

RESISTING AGAINST THE STATE APPARATUSES' SUBJUGATION IN RAY BRADBURY'S *FAHRENHEIT 451*

Danis Sulaksono

English Literature, Faculty of Languages and Arts, State University of Surabaya

danissulaksono.09020154032@gmail.com

Abstrak

Masalah ideologi sebenarnya tidak hanya terjadi dalam kasus ketidaksadaran atau cara orang melakukan sesuatu yang mereka tidak tahu, tetapi juga tentang bagaimana ideologi diwujudkan dalam praktik. Dalam perspektif Althusser, ada dua cara untuk menerapkan ideologi; represif (polisi, tentara, dll militer) dan ideologi (agama, pendidikan, budaya dll) aparatur negara. Dengan demikian, orang berada di bawah kontrol ini seperti yang diwakili dalam novel Ray Bradbury berjudul *Fahrenheit 451* di mana masyarakat tidak diperbolehkan untuk membaca buku dan buku-buku yang dimiliki dibakar oleh petugas pemadam kebakaran. Orang-orang menjadi acuh dan para intelektual terpinggirkan karena *Mechanical Hound* dan para polisi menangkap mereka. Tetapi salah satu petugas kebakaran bernama Montag, mulai menyadari dan berjuang kembali melawan sistem salah ini yang bersumber dari ideologi pemerintah. Dengan demikian, pertanyaan yang dapat dirumuskan adalah; (1) bagaimana ideologi terwujud dalam praktik penaklukan dan dampak itu seperti yang digambarkan dalam Ray Bradbury *Fahrenheit 451* ?, dan (2) bagaimana perlawanan terhadap ideologi yang menakutkan seperti yang digambarkan dalam Ray Bradbury *Fahrenheit 451*? Untuk membuat analisis yang kuat, metode yang digunakan adalah pendekatan objektif dan interpretasi. Dalam analisis ditemukan bahwa, kelas penguasa mengoperasikan sistem (pembakaran buku dan menangkap para intelektual) untuk mempertahankan ideologinya. Ini terbukti bahwa bagaimana aparatur negara (*Repressive and Ideological*) bekerja dan dampaknya, tentu saja, dunia yang kelaparan, orang-orang menjadi bodoh dan penguasa akan hancur. Namun, ada cara untuk menyelesaikan masalah ini yaitu dengan menyimpan atau menyelamatkan buku. Ini berarti dengan cara melawan ideologi pemerintah

Kata Kunci : Ideologi, Aparatur negara represif, Aparatur negara ideologi, Resistensi.

Abstract

The problem of ideology is actually not only in the case of unconsciousness or the way people do something they do not know, but it is also about how ideology is materialized in its practices. In Althusser's perspective, there are two ways to apply ideology; repressive (police, army, military, etc.) and ideological (religion, education, culture, etc.) state apparatus. Thus, people are under this control as it is represented in Ray Bradbury's *Fahrenheit 451* where the society is not allowed to read books and the books are burned by the firemen. People become ignorant and the intellectuals become escapee because the *Mechanical Hound* and polices chase them. But, Montag, one of the firemen, starts realizing and fighting back this false system which is sourced by the government's ideology. Thus, the questions can be formulated are; (1) what are the impacts of ideology materialized in its subjugation practices as portrayed in Ray Bradbury's *Fahrenheit 451*? and (2) how is the resistance toward subjugating ideology as portrayed in Ray Bradbury's *Fahrenheit 451*? To build the steady amount of the analysis, the used method is objective approach and interpretation. Founded on the analysis, the ruling class operates the system (burning books and arresting the intellectuals) to maintain its ideology. It applies the assumption of how the repressive and ideological state work and the impact, is of course, world is starving, people are silly and the ruling class cannot be ruined. However, there is a way to save this problem and it is saving the books. It means to resist the government's ideology.

Keywords: Ideology, Repressive and Ideological State Apparatus, Resistance.

INTRODUCTION

Reading on one citation above, this implies an important issue that there is something powerful such as the government that fights people's rebellion with happiness. Sounded so contradictive, but cutting down the insurrection with that way, means that they have restricted not only the actions of the citizens, but their thoughts as well. That is how ideology works and functions; it oppresses mentally rather than physical directly.

Marx and Engels engrave in *The Communist Manifesto* (1848) that "the history of all hitherto existing society is the history of class struggles" (Althusser, 1978: 219) and it means that ideology has always been defined not just by production relations but by relations of class authority. The set of ideas, images and discourses are created by a society whose mode of production is grounded on the utilization of one class of its members over another. Therefore, a society's ideology, like material capitals, is handled by the ruling class and it is prepared to the purpose in the interests of the ruling class as it is reflected on the way the government in Ray Bradbury's *Fahrenheit 451* rules the people by burning the books.

The novel narrates a story of a fireman, Guy Montag, in a dystopian society where he and his co-workers have no worry to start burning (also banning) books rather than shut them out. However, in one moment Montag meets a neighbour known as Clarisse McClellan, a seventeen-year-old Bohemian girl. She is very talkative and inquisitive to the world. When Montag returns home after meeting McClellan, he finds his wife (Mildred) overdosed on sleeping pills. He calls for help and no medics are found but plumbers. This case always happens all the time and they just can pump to her stomach. The next morning, Montag's wife does not recall anything and she is cheerful as a clam.

Montag displeases his life progressively and each time he talks to Clarisse, he begins to think about the burned books. Then, he steals a book from a house he burns down and it makes his boss, Captain Beatty, is growing suspicious. He knows that Montag is on the dangers with his mind to the books and he explains that the (firemen) profession is to burn books but Montag does not feel revitalized and he even feels rebellious. He spends his afternoon with his wife reading a secret stash of books he has stored and one of those is a Bible, but he needs a teacher to understand the book. Finally, he finds an old ex-professor named Faber. Faber is reluctant to teach but finally he agrees to work with Montag to counter the firemen. In an evening, Montag angrily reads a banned poetry aloud to his wife's friends and in that night, at the firehouse, Beatty mocks Montag by quoting the contradictory passages from the same books in order to

prove that literature is unclear, fictive, unreal and problematic. Beatty trickily puts a fire alarm on Montag's house but Montag's wife catches him, Montag comes and torches his own house then turns on Beatty and torches him. Montag runs away and the Mechanical Hound is sent after him. Montag hides in Faber's house where he watches his own chase is televised. The two make plans to meet up later in a safer place and Montag escapes to the river at the edge of the city while the random pedestrian is killed in the place because the government wants to be respected and it is televised.

