

I. Philip Roth as the Spokesperson of Anti-Communist Ideology

This study examines the complex situation of communist characters in the 1990s American society and shed light on the issue of buttressing ideology affirming the theoretical moods of Althusser's ideology and Gramsci's hegemony. Behind the failure of Ira's communist rhetoric and activities resulting into the psychological, familial and social breakdown in *I Married a Communist* lies Philip Roth's submission to the hegemonic discourse to anticommunist ideology. In Philip Roth's *I Married a Communist* the character's like Ira Ringold face difficulties due to their belief in communist ideology and the research problematizes the way in which the communist characters are suppressed thereby shattering their dreams, hope and beliefs in 1990s American society. This research reveals how the changing socio-political structure brings suffering in the life of people that put the dissident voice against the ideology that governs the state. Roth vividly presents the communist predicament, how the communist are taken in American society, they are charged by traitor, dupe, spy and those taken their order from Moscow. Since they are Russian agents, America uses all the means of states to destroy their life.

Philip Roth born in March 19, 1933 is an American novelist of 1950s. He first gained attention with the 1959 novella *Good by Columbus*, his first literary fiction irreverent and humorous portrait of American Jewish life for which he received the US National Book Award for fiction. Roth's fiction regularly set in New York and New Jersey is known for its intensely autobiographical characters for philosophically and formally blurring the distinction between reality and fiction for its supple, ingenious style and for its provocative explorations of Jewish and American identity.

Roth is one of the most awarded US writers of his generation, his books have twice received National Book Award and three times received the PEN/Faulkner

Award. He received Pulitzer prize for his novel *American Pastoral* in 1997, which featured one of his best known characters Nathan Zuckerman, the subject of many other Roth's other novel. Roth's first novel *Good by Columbus* and five short stories are awarded in 1960 and afterwards he published two novel *Letting Go* and *When She was Good*. Roth's other famous novel *I Married a Communist* focuses on the McCarthy era, and *The Dying Animal* is short novel about Eros and death that revisits literary professor David Kepesh. Roth's 29th book was published on September 16, 2008 set in 1951 during the Korean war, it follows Marcus massner's departure from Newark to Ohio's. In 2009 Roth's 30th book *The Humbling* was published which tell the story of the last performances of Simon Axler a celebrated stage actor. Roth's 31st book was published in 2010. Much of the Roth's fiction revolves around semi autobiographical themes while self consciously and playfully addressing the perils of establishing connections between the author Philip Roth and his fictional lives and voices including narrators and protagonist such as David Kepesh and Nathan Zuckerman or even in characters.

I Married a Communist by Philip Roth was published in 1998. This novel Demonstrate the struggle between capitalism and communism during the cold war period. In the cold war period whole world was divided into two polar; capitalism and communism. In 1990s American society Philip Roth found himself as the subject living under the ideology, since their position, roles, obligations and responsibilities are determined by the existing ideology. All pervasive in their society, they feel puppet and void presenting the characters like; Ira Ringgold and his brother Murray Ringgold. They are the characters who feel at odd with the existing social ideology. *I Married a Communist* is the story of rise and fall of Ira Ringgold, a big American roughneck who begins life as teenage ditch digger in 1950s in Newark becomes a

great radio star and is destroyed both as performer and a man in the McCarthy witch hunt of the 1950s.

I Married to a Communist reveals the story of cruelty, betrayal and revenge, it spills onto the public arena from their origins in Ira's personal life. Philip Roth has written brilliant fictional portrayal of that treacherous post war epoch, when anti communist fever not only infected national politics but traumatized the intimate innermost lives of friends and families husband and wives, parents and children in American society. He portrays the real sociopolitical issues in the post war American society. Almost all the Americans were guided by capitalistic ideology so Roth shows a miserable condition of communist. Roth's character Ira Ringgold is a victim of ideology, he is compelled to live a lifeless life due to his faith and activities on the Marxist rhetoric. Roth's most recurring motif is the concept of human identity or the way in which person thinks about self and other thinks about himself/herself, what it means for a person to have identity, Philip Roth has explored it in the book; *I Married a Communist*.

