manner, people's thought must change with the ensuing natural catastrophes and man-made disasters. The Great Depression, the Dust Bowl and World War Two last for more than ten years in America South, which are certain to cause the nihilistic and fragmented sense of the people and society. Thus, the times also need the men of insight to understand that thoroughly and show the feasible path for the desperate people and society. Robert Penn Warren as the great writer exactly becomes the pioneer of postmodern novels in America by *All the King's Men*, and employs the nonlinear mode of thinking to represent the necessity and feasibility of deconstruction and reconstruction, and provides an explicit direction for both the country and the people with the genre of fiction.

As for narrative structure of the novel, *All the King's Men* breaks through the unitary and normative form of linear mode of thinking, and adopts broken time and fragmented space and montage techniques to show the decentralized reality of human life and represent the nihilistic and fragmented sense of American society after the Great Depression and the Second World War. Meanwhile, Warren also employs the double-track narratives in which all the broken time and space happens around two main characters, that is, the fragmented stories are all under the control of the two protagonists. So the deconstructed fragments are reconstructed into a perfect story from the perspective of narrative structure.

As for internal values of the novel, it abstains from conventional and prescriptive setting which simply divide world as dichotomously good and evil, and layer upon layer shows spontaneously the necessity and feasibility of deconstruction of the internal binary opposition values between subject and object, between subjects and within subject by the occurrence of tragedies with loss and death of characters. The key element of deconstructing the binary opposition values between subject and object is to deconstruct the binary opposition between subjects; similarly, the key element of deconstructing the binary opposition values between

subjects is to deconstruct the binary opposition within each subject. Consequently, the feasibility of deconstruction and reconstruction within subject of two protagonists Jack Burden and Willie Stark also encourages the deconstruction and reconstruction between subjects, between subject and object. Thereupon, the renewal of the two protagonists instills the optimistic belief into constructing the harmonious life and society.

Actually as one founder of New Criticism, Warren insists on fiction's chief characteristic of oneness—form and content in a novel are inseparable, the function of form in a novel is more than the narrative structure. The form can be regarded as the overall effect that the fiction creates and makes no distinction from the function of content in the fiction, so Warren represent the orientation of deconstruction and reconstruction in *All the King's Men* from perspectives of both the narrative structure and the internal values. Therefore, the synthetical interpretation of both narrative structure and internal values would naturally be Warren's original intention.

More than the literature value, the novel *All the King's Men* holds profound and lasting practical significance in the United States. On the one hand it reflects the fragmented and nihilistic situation of human life and society with a glance of a political life scene in the South after the Great Depression and the Second World War, which opens the mind for the people in realistic and spiritual trouble at that time; on the other hand it warns people of the inevitability of tragedy for human life and society in extreme binary opposition values. *All the King's Men*, as the pioneer of postmodern fiction in American literature shows that acceptance is a key word and coexistent both-and thought should and also is bound to take over the binary either-or thought. Meanwhile, the novel inspires the confidence and belief in reconstruction for humans in desperate situation. Dante's verse *Mentre che la speranza ha fior del verde* on the head page of the novel exactly shows Warren's optimistic belief in walking out of the economic and spiritual predicament—"so long as hope has anything of green". Therefore, the light of harmony which *All the King's Men* shines lights the literary way of postmodern novels in America and harmonious way in modern world full of material desires.

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Appendix I

Major Events in *All the King's Men* according to the Order of Chapters:

Chapter	Main Character	Main Plot	Time	Place
Chapter One	Willie Stark	delivered an effective improvisational speech as Governor of the state	1936	way to hometown in Mason City
		took photos in old house to show his happy marriage, filial piety & nostalgia		at Stark farm
	Jack Burden	met Willie Stark for the first time	1922	back room of Slade's poll hall
		left for Burden's Landing to seek bribe of Judge Irwin with Willie & Sugar-Boy	1936	Judge Irwin's by Willie's Cadillac
Chapter Two	Willie Stark	went back to farm after being excluded from County Treasurer due to his just revelation, then passed state bar exam by self-study and became a lawyer	1922	in Mason City
		was set up by Harrison group as a puppet candidate to cut down the ballot of the other side, and then returned law practice to make much money	1926	on the way to stumping in Mason City
		became Governor for public support	1930	in the election
	Jack Burden	interviewed Willie Stark who was the Mason County Treasurer	1922	in Willie's home
		met Willie again	1926	during stumping
		quit job at the <i>Chronicle</i> and proceeds "Great Sleep" when occasionally visited Adam, Anne and his father;	1930	Adam's apartment
		served for state government under Willie with Sadie Burke		Governor's Mansion
Chapter Three	Willie Stark	was impeached but his growing political mastermind successfully made him	1933	Governor's Mansion

		reappointment as the Governor	1934	
	Jack Burden	visited his mother; got to Judge Irwin's for a dinner party; recalled Adam, Anne and his parents	1933	Burden's Landing
Chapter Four	Willie Stark	(not mentioned)		
	Jack Burden	his incomprehension compeled him to leave off dissertation, then a long stretch of the Great Sleep came up again	abt. 1918	State University
		Jack's first excursion into past: story of two uncles of Jack's father	abt. 1829	born in north Georgia
			1849	got to Gilbert's at Valhalla, and was given charge of a plantation
			1851	went to college, had an affair with Annabelle Trice, the wife of friend Duncan Trice
			1854	the affair was found by Duncan who committed suicide for it; then he returned to Mississippi
			1858	freed his slaves, studied law in Jackson
			1861	enlisted as a private in the Mississippi Rifles in the Civil War
			1864	was killed in a battle outside Atlanta