Floating on the river, Montag thinks about life before bumping into a series of forest-bound individuals. They are actually known as the ex-professors, escapees and other intellectuals. The leader, Granger, describes that they have each memorized one text since books are banned burnt out. Here, Montag wants to join and he tries to memorize the Bible although his brain is slightly foggy. On the other place, the city is bombarded by a fighting country and everybody is dead. Montag and those book people in the woods are safe and they decide to reconstruct new society as it is relevant to a passage from the Book of Ecclesiastes about a time to sew, a time to reap and the tree of life.

This novel implicitly exposes how ruling class pours its ideology and does not let the people know something. It is also affirmed by Dave Itzkoffnov when he writes an essay on *The New York Times, Sunday Book Review* entitled '*Fahrenheit 451*, Read by Tim Robbins', "it is also a tale about the value of intellect, the importance of information and the singular, irreplaceable experience of reading books as books — as physical, palpable and precious objects (Itzkoffnov, 2014, *The New York Times*).

This issue is also strengthened by Elizabeth Flock in *The Washington Post*, with entitled essay '*Fahrenheit 451*, 50 years later, still sharply Divides Readers over Ray Bradbury', "What I've never understood is the way in which so many people claim to love the anti-censorship message of the story, but fail to notice it's we TV watchers who are the villains." (Flock, 2011, *The Washington Post*).

Indeed, Ray Bradbury's *Fahrenheit 451* seems to criticize how people should see something reality rather than seeing from its surface because it can be manipulated by a class people do not know. Government becomes the suspected one because it is the only one who governs the people especially through formal rules. Burning books then becomes the bold line that underlines all the themes provided by this novel and the issue about burning, or softer it may be banning, the books is a real one in the fact. Sam Jordison notes on *The Guardian*, with his essay *Burning still: Fahrenheit 451*, that Bradbury's work can

go beyond the time because it seems to uncover something happened previously and something will happen in the years after, "on a broader scale, I'd hope that it wouldn't take Ray Bradbury to tell me that the proscription of books is alarming. Even so this is probably a good place to be reminded of the various works that are currently banned in different parts of the USA." (Jordison, 2008, *The Guardian*).

Banning the book is operated in all genre of books, even the work of Charles Dodgson, or general public know with pseudonym as Lewis Carroll, Alice's Adventures in Wonderland (1865) was also "banned in the United States during the 1960s" and "in the early 1900s the state of New Hampshire banned the book from all public schools because the novel was accused of promoting sexual fantasies and masturbation" (Rosenthal, 2014, McFarlin Library) and more classical, François-Vincent Toussaint's great book, *Les Moeurs* was also officially banned in France in 1748 (Lyons, 2011: 103). The maestro, Honoré de Balzac's works, also were banned for his short stories, *Droll Stories* (1832–37) for obscenity in Canada in 1914 and Ireland in 1953, but the ban was lifted in Ireland in 1967 (Sova, 2006: 62-63). For poem, Allen Ginsberg's *Howl* (1955) was also banned for the copies of the first edition which was restricted by San Francisco Customs for obscenity in March 1957 but after trial custody, obscenity charges were terminated (Morgan & Nancy, 2006: 2-3)

There is also Erich Maria Remarque's *All Quiet on the Western Front* (1929), Anti-war novel that was banned in Nazi Germany for being disturbing and insulting to the Wehrmacht (the combined equipped forces of Germany from 1935 to 1946 consisted of the Heer (army), the Kriegsmarine (navy) and the Luftwaffe (air force)) (See Grannis & Anne, 1978: 80; Taylor, 1952: 90-119). Banning screamingly grows popularly when it is known is several countries such as what happens in India; D.H. Lawrence's *Lady Chatterley's Lover* (1928), Alexander Campbell's *The Heart of India* (1958), V. S. Naipaul's *An Area of Darkness* (1964), Salman Rushdie's *The Satanic Verses* (1988), and other local novels were once banned in India for its negative portrayal of India and its people (See Suroor, 2012, *The Hindu*). Especially for Rushdie's *The Satanic Verses*, it was greatly banned in the following countries for profanity against Islam such as in Bangladesh, Egypt, India, Iran, Kenya, Kuwait, Liberia, Malaysia, Papua New Guinea, Pakistan, Senegal, Singapore, Sri Lanka, Tanzania and Thailand (Bald, 2006: 291-300).

In Australia, Oscar Wilde's *The Satyricon of Petronius Arbiter* (translated version) was restricted during 1935-1951, J. D. Salinger's *The Catcher in the Rye* was banned in 1956 but the ban was terminated after the copies won

Commonwealth Parliamentary Library in 1957, Philip Roth's *Portnoy's Complaint* was banned in 1969, George Orwell's double novels; *Down and out in Paris and London* was banned during 1933-1953 and *Keep the Aspidistra Flying* was banned during 1936-1954, Vladimir Nabokov's *Lolita* was banned during 1958-1965, D.H. Lawrence's *Lady Chatterley's Lover* was banned during 1929-1965 (Cleland et.al., 1986: 528), Ernest Hemingway's *A farewell to arms* was banned during 1931-1937, William S. Burroughs' three novels; *Dead fingers talk* was banned during 1964-1973, *The Naked Lunch* was banned during 1960-1973 and *The Soft Machine* was banned during 1966-1973, and many more novels that cannot be said wholly (See Stephenson, 2015, *The University of Melbourne*). There is also another Orwell's banned novel, *Nineteen Eighty-Four* (1949). It was banned by the Soviet Union in 1950, as Stalin knew that it was sarcasm of his leadership philosophy. It also was closely banned by U.S.A. and U.K in the early 1960s during the Cuban Missile Crisis (1962, a 13-day (14-28 October 1962) conflict between the United States and the Soviet Union over Soviet airborne missiles positioned in Cuba), but it did not occur until 1990 when the Russia officially legalized the book and it was republished after having been edited (Rodden, 2002: 200-211).

In Lebanon, Dan Brown's master piece, *Da Vinci Code* (2003) was banned because "after complaints it was offensive to Christianity" (BBC News, 2004), Sinclair Lewis' *Elmer Gantry* (1927) was banned in Boston, Massachusetts, Kansas City, Missouri, Camden, New Jersey and other U.S.A cities and this novel for being known to deal with fanatical religiosity and hypocrisy in the United States during the 1920s by narrating a missionary (the Reverend Dr. Elmer Gantry) as a protagonist who prefers money, drinks and young girls over spirituality (Boston, 2014, *Wall of Separation*).