Though they know the interest of the ruling class lurking behind the dominant social ideology they are doomed to practice the same ideological rituals and practices, spread through various kinds of ideological state apparatus like legal state apparatus, educational ideological state apparatus, religious state apparatus, political state apparatus and others. Roth wrote this novel depicting the post war history of Newark New Jersey and its residents Ira and his brother serve as two immense influences on the school age, and the story told as contemporary reminiscences between Murray Ringgold and Nathan Zuckerman on Ira's life. Although the communist Ira became a star in radio theatre, personal conflict with McCarthyite politicians, a gossip columnist and his addled daughter and manipulative wife all combine to destroy Ira

and many of those around him. Ira Ringgold was known as the Iron Rin because of his belief on the progressive ideology and his struggle with capitalism. He faced many problems created by statesman of America and destroyed his life completely because of being a communist. He lost his job and accused by American government Russian dupe, spy and Russian agent, identifies him as an American taking his order from Moscow.

Murray Ringgold, brother of Ira is also victim of his ideology. He was blacklisted man in America for being communist so he is dismissed from school by the board of education. American government uses all the means of state to buttression of ideology. It analyses the complex predicament of communist character in the American society and throws light on buttression of their ideology. This story reveals, how the changing socio-political structure, reactionary politics and ideological conflicts bring the suffering in the life of characters that put the dissident voice against the ideology that governs the state. This shows the relationship between state and subjects assuming that the ideology is the greatest and ultimate power of the capitalistic society of America.

Philip Roth's *I Married a Communist* is a series of novels that uses narrator. Nathan Zuckerman stands for the author. It is a hodgepodge of a novel that serves to vent his feelings about the witch hunt days of 1950s and to give a shot at his ex-wife Claire Bloom '*I Married a Communist*' serves more as a series of musings and failed marriage, communism, politics vs literature, isolation and relationship. At the center of the action is a raging Newark tough named Ira Ringgold, a man who proudly champions communist ideals but who is unable to reconcile his beliefs with the upper-middle class life. He lives with Eve Frame, a famous actress. He was called Iron Rinn when he became a well known Radio personality, describes through the words of

Nathan a young student of Ringold's brother's communist belief. After spending time in the army, he first understood to communism. Rinn worked in a number of places before meeting the thrice married Frame, who is in search of validation of her own existence. Her concentration was only constant in her daughter, a monster of a person named Sylphid who knows her mother's insecurities and use them to get what she wants and to drive a stake in to Frame and Rinns marriage. Although Frame is more or less puppet used by others political power. She is ultimately the one who betrays Rinn. Ira's married to Eve protect him from Red-baiting of the early 1950s engaged in by Senator Joshep McCarthy and some of Eve's friends such as Katrina Van Tassel and her husband Bryden Grant a notorious gossip columnist. When Ira finally leaves Eve for good, she betrays him by writing *I Married a Communist*. This was how Eve's book began, the preface the bombshell of an opening page

Is it right for me to do this? Is it easy for me to do this? Believe me it is far from easy. It is the most awful and difficult task of my entire life.

What is my motive people will ask? How can I possibly consider it my moral and patriotic duty to inform on a man I loved as much as I loved Iron Rinn. Being an American actress I have sworn myself to fight the communist infiltration of entertainment industry. Because as an American actress I have solemn responsibility to an American audience that has given me so much love, recognition and happiness, a solemn and unshakable responsibility to reveal and expose the extent of the communist grip on the broadcasting industry that I came to know through the man I was married to, a man I loved than any man I have ever known, but a man who was determined to use the weapon of mass culture to tear down the American way of life that man was the

Iron Rinn radio actor card carrying member of communist party of the united states of America.