			Gilbert Mastern	abt. 1848	took charge of his brother and sister
				abt. 1850	was a cotton snob in Mississippi
				1861	became a colonel in the Civil War
				1870	again well off
				1875 /76	rich
				1880	had a fortune and lived in New York
Chapter Five	Willie Stark	(a little mentioned) with Jack Burden		1936	watched Tom's football games
	Jack Burden	Jack's second excursion into past, about bribe of Judge Irwin	visited his father Ellis Burden who was upon the Lord's business and refused to tell anything	from Aug. 1936 to Mar. 1937	Ellis's dingy apartment above Mexican restaurant around corner South Fifth & Saint-Estienne Street
			visited Adam and Anne: learnt fact of Judge's being broke in 1913 from Adam; learnt the fact of Judge's getting out of financial predicament by marrying a rich woman from Anne		at musty & old mansion of Adam and Anne's father
			learnt the fact of Judge's bribe that was covered by Governor Stanton from Miss Lily Mae Littlepaugh		in Miss Lily Mae Littlepaugh's house on the edge of the slums, in Memphis
Chapter Six	Willie Stark	quarreled with Lucy about their son Tom's crash;		from Aug. 1936	in a hospital
		committed to hospital project, and insisted Jack's persuading Adam to		to	Governor's Mansion

		become director of the hospital;	Mar. 1937	
	Jack Burden	learnt Anne had become Willie's mistress	mid-May 1937	Jack's room
Chapter Seven	Willie Stark	(not mentioned)		
	Jack Burden	fled westward about 8 days out of the news of Anne's affair with Willie when he recalled his emotional history with Anne and Lois ("Great Sleep" in marriage problems), at last Jack found a renewal self in "Great Twitch"	end of May in 1937	in the West
Chapter Eight	Willie Stark	received MacMurfee's threatening—his district Marvin Frey would accuse Tom of having impregnated his daughter if Willie won the Senate seat next year; threatened back by menacing the bribe of MacMurfee's supporter Judge Irwin	late-summer in 1937	Governor's Mansion
	Jack Burden	in early June, drove eastward back, and reflected on "Great Twitch", and picked up a refugee who was suffering from Dust Bowl	June. 1937	on the road of driving back
		watched Adam performing an operation of prefrontal lobotomy which was another manifestation of "Great Twitch" for him		Adam's operating room
		persuaded Adam to remain director of the hospital for his promise with Anne	late-summer 1937	Adam's apartment
		visited Lucy Stark for telling her what had happened with her son Tom;	p.m. late-summer in 1937	Lucy's sister's poultry farm

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		talked to Judge Irwin about the context of MacMurfee & Willie; revealed his knowing about Judge's bribery, which caused Judge's suicide; learned Judge was his biological father	after menace	Burden's Landing
		learned that he as the sole heir inherited the estate that Judge took the bribe	3 days after Judge's death	in the Capitol
Chapter Nine	Willie Stark	gave hospital contact to Gummy Larson who could control MacMurfee and Marvin Frey's accusation	Autumn in 1937	Governor's Mansion
		knew Tom was injured in football game and waited for the results from doctors	Sat. Nov. 20. 1937	in the hospital
		knew Tom would be paralyzed for the rest of life from Adam Stanton	Sun. morning of Nov. 21. 1937	
		was shot by Adam who considered Anne's affair with Willie was the reason of his promotion; but Adam was shot to death by Willie's safeguard Sugar-Boy	Nov. 22 in 1937 (Mon.)	in lobby of the Capitol under the dome
	Jack Burden	knew Sadie would leave;	1937. 11.20 (Sat.)	Governor's Mansion
		got Lucy to hospital;		from countryside
		attended the funeral of Willie		from the Capitol
		attended the funeral of Adam		Burden's Landing
Chapter Ten	Willie Stark	(not mentioned since passing away)		
	Jack Burden	spent days with Anne and learnt that a	some	Burden's
		man told Adam about the affair of Anne	time	Landing

		and Willie over the anonymous phone	after funerals in 1937	
		visited Sadie Burke and knew Tiny Duffy was the anonym; learnt the truth of Willie's death	the second day after talking with Anne	Millett Sanatorium
		refused to work for the new Governor Tiny Duffy, and told Tiny that he knew about his role in Willie's death, but finally decided not to pursue the matter	1938	in the library at Governor's Mansion
		encountered Sugar-Boy;	Feb. 1938	in the newspaper room of the library
		read news of Tom Stark's death, but did not go to the funeral		from newspaper
		visited Lucy who had adopted Tom's son and named him Willie	May. 1938	Lucy's sister's poultry farm
		married Anne, and cared for Ellis	1938	Burden's Landing
		novel finished after Ellis' death	early 1939	
		left Burden's Landing	summer in 1939	into the convulsion of the world

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Academic Publications During Studies

(在学期间公开发表论文及著作情况)

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悲剧的诞生——论《国王的人马》中的二元对立的必然消解	通化师范学院学报	2011 年第 1 期	省级	1