Across over it, HaidarHaidar's *Feast for the Seaweeds* (1983) was banned in Egypt and several other Arab states and even it caused a late furious reaction from the priests of Al-Azhar University for the reprinting in Egypt in the year 2000. The priests vowed a Fatwa about banning the novel and faulted Haidar of underestimating and insulting Islam. Al-Azhar University students also demonstrated the massive disapprovals against the novel (*Al-Ahram Weekly*, 2001; BBC News, 2000 & 2001). Even Religious text, the Bible for Jewish and Christian, cannot also stay away from banning because in 1234, King James I of Aragon ordered the burning of Bibles (Bosmajian, 2006: 52). Also, the pamphlet can be banned for a reason as it was known in 1618, Sebastian Miczyński (a 16th-17th century Polish academic) spread Anti-Semitic pamphlet that was entitled *Mirror of the Polish Crown* and this became one of the causes of the anti-Jewish rebellions in

Cracow, then it was banned by Sigismund III Vasa (Ringelblum, et.al., 1992: 190).

Fort Lewis College exposes these banned sanctions and those are sourced by many factors, such as Racial Issues, Encouragement of “Damaging” Lifestyles, Blasphemous Dialog, Sexual Situations or Dialog, Violence or Negativity, Presence of Witchcraft, Religious Affiliations, Political Bias and Age Inappropriate. Finally, the question that can be woken up is about the one who controls and dictates these all values and again, this will point to a name that is called as sovereign and in political sense, it is government.

Going further for this case, the banned books can be seen also to the way human turns to be dumb in dump. Technology offers its paradox, first is to enhance human’s production but the second is to lead human to an instant process. The second one implies that human is just like a machine that is set up and controlled to reproduce (the ruling class’s interest) something rather than to think something. It is what Amy e. Boyle Johnston catches as she writes on her essay Ray Bradbury: *Fahrenheit 451* Misinterpreted. She recites Bradbury’s statement, “[...] we have become a short story reading people, or, worse than that, a QUICK reading people,” then she assumes that “Bradbury imagined a democratic society whose diverse population turns against books” (Johnston, 2007, LA Weekly).

Finally, it concludes in one simplification that this novel problematizes a kind of praxis to control society. Ideology, especially from the sovereign, is something abstract and to make it works, it has to be materialized and the way to materialize it is through apparatus. The firemen and something behind them are the important cases to be analyzed.

Moreover, it is known that “*Fahrenheit 451* is considered one of Bradbury’s best works. [...] the title refers to the temperature at which paper burns [...]” (Reid, 2000: 53) and this novel actually exposes the potential future of American society where books are banned and the firemen burn any of them which are found (Seed, 2008: 491-498). Books become something dangerous and intellectuals should be abandoned. There is a clash of struggle between classes and to stop it is to open the reality which is hidden behind ideology. This book is also familiar for struggling as it is known to have been “inspired by images of book burning by the Nazis” (Westfahl, 2005: 1029).

These all facts and data are conclusively taken to extract the problem in this novel and something that is so important and significant to be analyzed is the problem of ideology which is materialized through apparatus as the subjugation toward the people. Therefore, this study will possibly work with it as the central issue to be brought

and to open the possibility to resist against the state apparatuses which are subjugating people.

As the background of the analysis is specified, two problems are stated below:

1. What are the impacts of ideology materialized in its subjugation practices as portrayed in Ray Bradbury’s *Fahrenheit451*?
2. How is the resistance toward subjugating ideology as portrayed in Ray Bradbury’s *Fahrenheit451*?

METHOD

Method consists of the steps and it follows to; Reading novel, Inventorying data, and classification data. Besides that, the technique is interpreting the data with mimetic approach in order to make it related to the social reality.

IDEOLOGY IN LOUIS ALTHUSSER’S PERSPECTIVE

Principally, Althusser develops his concept of ideology in the essay entitled *Marxism and Humanism* (1963) and he claims that the only genuinely Marxist’s vision of humanism must be about an ideology. This becomes the earliest Althusser’s argument about an ideology, “An ideology, as a system of representations, is distinguished from science in that in it the practico-social function is more important than the theoretical function (function as knowledge) (Althusser, 1969: 231).

By arguing ideologies as systems of representation where the ‘practico-social’ function is more significant than the theoretical function, Althusser concludes that there are two primarily different modes of discourse at work in capitalist societies, science and ideology. Science gives society with its real knowledge of those societies but it has no social function. On the contrary, Ideology has a social function but it is not to produce knowledge of the real historical conditions of society. Here, Althusser argues the principles of this science which is infrequently spoken in Marx’s work, and for him, ideology has also worked in consciousness rather than seeing it as an intensely unconscious occurrence, ideology is “perceived-accepted-suffered cultural objects and they act functionally on men via a process that escapes them” (Althusser, 1969: 233).

Thus, ideology should be said as the package of discourses in whose terms (meanings) society understands their experience while it (meanings from language, discourse and terms) establishes and constructs the world of social experience, social structure and even social world. For instance, if Mussolini is in politic, he might think of his life as a kind of fascism, in which he needs to be more authoritative, powerful and superior than all the others. These ways, in which people realize

their lives, these stories, in which people tell themselves in order to make sense of them, all of things that people think and recognize themselves and the world itself, are secretly the ideologies, “men live their actions, usually referred to as freedom and ‘consciousness’ by the classical tradition, in ideology, by and through ideology; in short, the ‘lived’ relation between men and the world, including History (in political action or inaction), passes through ideology, or better, is ideology itself (Althusser, 1969: 233). Althusser identifies this correlation as follows; “Ideology, then, is the expression of the relation between men and their ‘world’, that is, the (overdetermined) unity of the real relation and the imaginary relation between them and their real conditions of existence (Althusser, 1969: 233). It is actually a representation of “the imaginary relationship of individuals to their real conditions of existence” (Althusser, 1971: 153). This view is inclined in Althusser’s work entitled *Theory, Theoretical Practice and Theoretical Formation* (1966) in which he writes that ideology creates a kind of allusion to historical reality and it simultaneously constructs an illusion which covers the reality, “ideology only introduces them to its misrecognition [méconnaissance]. Allusion-illusion or recognition-misrecognition—such is ideology from the perspective of its relation to the real” (Althusser, 1990: 29).

Althusser implies that in misrepresenting or misrecognizing historical reality, ideology offers a kind of hope or a desire. Society or people (even subject) misrepresent(s) the world in ideology. Here, ideology misrepresents reality because it manipulates and traps people who want it, to do it so. Thus, “in ideology the real relation is invariably invested in the imaginary relation, a relation that expresses a will (conservative, conformist, reformist or revolutionary), a hope or a nostalgia, rather than describing a reality” (Althusser, 1969: 234).