Philip Roth's *I Married a Communist* has received several critical appraisals since the time of publication. Many critics have analyzed the novel from multiple perspectives which proves the univocal nature of the novel. The story has familiar Rothian elements, including Newark nostalgia and Nathan Zuckerman, Roth's designated double. Possibly because their story is filtered through Ira's brother, both Ira and Eve remain rather remote. The nostalgia –not only for vanished Newark but for a time when political idealism and artistic seriousness seemed like live options– is nicely consummated in a lyrical closing passage that grants both art and memory the power to distill timeless essences from the comedy of errors known as life. LS Kleep has analyzed the novel from the perspectives of characterization, such as:

The main character, Ira Ringgold, is tall, not very bright guy from Working-class Newark whose resemblances to Abe Lincoln land him in some pageantry and then a starring role in *The Free and Brave*, a radio program dramatizing American history. He joins the communist party, though he won't admit it. (1)

It may be pure coincidence, but in 1996 Philip Roth's ex-wife, Claire Bloom – an actress with a cultivated, patrician aura- published *Leaving a Doll's House*, a scathing memoir of her 18 years with Roth. In Roth's new novel, *I Married a Communist*, Eve Frame – an actress with cultivated, patrician aura- publishes a scathing, distorted memoir that destroy her ex- husband.

David Rampton has analyzed the novel from the perspective of the slavery as *I Married a Communist* tells the story of Ira Ringgold, a ditch digger turned radio star, famous for playing figures like Abraham Lincoln in debates about slavery and for

criticizing American capitalism and the way it treats its workers (5). Similarly, National Education Department puts:

The song seemed to be travelling to us from a remote historical past...Heave-ho! Heave ho! was out of a distant place and time, a spectral residue of those rapturous revolutionary days when everyone craving for change programmatically, naïvely—madly unforgivable—underestimates how mankind mangles its noblest ideas and turns them into tragic farce...As though human wiliness, weakness stupidity, and corruption didn't stand a chance against the collective, against the might of people pulling together to renew their lives and abolish injustice. Heave-ho. (75)

Roth's hatred is reserved for the "red scare" tactics by careerist politicians, both liberals and conservative, whose amorality combined with murderous ruthlessness to destroy so many. His disdain is for America's failed promise during the cold war. Thus, it is proved that several critics have analyzed the novel from multiple perspectives, but the issue of hegemony and ideology has been yet untouched which proves the innovation of the research.

David Gooblar has analyzed this novel from the multiple perspectives on the major phases of Philip Roth's novel. In his 1984 discussion of the art of fiction, he observed the Roth's fiction that he has always per sued his own line of work, his books have never detached from his country's history and culture or his personal experience and reading. He wrote about Roth's world famous novel *I Married a Communist* is "Feature memoirs that threaten or enact exposure and betrayal, echoing a central concern of Roth's 1990s book". Goobler's analysis of this book is the

“interaction between self and society, individual and his society self determination and social determination” (132).

Gooblar appreciate Roth's long career as both unified and divergent, therefore resisting the idea of any ultimate interpretation. This book beautifully presents in simple and fluid style makes it particularly engaging for the general order. This study shows the fruitfulness of reading Roth's fiction with an eye to literary, social and cultural context.

Elaine M Kauvar has analyzed this novel from the perspective of characterization. Philip Roth's alter ego in *I Married a Communist*, Nathan Zuckerman explains Roth's intense interest in subjectivity suggest its narrative form and offers mini discourse on the writing life.

Occasionally now looking back I think of my life as one long speech that I have been listening to...I have been hearing it as long as I can remember ...but whatever the reason the book of my life is book of my voices. When I ask myself, how I arrived at where I am the answer surprise me listening. (332)

Roth presents his life event through his character Zuckerman. This character represents the voices of writer to express his feelings. Not only this critics also vie with each other by assailing the novelist narratives or by acclaiming them, these critics amount to constellation of cacophonous voices which at once applaud the writers works and disputes its value.