To clear it once again, Althusser clarifies that there are two main credentials for ideology in this perspective. Firstly, for Althusser, since ideology expresses and even creates a manipulation of an imaginary correlation to reality for everybody who lives in it, ideology cannot be considered as an influential discourse that the ruling classes suspiciously sell the capital in order to cheat and to deceive the exploited classes. Althusser names it as the Priests and Despots theory of ideology; “Priests and Despots [...] forged the Beautiful Lies so that, in the belief that they were obeying God, men would in fact obey the Priests and Despots, who are usually in alliance in their imposture” (Althusser, 1971: 153). In reality, Althusser disagree that the ruling class lives its own ideology as it happens effectively to the exploited classes.

For Althusser, “the ruling class does not maintain with its own ideology, which is the ruling ideology, an external and lucid relation of pure utility and cunning” (Althusser, 1969: 234). In contrast, the bourgeoisie believes its own ideology as powerfully as the proletariat so it means that they have to believe in their own myth; “that all men are free, free to work or not, free to hire at the lowest price possible—before it can convince others” (Althusser, 1969: 234).

Secondly, Althusser emphasizes, although a society’s ideology mainly contains of the ideology of its dominant classes, but it is important to see that the dominated classes also produce ideologies that express their disapproval against this dominant control. It means that proletarian ideology or petit-bourgeois ideology works as well as of bourgeois ideology; “within ideology in general, we [...] observe the existence of different ideological tendencies that express representations of the different social classes” (Althusser, 1990: 30). But yet, although each class produces and harvests its own ideologies, the ideologies of the inferior classes will always become consistently inferior discourses. Even if the protests of the proletariat are loudly expressed against the terms of bourgeois ideology as the dominant ideology, the protests will have nothing to do change because the terms of bourgeois ideology are the terms in which every class spontaneously thinks, speaks and agrees in one voice. This is what Althusser denotes when he marks explicitly which “bourgeois ideology dominates other ideologies” (Althusser, 1990: 30).

IDEOLOGICAL AND REPRESSIVE STATE APPARATUS (ISA & RSA)

Marx and Engels note in *The Communist Manifesto* (1848) that “the history of all hitherto existing society is the history of class struggles” (Althusser, 1978: 219) and it means that ideology has always been defined not just by production relations but by relations of class authority. Therefore, a society’s ideology, like its material capitals, is handled by the ruling class and it is prepared to the purpose in the interests of that class. Marx and Engels write: “the ideas of the ruling class are in every epoch the ruling ideas: i.e., the class which is the ruling material force of society is at the same time its ruling intellectual force” (Marx & Engels, 1976: 59).

Ideology, as Macherey writes, is “like a planet revolving around an absent sun” and he continuously says that “an ideology is made of what it does not mention; it exists because there are things which must not be spoken of” (Macherey 1978: 132). This analogy intentionally looks like to show that there is a totalizing while it is not consciously to be realized by the society. Society goes around an unknown center as if it is

automatic unconsciousness. For Eagleton, this is affirmed by stating that “ideology [...] has no such homogeneity: it is certainly homogenizing in tendency, but it nowhere, fortunately, has the success which Macherey assigns to it” (Eagleton 1986: 19). However, this is reflected to his failure to expose about the thing behind the totalizing view of ideology, as he says “if ideology becomes effectively coterminous with lived experience [...] then it seems to be essentially deprived of any political cutting-edge as a concept. It has been removed from the terrain of class struggle” (Eagleton 1982: 55). In simpler words, there are needed a kind of materialization for ideology to be practiced and to work it as well, Althusser classifies it with two apparatuses; Ideological State Apparatus (ISA) and Repressive State Apparatus (RSA).

ISA and RSA extracts from an extensive work on the reproduction of production relations. In an essay entitled *Ideology and Ideological State Apparatuses*, Althusser writes about how societies reproduce the relations of production because production relations have always been relations of exploitation. On the one hand, it consists of the repressive institutions in which the ruling class applies its rule and Althusser names it as the Repressive State Apparatus (RSA), “The State Apparatus (SA) contains: the Government, the Administration, the Army, the Police, the Courts, the Prisons, etc., which constitute what I shall in future call the Repressive State Apparatus. Repressive suggests that the State Apparatus in question ‘functions by violence’ – at least ultimately (since repression, e.g. administrative repression, may take non-physical forms) (Althusser, 1971: 136). To see it clear, this classification will help;

- the religious ISA (the system of the different churches)
- the educational ISA (the system of the different public and private schools)
- the family ISA
- the legal ISA
- the political ISA
- the trade union ISA
- the communications ISA (press, radio and television etc.)
- the cultural ISA (literature, the arts, sports etc.)

(Althusser, 1971: 137)

The essential dissimilarity between the Repressive State Apparatus (RSA) and the Ideological State Apparatuses (ISAs) is that the RSA is operated mainly by violence while the ISAs are operated mainly by ideology (Althusser, 1971: 138). RSA works by using material (uniform, arms, weapon and so on) components so that it represses physically and directly while ISAs works by using substantial (knowledge, spirituality, truth, essence of life, nationality, history, and so on) components so that

it influences and controls mentally. Althusser adds as below here; “the Ideological State Apparatuses function massively and predominantly by ideology, but they also function secondarily by repression, even if only ultimately, but only ultimately, this is very attenuated and concealed, even symbolic (Althusser, 1971: 138).

Oppositely but quite similar, the ISAs do their social function also to maintain the economic dominance of the ruling class or class coalition but it is done through ideological discourse. Even though, the ISAs are a seemingly dissimilar body of institutions, they are actually united by the ideologies as they function. In the ISAs, culture (both high and low), political parties, universities, schools, the media and even sport and other things should be seen as the package of ideological discourses and it is always controlled by the ruling ideologies where their ideologies have developed. However, the ISAs are not only the key layer where ideology is spread, but they are also a site where oppositional ideologies (the exploited classes) are articulated. Therefore, the ISAs are also a site of class struggle because there is negotiating space for the exploited classes to enter, “The class (or class alliance) in power cannot lay down the law in the ISAs as easily as it can in the (repressive) State apparatus, not only because the former ruling classes are able to retain strong positions there for a long time, but also because the resistance of the exploited classes is able to find means and occasions to express itself there, either by the utilization of their contradictions, or by conquering combat positions in them in the struggle” (Althusser, 1971: 140). The ideological State apparatus which has been installed in the dominant position in mature capitalist social formations as a result of a violent political and ideological class struggle against the old dominant ideological State apparatus is the educational ideological apparatus (Althusser, 1971: 144-145).

For Althusser, every child in contemporary capitalist society is taught for several hours a day, in the dominant discourses, methods and civilizations of that society. They are trained and raised in the ruling ideologies directly, in the form of moralities, religious convictions and philosophies. They are also taught a variation of mechanical self-controls such as literary criticism. This happens until the age of about 16 for most students who leave to be workers, until about 18 for most who leave to be lower and middle managers and until about 21 for most who leave to be finance capitalists, managers, politicians and professional ideologists like priests and lecturers. So it has to be said that each group is educated in terms of the ideology.

At the final conclusion, the way ISAs and RSAs enter the subject is cause by the condition of subject which is

so opened. Subject will become what society has determined and the society also just reproduces something that has been determined by the ruling class. The concept of the subject is actually one by means that an individual human being is supposed to be the self-determining and genuine of the own thoughts, actions and emotions; "a free subjectivity, a centre of initiatives, author of and responsible for its actions" (Althusser, 1971: 169).

For Althusser, societies contain of a multifaceted set of relations between the jointly interacting practices by which they are constructed of it. Subjects do not determine these practices or their relationships but conversely, the practices and their relationships determine the lives of the subjects within them. The idea of the free and self-determining subject is therefore an ideological concept because subject is raised ideologically. Ideology 'acts' or 'functions' in such a way that it 'recruits' subjects among the individuals (it recruits them all), or 'transforms' the individuals into subjects (it transforms them all) by that very precise operation which I have called interpellation or hailing, and which can be imagined along the lines of the most commonplace every day police (or other) hailing: 'Hey, you there!' (Althusser, 1971: 162-163).

Ideology addresses subject, as it were, before subject is even born, as subject grows up and throughout subject's life, as a name, as a site of identity, thought, action and all of given things on subject. This is what Althusser calls as interpellation. It is a way for ideology to enter and to call subject into being as a subject, as if it were calling subject by name in the street and in elsewhere and everywhere subject goes and exists. It causes subject to believe and take it as something more than subject's life that subject is a subject, although in the reality of the capitalist mode of production, subject has none of the attributes of that ideological concept.

THE IMPACTS OF IDEOLOGY IN ITS SUBJUGATION IN FAHRENHEIT 451

Ideology as it is known is the practices of the ruling class to maintain its power. The way to maintain it is actually through materialization of it. As it has been shown before, Althusser has explained the materialization in two ways; the Repressive State Apparatus and Ideological State Apparatuses. Therefore, this part is divided into three sub-parts to explain about RSA, ISA and the impacts of them. It is necessary to see what ideology which is materialized through the apparatuses as it is shown below here.

The Portrait of Repressive State Apparatus

It has been told before that Bradbury's *Fahrenheit 451* tells a story about a dystopian (horrible and oppressive) where the main character, Guy Montag, a thirty-year-old fireman in the twenty-fourth century (the novel was written in the early 1950s).

In this novel, the repression is acted for making people face down and follow the rule without any rejection. Books are burned out and banned because books give more information. Information is so dangerous for government. Thus, the firemen are occupied and they have become the threat for people as it is exposed by McClellan, a young girl, Montag's neighbor.

"Well," she said, "I'm seventeen and I'm crazy. My uncle says the two always go together. When people ask your age, he said, always say seventeen and insane. Isn't this a nice time of night to walk? I like to smell things and look at things, and sometimes stay up all night, walking, and watch the sun rise" (Bradbury, 2013: 5).

This conversation refers to McClellan and Montag (Montag is an orthodox fireman at that time). McClellan, as a young girl, bravely tells to the strange things that happen in the city. She tells that she should not answer the true age when someone asks to her. This suggestion is told by her uncle because something bad will happen if she tells the true age to someone, especially in the night. In the night, nobody walks because the firemen are in patrol; people are afraid of firemen.

This has shown something that the firemen have exposed the threat to the people because they are occupied to burn books and houses. The firemen become the representation of how government wants to subjugate people. The firemen indirectly make the people become ignorant. During this conversation, Montag declares to McClellan, "Well, doesn't this mean anything to you?" He tapped the numerals 451 stitched on his charcoal-colored sleeve. "Yes," she whispered" (Bradbury, 2013: 6). Here, Montag wants to show the emblem or the meaning of the logo 451 to make McClellan stop talking.

To understand this, the position of the firemen and the logo understood by the people have made the ideology working because to see how ideology works is through the affirmation (agreement) of the subject to it. Ideology will not be seen if there is no deal between the classes (the government and the people). It is like the example given by Althusser, when someone walks in the street and a police calls him. He continuously trembles in a fear as if he has a mistake. The feeling about the worry of being arrested, guilty for breaking a traffic rule, or something else, is actually the way ideology works. It comes in unconsciousness and subject cannot ignore it as if they do

not know it. Therefore, when it work, people just do it without knowing it as well.

Repression can be the important word to define the function of RSA in its practice for empowering the ruling class's ideology. In this novel, it is shown that the firemen are not only the group who burns books, because they also kill the pedestrian as it is told by McClellan, "Oh, just my mother and father and uncle sitting around, talking. It's like being a pedestrian, only rarer. My uncle was arrested another time-did I tell you?-for being a pedestrian. Oh, we're most peculiar" (Bradbury, 2013: 7).

The way to kill people, although they are common people who walk around, shows that there are strict apparatus to repress every movement that can cause any possibility that threatens the government's ideology. The government has ruled this apparatus to maintain its ideology and to prevent any rebellions that can occur in the future times.

Besides using firemen to repress the people and to maintain the ruling class's ideology, the government also uses a group of hounds to hunt and to catch the rebellious and suspicious people. The hounds are not a pure animal, but it is a mechanical animal. As a note, the setting is in modern (futuristic) era where everything is replaced by technologies and machines, "The Mechanical Hound slept but did not sleep, lived but did not live in its gently humming, gently vibrating, softly illuminated kennel back in a dark corner of the firehouse" (Bradbury, 2013: 21). This is actually how the government practices its ideology through dog-hunter called Mechanical Hound for perishing the rebellious people.

More than all those, there are mechanical systems which are operated by these Repressive State Apparatus. It functions to apply the operational work to succeed. When there is a raid or the burning operation, the first apparatus to work is the police. They are the first team to go and catch the victim. They continuously tape the victim's mouth until the victims can be paralyzed. The police also can wrap the victim up. By arresting the victims, the house is empty and the firemen can operate their system work to burn the house. The firemen burn the books rather burn the people, but if there is something insist, then the firemen can hit the people.