However, the above responses from the various critics display the richness of the novel. This novel can have multiple interpretations, however the text studying from ideological perspective will help better understanding of the characters and their conditions. David Rampton puts it "when everyone craving for change

programmatically, naively-madly unforgivable underestimates how mankind mangles its noblest ideas and turns them into tragic farce...as though human willingness, weakness, stupidity and corruption didn't stand a chance against the collective". Most of the critics focus on the Roth's whole career of writing literary fictions. Through this novel Roth present his patriotic feelings, historical condition of American politics, and his personal feelings through his characters. In this novel Roth perfected his own special power to infuse the particular drab limited facts with halo and a glory of American politics of contemporary America. This shows two sides of Roth's writing career which shows personal and public views on him Elaine M kauvar puts his view "I think of my life as one long speech that I have been listening to...I have been hearing it as long as I can remember...but whatever the reason the book of my life is book of my voice".

Behind the failure of communist character Ira and his activities resulting into the psychological familial and social breakdown in *I Married a Communist* lies Philip Roth's submission to the capitalism. He raises strong voice against the communist through this novel. Why the novelist Philip Roth shows the suffering of communist in term of their political ideology, their life, dreams, faith and lives are crushed using the authoritarian politics and play of ideology forming the human subjectivity. So this research focus upon the impact of ideology on the characters and an endeavor will be laid for its discussion in detail.

The term ideology has a whole range of meanings. It is a text woven of a whole issue of different conceptual strands; it is traced through by divergent histories. Some early definitions of it are related with the interest of dominant social or political, class or power has distorted and illusionary body of ideas. Ideology is conceived as a pure illusion, pure dream that is nothingness all its reality is external to

it. Ideology is thus thought as an imaginary construction whose status is exactly like the theoretical status of the dream. Ideology is nothing in so far as it is a pure dream of the ruling classes in possession of state power. Marx further specified the concept of ideology within the concept of his social economic and political theories. For a Marx an ideology was mental attitude, consciousness or set of ideas that the ruling class held consciously or unconsciously. This consciousness was held in their self-interest and their set of ideas was institutionalized as social system. so that ideology is a set of ideas, beliefs or a stance that determines a perspective with which to interpret social or political realities.

There are two dissonant traditions inscribed within the term ideology one central lineage from Hegel and Marx to George Lukacs and some later Marxist thinkers has been much pre-occupied with ideas of true and false cognition with ideology as illusion, distortion and mystification; whereas an alternative tradition of thought has been less epistemological than sociological concerned more with the function of ideas within social life than with their reality or unreality. While defining it, Eagleton writes:

To claim in ordinary conversation that someone is speaking ideologically is surely to hold that they are judging a particular issue through some rigid framework of preconceived ideas which distorts their understanding. Viewing things as they really are also involves an over simplifying view of the world that is to speak or judge ideologically is to do so schematically, stereotypically, and perhaps with the faintest hint of fanaticism. So the opposite of ideology here, then, would be less absolute truth than empirical or pragmatic. (3)

In the Marxist perspective ideology is thought of other, it never becomes one idea, ideology received much attention in intellectual, academic and political debates especially after Marx and Engels detail attention to it. Ideology as concept is illusive and lacks definite history. Therefore, a search to fix it outside the discourse itself is problematic. But the agreed upon definition of ideology is that it is belief system value system or system of thought concept and ideas which are seldom our own. In other words ideology represents belief and thought of someone else its makes us unconscious of what we are. The function of Ideology in any political society is to serve the proposes of ruling class it justifies or defends and appropriates the existing socio-economic base by naturalizing certain beliefs through and ideas when we become ideological in our thought is means that we are thinking in terms of others idea but it seems that they are our own. Therefore Marx and Angle's declare it as false consciousness, which is illusion.