Montag is not just a fireman with his badge and uniform and hat, but he is born to be a fire-fist for brilliant boy. Since he was kid, Montag had fought for intellectuals and it means that government has succeeded to infect all apparatuses, even in their heart (unconsciousness). To say it honestly, no intellectuals are allowed to be in school.

This novel shows great contradiction to tell. It can be known from how it functions to eliminate the ambiguity of Montag. Montag is raised as a fireman and the function for fireman, for common sense, is to set the fire down, but

in this novel, the fireman functions to set the fire on. It means that Montag has been under interpellation. This contradiction becomes the structure how the fireman becomes the apparatus that represses the society or the people. It means that the existence of the fireman is to maintain the government's ideology which subjugates the people.

Therealso explains that there are several functions or job descriptions for the repressive apparatus; they have to make any official censors, judges and executors. Censorship has to be understood as the controller of the information and ideas distributed within a society. It has been a trademark of tyrannies during the histories. Generally known, in the 20th Century, censorship was operated through the investigation of books, plays, films, television and radio programs, news reports and other practices that can be the threats for the ruler. The foundations for censorship have various sources, such as censors aim to limit any obscene materials, censors aim to exile profane or irreligious things, or censors aim to reduce rebellious contents. The point is, if there are ideas which have been repressed under the ruler protection, they must be the family, the church, and the state.

In a general context, governments have used an influential arrangement of methods and arguments to representatives for supporting their censorship force. This is also the importance part of Bradbury's Fahrenheit 451 where the books are banned. It shows that there is government's apparatus which is repressively banning the books through burning it all out. People seem not to be allowed to read books. The curious reader is insisted to read far and wide of the classic texts to see that the problem of governments. Thus, the function for firemen is to burn books rather than to shut it down.

The contradiction finally concludes in the case how Montag, as the apparatus, resists toward the government's ideology. It is shown when he tries to steal the books that he should burn. When he is caught up, he runs as an escapee until the government orders him to be arrested. Montag is chased and he should be caught because government claims him as the betrayal. The used apparatus to chase it is the RSA. The police make alarms to alert to chase Montag. They (polices) inform that Montag is committed to murder and crimes against the State. It has shown clearly that everything and everyone who is against the State will be repressed by the Repressive State Apparatus. Montag has been sentenced to arrest for having books and escaping from the government.

The Portrait of Ideological State Apparatuses

Differently, the Ideological State Apparatuses in this novel seems to have soft way to repress; it is about the

burned books. Most of ruling class uses books to influence the knowledge of the people because books are referential and thus, it is trusted. It has something that can enter and addict the unconsciousness of the people to believe and trust in that. However, in the novel, the books are burned out and people are not allowed to read it, not even to keep it up. Thus, the point of this rule is actually the prohibition of the people to know something from books.

The ruling class does not influence the people, but the ruling class represses the people softly. Books, as the window of the knowledge, as the entrance of the information and as the terrace of understanding, are not allowed to exist. It indicates that government forbids the people to know something. This is how Ideological State Apparatus works in its essence. The ideological thing is something behind the burning to the books; if books have any threatening information for the government, it means that the books are dangerous (in the government's perspective), "Montag works as the fireman and it explains that his ideology is to operate the government's ideology. Montag's ideology firstly is the government ideology. Then, against it, Montag must hate books and no exception for literary works" (Bradbury, 2013: 6).

Montag is so proud of his work, although he does not know the reason of his boss (the government) to burn the books. He keeps literary books contains of Millay, Whitman, Faulkner and other poets. Those writers become the example that they always offer the opponent or the rebellious ideology to criticize the ruling class ideology behind their works. Therefore, when Montag give the example how he burns the works of those writers, it means that the ideology of the ruling class is operated by not allowing the people to read those works. By not reading those works, the ideology of the ruling class has no opponent to stop it. It can be looked at the procedures as the below example shows; "Established, 1790, to burn English-influenced books in the Colonies. First Fireman: Benjamin Franklin. RULE 1) Answer the alarm swiftly, 2) Start the fire swiftly, 3) Burn everything, 4) Report back to firehouse immediately, 5) Stand alert for other alarms (Bradbury, 2013: 32).

The rule above belongs to ISAs because it regulates on its ideological mechanical system rather than in its repression physically. There is a law behind it and the law is the ideology of the ruling class to operate the ideology. The rule is the law and the law is to burn the book to stop people reading book. Indeed, the ones that burn the books are the firemen, but it will be mistaken to ignore the existence of ideological state apparatuses behind this burning. The burning implies the burning of any rebellious ideology inside of the books. Therefore, the books are burned out.

Montag burns the books as it is ordered by Captain Beatty. It has to be said that Captain Beatty seems to be so contradiction. He is the head fireman, but he has exactly recognized many books than anyone else has. He burns these texts with a burning revenge, but he speaks most of his time to quote from the words of those burned books in several moments. Once, he even comments to the Greek myth of Icarus. Strangely, it means that he is actually the most well-read book-burner. He used to be curious about books as like Montag. He also used to question the system as like Montag, but he thinks that it is wrong. As he says that literature is inconsistent, confusing and lying. He claims that literature will mess people up. Literature will push people to answer questions that people never need to ask. It is unimportance. Beatty knows too much, but his mind is under control of the ruling class ideology. Therefore, the ideology of the books to fight back precisely counters attack to the books' ideology. When he tells to Montag, he seems to have the control of his people

On the other hand, Montag seems to have a kind of desire to work with Beatty's knowledge. The knowledge he gets from the parts of the books he is going to burn. He needs to understand something inside of what he reads. This is also something that leads him to the rebellious action to save the books rather than to burn it all. He thinks for himself to decide in what he trusts as the truth behind the books.

It is very different to what he has done before, he speaks about the classics literature and it is written on books. Books are to read but there are other media to deliver something ideological, just like television and radio. However, the government also limits the access and controls all ideological media.

The government cuts the radio shows which are on air more than fifteen minutes. The government cuts the book column. The government twists several lines of resume in dictionary for making people misunderstand about the references.

Beside those media, there is also television which is not allowed to show something freely as if every show should be required the cautions for the watchers. Also, on the newspaper, Beatty explains to Montag that there is also information which is not important, no politics are credible and all news about exposed by publishers, exploiters and broadcasters are all unnecessary. This is the way Beatty tries to convince Montag not to trust to any media which offers information. As like books, media just wastes, it is just rubbishes that should be tossed in the trash.