It is defined as body of ideas characteristics of particular social group or class; ideas or false ideas which help to legitimate the dominant political power as from of thought motivated by social interest. Some later definition of ideology see it as form of discourse with related power, identify and meaning in social life, it is defined as process of production of meanings signs and values in social life. According to Althusser what is positive about ideology is that is helps us to create subjectivity for him unlike in traditional Marxism the relationship between socio-economic base and ideology is not that of one way. Rather it is two way traffic that is not only base affects the ideology rather ideology too affects the base. Gramsci too attaches positive value of ideology for him "Ideology Guarantees governance domination" in the socio-revolution ideology is important because without establishing counter ideology the working class can not resist the domination of ruling class over the working class for

Althusser the criteria of truth and falsehood are thus lonely irrelevant to ideology. Ideology, he says, represent the way "I live" my relation to the society as a whole ideology for him is a particular organization of signifying practices which goes to constitute human being as social subjects and which produces the lived relation by which such social subjects are connected to the dominant relations of production in society.

Althusser rejects the notion of ideology as distorting representation of reality on the contrary ideology for him alludes to our affective and unconsciousness relations with the world, and to the ways in which pre reflectively bound up with social reality. He claims that ideology expresses a will, a hope, nostalgia rather than describing the reality. According to him the ruling ideology is realized in ideological state apparatus. He has listed a relatively large number of ideological state apparatuses in contemporary capitalist social formation like the educational apparatus, religious apparatus, family apparatus, the political apparatus, the trade union apparatus, the communication apparatus the cultural apparatus, etc.

Ideology inspires people to accept and act accordingly ideologies are shaped by in individuals interest and conscious towards them.

I am examining this project from the door of the theory of ideology and different kinds of ideological apparatus in order to write the post war history of American society. Those people who are near to communist ideology and their activities are resulting into the psychological, familial and social breakdown in 1990s contemporary American society make them get rid of domination. There are so many ideological critics and theorist like terry Eagleton, Karl Marx and Luis Althusser who states different ideas about ideology in different ways.

The main objective of this research is ideology and ideological state apparatus; state apparatus is main instrument to discuss issues of this project. Ideological misrepresentation and use all the means of state to declination of communist ideology because Roth himself is guided by capitalistic (hegemonic nature of) ideology and in that time, American society is under the grip of at survives on account of the social division between social groups it exploits. The advanced capitalist order is not successfully achieved unity, but consists of conflicts and contradictions. The consent of the domination to their master is won by economic than by ideological means.

The present research is inquired into the impact of ideology as social construct, truth upon the characters, Ira, his family and friends. Ira suffers throughout his life. He is the subject living under the ideology. Since their positions, roles obligations and responsibilities are determined by the existing ideology, all pervasive in their society. They feel puppet and void. So they suffer from a radical sense of alienation.

This research was library research. It was based on the authentic cites. Guidance from the lecturer and professor is taken as the supportive tool. This project uses closes discursive, analytical style to draw miserable condition of the people and complexities of their ideological life. As the focus of the research is the discourse of neo-Marxism Althusser's ideology and ideological state apparatus. Marxist usage of the term ideology reflects the ideas living conditions or interest of particular social class. The ideology may be lived by and may control individuals other than those whose interests it reflects or expresses. Those in the grip of ideology are not aware of this but think that their ideas are correct because they seem to accord with reality not realizing that the reality in question is particular not general, and that it has itself create the seeming true ideas.

According to Althusser the ruling ideology is realized in the ideological state apparatuses. He has listed large number of ideological state apparatus in reality. He claims that ideology express a will, a hope, a nostalgia rather than describing the reality. According to him the ruling ideology is realized in the ideological state apparatus. He has listed a relatively large number of ideological state apparatus in the contemporary capitalist social formation, "the educational apparatus, the religious apparatus' family apparatus cultural apparatus, political apparatus, trade union apparatus" etc. Educational system of a capitalist society has the exclusive function of disseminating bourgeois ideology, like that other ideological state apparatus, family apparatus and political state apparatus also plays vital role to formation or promote the bourgeois ideology.

My reading of ideology and its key issues will be clearly analyzed in the next chapter, discussion of textual to prove the thesis statement, this research brings the different theorist like Marx, Terry Eagleton, Antonio Gramsci and Luis Althusser with their different perspective on ideology.

This thesis is divided into three chapters. The first chapter introduces the topic, elaborated the hypothesis and includes different reviews of critics. The second chapter consists of the analysis of the text from the perspective of Ideological State Apparatus. The last chapter is about the conclusion of the thesis

II. Hegemonic Nature of the Capitalist Ideology in Philip Roth's *I Married a Communist*

This research examines how the logic of contradiction and deficiencies arise from the internal logic of ideology and its harsh pressures. The subtle and unpredictable ways in which the ideology always brings an individual under restraints is tested in Philip Roth's novel, *I Married a Communist*. Ira's political commitment and ideology are in fact betrayed by the new way of thought and way of political discourse. This political discourse mixed personal and political in order to advance the agenda of one political movement. Ira also made his quest for autonomy impossible. Communism ceased to be something that was going to elevate the American state and give every citizen their autonomy, but rather became just another thought among others, soon to be completely rejected in the American society.

The events in *I Married a Communist* take place a couple of decades earlier than those of *American Pastoral*. The historical context in this novel is the late 1940s and the 1950s, American society after the Second World War, and especially during the time of the Red Scare and McCarthyism. Joseph McCarthy, the senator from Wisconsin, is the instigator and face for the persecution of Communists and people affiliated with the Communist ideology that raged in the United States during the 1950s. The war in Europe had ended and the United States is in a heated battle of power over Europe with the Soviet Union. This led to extreme caution against all leftist activity in the United States, since in some minds there was an imminent danger of a Communist coup even on American soil.

A new government organization, the House Un-American Activities Committee (HUAC), is founded to investigate all the suspected Communist affiliations. Senator McCarthy becomes the head of the committee. Of course, the

opposition to leftist agenda has as much to do with domestic politics. The political situation in the United States in the 1940s was very much in favor of democrats, thanks to the success of their economic policies, especially New Deal. Johnson also notes that during the success of New Deal, the Democrats were able to lure many members of the left-wing Progressive Party into their ranks (60). This conflict between the two parties to the left of Republicans can be seen in *I Married a Communist*, where Ira Ringold and young Nathan Zuckerman support the Progressive candidate Henry Wallace for. Nathan's father tries to dissuade his son from participating in the Wallace campaign by saying that any vote away from the Democratic candidate Harry Truman is a vote for the Republicans.

Ira's marriage to Eve protects him, some believe, from the Red-baiting of the early 1950's engaged in by Senator Joseph McCarthy and some of Eve's friends, such as Katrina Van Tassell and her husband Bryden Grant, a notorious gossip columnist. When Ira finally leaves Eve for good, she betrays him by writing *I Married a Communist*, which was actually ghostwritten by the Grants, thus ruining his career. After a terrible breakdown, he ends his days in Zinc Town, New Jersey, where he had once worked as a miner in the quarry, living an idyllic and secluded life.

The researcher makes use of Althusser's notion of ideological apparatus and Gramsci's notion of hegemony. Given the fact that the ruling class in principle holds State power, State Apparatus, "we can accept the fact that this same ruling class is active in the Ideological State Apparatuses insofar as it is ultimately the ruling ideology which is realized in the Ideological State Apparatuses, precisely in its contradictions (12)". Of course, it is a quite different thing to act by laws and decrees in the (Repressive) State Apparatus and to act through the intermediary of the ruling ideology in the Ideological State Apparatuses. No class can hold State power over a

long period without at the same time exercising its hegemony over and in the State Ideological Apparatuses. I only need one example and proof of this. This extract reveals Althusser's view on the role of apparatus and other mechanism:

This last comment puts us in a position to understand that the Ideological State Apparatuses may be not only the stake, but also the site of class struggle, and often of bitter forms of class struggle. 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 struggle. (11)

The narrator uses this event to speculate on his own subject position, and he does so against a backdrop of mortality. He refers to this episode with dramatic rhetoric, calling it a "theatrical performance" with two principal actors and him himself merely playing the part of a walk-on or extra. This episode obsesses Zuckerman, for he tells us that in the following nights, "I could not sleep because I couldn't stop being up there on the stage with the two leading actors and the chorus of cows, observing this scene, flawlessly performed by the entire ensemble, of an enamored old man watching at work the cleaning woman—farmhand who is secretly his paramour" (51). What so preoccupies him somehow involves death, for he notes that observing the two clandestine lovers "was something, I suppose, like watching Aschenbach feverishly watching Tadzio" (51) and concludes his speculations by emphasizing the deaths of

Coleman and Faunia just four months after this scene. Zuckerman's uneasy commingling of Eros and Thanatos reaches a crescendo here.