Beatty says that TV serials do not represent the truth because they just making truth as business, they sell the truth for saving money for their own. When it is more controversial, then it becomes great business. For Beatty,

he also says that authors of the books are always having evil thoughts which are poured on the words of the books. The evil thoughts are the thoughts to oppose the government while the government is always making people unite in one (dictatorship). This is actually how ideology functions that it gives the false consciousness. It shows that it gives the kindness and to unite and to make peace for people in society, but it hides the reality that it is all about how they rule their ideology for their own. For making those so applicable and to make sure that the ideology has been influenced deeply in people's unconsciousness, the government needs a machine called school and school is actually one of Ideological State Apparatuses.

“School is shortened, discipline relaxed, philosophies, histories, languages dropped, English and spelling gradually neglected, finally almost completely ignored. Life is immediate, the job counts, pleasure lies all about after work. Why learn anything save pressing buttons, pulling switches, fitting nuts and bolts?” (Bradbury, 2013: 53).

Usually, students in school study and learn something. They usually are suggested to be in school longer. However, in this novel, the government has ruled the rule to shorten the time or the duration for the students in school. It means that young generations are not allowed to be intellectuals. The subjects such as philosophies, histories and language are dropped. The students are not allowed to learn and study of those because those will make know the truth and the worse is they can criticize the government through understanding the philosophy (to think and find the truth), history (to know the truth of the past) and language (to criticize through the books).

Based on the facts, surely Beatty says that those people do not like those books because those books can emerge the revolution and this claim is to manipulate Montag not to read the books.

The importance of the books can be the threat of the government so that the government does not want to let it grow because it can be the obstacle to maintain its ideology. Beatty also explains about how books are hated as below here;

“So now do you see why books are hated and feared? They show the pores in the face of life. The comfortable people want only wax moon faces, poreless, hairless, expressionless. We are living in a time when flowers are trying to live on flowers, instead of growing on good rain and black loam. Even fireworks, for all their prettiness, come from the chemistry of the earth. Yet somehow we think we can grow, feeding on flowers and fireworks, without completing the cycle back to reality. [...] If there isn't

something in that legend for us today, in this city, in our time, then I am completely insane. Well, there we have the first thing I said we needed. Quality, texture of information” (Bradbury, 2013: 79).

This can be the paradox for Beatty, on one side he knows the books very well. On the other side, he does not want to read the books for something more. He just needs to burn it all out. Montag is different with him, he is influenced by McClellan and he is so curious of the contents of the books he has burned. Therefore, Montag rebels it by stealing the books. However, the government does not stay silence. The government tries to chase and capture the betrayals. The government uses the media to inform to people that there is someone who is so dangerous. This is showing that the government wants the people to hate Montag.

“Montag,” the TV set said, and lit up. “M-O-N-T-A-G.” The name was spelled out by the voice. “Guy Montag. Still running. Police helicopters are up. A new Mechanical Hound has been brought from another district—” (Bradbury, 2013: 126).

By informing these statements, the government is willing to maintain its ideology. It is the way to ensure the people that what Montag says (Montag wants to rebel by making the society that can read) can be trusted. This becomes the Ideological State Apparatuses by the government to maintain its ideology.

The Impact of Ruling Class' Ideology in *Fahrenheit 451*

This is the success of the ideology to work and it also causes no rebellion. People are having fun from this ignorance and people do not need to rebel because they have been happy. This is the massive impact of the government ideology to authorize and to legitimate its position above the people. People do not know but they are doing it as if they know what they are doing. What they are doing is exactly what the government wants and what the government wants is to exploit the people who do not know it. This success is also sourced by the way people are interpellated by the ideology; they are sewn and chained into the ideology in their unconsciousness. This also shows a fact that there is a kind of over-determination done by the ruling class on its ideological operation; the society produces double ideological practices, the first is the ruling class' ideology and the second one is society's ideology which is reproducing the ruling class' ideology. There is nothing beyond it unless the chain of these ideological practices. Montag is the transitional protagonist, first he is part of the ruling class, but then he turns to oppose it. The ruling class' ideology finally does not work to subjugate for McClellan,

Montag, Faber and the hidden intellectuals near by the rivers who plan to reconstruct the literal civilization.

Resistances against Subjugating Ideology in *Fahrenheit 451*

Montag is influenced by McClellan. McClellan shows no fear to ask about something outlawed, she asks the fireman (Montag) about the experience of reading books while books are not allowed and it should be perished. Here, McClellan talks to Montag frankly without being afraid to ask. This braveness becomes the indication that should be seen as the resistance toward the government apparatus (Montag at this time is proud of his badge as a fireman). This is an honesty is to oppose and she says it (the resistance) in sarcasm.

McClellan laughs when she listens to Montag's reasons to burn for jobs. The way McClellan laughs can be said as an indication that she does not have any respect to the fireman (Montag), it means that she is not afraid to him. Moreover, she shows that the way people do, the way the firemen do their job and the way the government rules its ideological practices are actually something funny. It is a joke, it is something that can be made in sense. Therefore, McClellan laughs at Montag as the way to express her resistance on the government's apparatus. The firemen should be respected but McClellan does not do it to them.

The way McClellan asks to Montag seems to have influenced Montag. Montag always thinks something. He seems to feel that there is something different going wrong in his life and the people around him. He also tries to know the contents of the books he has burned and will burn. It is actually the moment when Montag and his team are burning books and a house. There is an old woman inside it who tries to release the book on her hug. Montag and his crew operate and insist the woman to leave out of the house and throw the book. The old woman rejects it and she even wants to die with the book. Here, Montag tries to help her. He is doubtful and in between to help her or to follow the rule. Finally, Montag saves a book from a woman where the house is burned with some books inside it. The woman is going out safely and the book is kept by Montag. His crew does not know it, but Captain Beatty seems to be so curious with what Montag hides.

Montag keeps the book and he hides it somewhere in house where Mildred cannot find it. Mildred, for Montag, does not understand what he feels. She is just like other people who are under controlled by the government's ideology. She has been subjugated by the ideology which is materialized into her unconsciousness, therefore, when she finds the book, she will burn it out or call the fireman to burn it out.

"Millie!" he said. "Listen. Give me a second, will you? We can't do anything. We can't burn these. I want to look at them, at least look at them once. Then if what the Captain says is true, we'll burn them together, believe me, we'll burn them together. You must help me" (Bradbury, 2013: 63).