Althusser regards the State as a repressive apparatus which is used by the ruling class as a tool to suppress and dominate the working class. According to Althusser, the basic function of the Repressive State Apparatus is to intervene and act in favor of the ruling class by repressing the ruled class by violent and coercive means. The Repressive state apparatus is controlled by the ruling class, because more often than not, the ruling class possesses State power. Althusser takes "the Marxist theory of the State forward by distinguishing the repressive State Apparatus from the Ideological State Apparatuses. The ISAs consist of an array of institutions and multiple realities that propagate a wide range of ideologies such as Religious ISA, Educational ISA, Family ISA, Legal ISA, Political ISA, Communications ISA, Cultural ISA" (44). He accentuates the differences between the RSA and the ISAs as follows:

The RSA functions as a unified entity as opposed to the ISA which is diverse and plural. However, what unites the disparate ISAs is the fact that they are ultimately controlled by the ruling ideology. The RSA functions predominantly by means of repression and violence and secondarily by ideology whereas the ISA functions predominantly by ideology and secondarily by repression and violence. The ISAs function in a concealed and a symbolic manner. (1488–149)

At times when individuals and groups pose a threat to the dominant order, the state invokes the Repressive State Apparatus. The most benign measures taken by the RSA are the systems of law and courts. Public contractual language is invoked in order to

govern individual and collective behavior. As threats to the dominant order mount, the state turns to increasingly physical and severe measures in response.

The sensory fullness, the copiousness, the abundant—superabundant— detail of life is the rhapsody. Coleman and Faunia, who are now dead, deep in the flow of the unexpected, day by day, minute by minute, themselves details in that superabundance. Nothing lasts, and yet nothing passes, either. And nothing passes just because nothing lasts. (52) Throughout this moving passage, Zuckerman qualifies the pastoral significance of his visit to Organic Livestock, and along with it its erotic implications, by introducing the reality of the transitory moment.

Another important "death scene" appears at the very end of the novel when Zuckerman meets Les Farley for the first and only time. Up until this point, the novelist has never had any direct contact with the Vietnam War veteran. Indeed, that is what makes this encounter so striking. From the beginning Nathan has been an active participant in the narrative that he creates—and at several points in the novel his story intrudes into, and almost replaces, Coleman's—but this is the only time when he steps into a scene and appears off balance.

The reason behind this change is that Les Farley is the character in the novel most closely associated with death. After two tours of duty in Vietnam—during the second, a return to action he volunteered for, he went "ape-shit" and spewed "death and destruction" via "door gunning" (65)—Les is "deadened" to existence, threatens to kill Coleman and Faunia, and purportedly causes their automotive deaths. But perhaps Les's most notable associations with death occur during the final ice-fishing scene.

Unlike the Repressive State Apparatuses, Ideological State Apparatuses belong to the private domain - to churches, schools, families, and so on. Instead of

repressing, and inflicting order, through repression, Ideological State Apparatuses reinforce the rule of the dominant class primarily through ideology. This means that instead of fear of prosecution or violence, people submit out of fear of social ridicule. Althusser posits that it is not possible for a class to hold State power unless and until it exercises its hegemony (domination) over and in the ISA at the same time.