Montag keeps books and he does not let his wife burn the books and it shows that Montag tries to resist the government's rule about burning the book. It has to be known that Mildred do not take an important role to build the story. However, it needs to understand, Mildred's condition influences to Montag's resistance indirectly. She is weak, unoccupied and passionate with television. In fact, the most important thing she does during the entire novel is her effort to suicide (popping over-dosed sleeping pills). Montag astonishes about it. When she swallows one, she forgets something, then she swallows another one, she forgets another thing, and swallowing and forgetting and so on. If this is taken as a guess, it means that Mildred is not clever enough and of course, it is the impact of illiterate people (never reading books and even burning the books). Therefore, Montag holds his wife not to burn the books, that means he wants to resist to everything related to burning the books (the government's ideology to subjugate people).

Moreover, Mildred is so unhappy. She is bitterly troubled by the fact that her life is empty and occupied with hours of boring television. This is how the government creates Mildred and how Mildred should be happy of doing this all of the time. This will make people fool as like Mildred and Montag has to fight back his wife in order to save the books he has stolen from his operation; "I don't think he knows which book I stole. But how do I choose a substitute? Do I turn in Mr. Jefferson? Mr. Thoreau? Which is least valuable? If I pick a substitute and Beatty does know which book I stole, he'll guess we've an entire library here!" (Bradbury, 2013: 72).

Stealing the books means resisting to the government's rule. It means that Montag has realized that his faith is to rebel and to save the books. Montag, after stealing the books and after his wife tries to burn those all, finally decides to escape. During this way, he remembers Faber who has the similar vision with him. He runs to Faber's house and over there, the apparatuses and the Mechanical Hound also chase him. The place is not protected and Faber tells to Montag to go to the river when the chasing cannot reach it.

Faber nodded. "You'd better head for the river if you can, follow along it, and if you can hit the old railroad lines going out into the country, follow them. Even though practically everything's airborne these days

and most of the tracks are abandoned, the rails are still there, rusting. I've heard there are still hobo camps all across the country, here and there; walking camps they call them, and if you keep walking far enough and keep an eye peeled, they say there's lots of old Harvard degrees on the tracks between here and Los Angeles. Most of them are wanted and hunted in the cities. They survive, I guess. There aren't many of them, and I guess the Government's never considered them a great enough danger to go in and track them down. You might hole up with them for a time and get in touch with me in St. Louis, I'm leaving on the five a.m. bus this morning, to see a retired printer there, I'm getting out into the open myself, at last. The money will be put to good use. Thanks and God bless you. Do you want to sleep a few minutes?" (Bradbury, 2013: 125).

Faber is the second of Montag's three mentors (first is Clarisse McClellan) who teaches him to keep the books. As it is told, Faber sees that books reflect life, therefore it is the good ones. He is justly obsessed about his philosophy. He calls Montag as a fool because Montag wants to hear nothing, especially for something opposes the government's rule (here Montag still works as a fireman). Faber's knowledge is like Captain Beatty's knowledge; intellectual and brave. But, Faber loves knowledge because he is an ex-professor and he has realized the chase to intellectuals in his country. As an intellectual, he must hate it because people simply stop reading. He judges that the problem with the fireman institution and some anti-books rule have made people become fool. However, when he knows that Montag has been aware of his "sleeping ideology", Faber seems to see a light. He wants to help Montag to continue his hope; it is to make people read books again as they used to do. Finally, when Montag is threatened of being arrested, Faber asks Montag to go the river and to find a group of abandoned intellectuals to plan the rebellion.

In the river, as an escapee and a fugitive, Montag floats in some night, in the dark with the rest of hope to save the world from being fool civilization. Finally, he hits something he does not know, he falls but he is continuously helped by several people. The people who save him are actually the people Faber means; they are the abandoned intellectual and they hide behind the forest. Here, Montag meets the leader of them, Granger.

"[...] We'll pass the books on to our children, by word of mouth, and let our children wait, in turn, on the other people. A lot will be lost that way, of course. But you can't make people listen. They have to come round in their own time, wondering what happened and why the world blew up under them. It can't last" (Bradbury, 2013: 146).

Contrasting to Faber, Granger has made systematical organization with his own rebellious people. He makes a system to treat them without getting killed. He thinks and tells it to Montag about the dilemma of mankind. He has decided this is the best way to go and to make change. It is Granger who divulges the novel's significant lesson about life as it is told by Faber. Mankind or people create up a body of knowledge but then they destroy it and let it fall into a dark age (again). This the great impact of Granger and it strengthens the way those people, including Montag to save the world again with books rather than with ambition to govern people with guns and fires. Granger, the leader of hidden intellectuals, tells to Montag about the plan to maintain the books.

At the last part of the novel, the people in the city are dying. The city is bombed in war and the government's ideology seems to ruin. This is the time for the intellectual to fix those all up and this becomes the last result of how the resistance is applied against the government's ideology which is subjugating the people and bringing the darkness in their mind. Finally, books can be the secret weapon to fight back the state apparatuses' subjugation.

CONCLUSION

Bradbury's *Fahrenheit 451* narrates a story of how books are burned out. The ruling class has ruled a system that books are not allowed to read so that it orders the firemen to burn it all out. One of the firemen is Guy Montag, the protagonist who at the end of the story, even saves the books rather than set them into the fire.

Looking at this transition, it shows that there is a resistance of Montag he applies against the government or the ruling class' ideology. The ideology is applied both inside and outside, it is through the repressive state apparatus and the ideological state apparatuses. The repressive as he has been before, is though the firemen and the polices also the Mechanical Hound while the ideological state apparatuses are though school, education and of course though banning and censoring the books (burning means censoring books to read). The government is cutting the time in school and night for people not to make any potential rebellion. When people affirm this and they are happy of it, it means that there is a successful interpellation done by the government. People are trapped in the condition of over-determination where they do not have any choice but follow it. However, Montag finds some people who help him to fight and resist against the subjugating ideology. He meets McClellan who makes him realizes something he never sees before, he meets Faber who saves him from being chased and arrested and he meets Granger and friends to live the society back from their death; it is using books to make a revolution. Human

has made the evolution; it is making them as machine rather than as human which is thinking.

To say it in simpler conclusion, it has to be said that this novel has represented how the ruling class operates and applies its ideology through two ways; it is repressive state apparatus and ideological apparatus. The ideology plays in unconsciousness dimension so that people do not know what they are doing and they just follow what it has been given to them. It is added with the system that does not allow them to read and to know any information so that they sink deeper into the somewhere of the ocean of ruling class' ideology. However, there is something opened and it is the way for the people who realize this false consciousness to resist. Montag is the one in this novel.

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