Concerning this, he makes the following utterance:

However, during a class struggle, the domain of the ISAs enables the ruled class to counter the ruling class by using the inherent contradictions of ISAs. He declares that the School has supplanted the Church as being the crucial ISA which augments the reproduction of the relations of production by training the students to become productive forces working for and under the Capitalist agents of exploitation. (66)

Althusser advances two theses on ideology. Ideology represents the imaginary relationship of individuals to their real conditions of existence and ideology has a material existence. The first thesis tenders the familiar Marxist contention that ideologies have the function of masking the exploitative arrangements on which class societies are based.

The second thesis posits that ideology does not exist in the form of ideas or conscious representations in the minds of individuals. Rather, ideology consists of the actions and behaviors of bodies governed by their disposition within material apparatuses. Central to the view of individuals as responsible subjects is "the notion of an explanatory link between belief and action every subject endowed with a consciousness and believing in the 'ideas' that his 'consciousness' inspires in him and

freely accepts, must act according to his ideas, must therefore inscribe his own ideas as a free subject" (157). For Althusser, this is yet another effect of social practice:

Where only a single subject (such and such individual) is concerned, the existence of the ideas of his belief is material in that his ideas are his material actions inserted into his material practices governed by material rituals which are themselves defined by the material ideological apparatus from which we derive the ideas of that subject. Ideas have disappeared as such to the precise extent that it has emerged that their existence is inscribed in the actions of practices governed by rituals defined in the last instance by an ideological apparatus. (49)

It therefore appears that the subject acts insofar as he is acted by the following.

Ideology existing in a material ideological apparatus, describing material practices governed by a material ritual, which practices exist in the material actions of a subject acting in all consciousness according to his belief.

When Nathan comes upon Les's pickup, he is on his way to visit Silk's sister and brother, Ernestine and Walter, and contemplating the passing of the former college dean. "Coleman, Coleman, Coleman," the narrator repeats, "you who are now no one now run my existence" (344). With these prefacing, almost incantatory, thoughts about death, he finds Les, a solitary figure ice fishing on a frozen lake. Zuckerman is taken by the "pristine" site, "the icy".

What Ira teaches is rage against the system, against the rich, against the capitalist ethos. A bumptious and ignorant Marxism is what Ira has absorbed, though he has learned it from one of those secular saints Marxism used to produce:

Ira's personal life distorts and trivializes the Marxist agenda in which he more and more stridently believes, and which he even clamorously

advocates in a dangerous time, while that compassionate concern for others that is radical to the Marxist worldview gives way in him to murderous revenges. Ira, in his own small way, seems to come to represent the Stalins of our century. (70)

Ira and Murray grow up in urban New Jersey, poor Jews in an overwhelmingly Italian neighborhood, and have to fight their way out. Murray uses the traditional Jewish method of education, coming to dedicate himself to "vigilant matter-of-factness." Ira goes the way of rage -- just how much rage, indeed, we learn only gradually. Murray explains his brother's violence: "There were a lot of angry Jewish guys around like Ira. Angry Jews all over America fight for something or other. That's one of the biggest things that America gave to the Jews -- gave them their anger" (33). Ira works as a ditch digger, a waiter, a zinc miner in the wilds of mineral-rich New Jersey.

He serves in the Army through World War II, where he meets and becomes a lifelong disciple of Johnny O' Day. Ira is a huge bony man, Lincolnesque, in demand for his impersonations of Lincoln, a figurehead often co-opted by the American left. From reciting Lincoln speeches, Ira moves into acting and gets a job on the radio. He becomes a leading character on a daytime serial. He meets and marries the show's leading lady. Eve is a woman who has consciously and convincingly overcome her native to become one of the most popular actresses in America, suave, delicate, and over-refined.

From a previous marriage to a gay British actor she carries into her own life not only the styles and nuances of the English upper classes but an angry daughter, Sylphid, a corpulent harpist. Eve falls for craggy, virile, crazy, raging Ira while Ira is entranced by her wealth and loveliness, salving his conscience by the propaganda he sneaks into their radio soap opera. The problem with the marriage is, as we might

expect, the daughter. Their companionable recollections guide us past the persons of their drama to a time in our history that would be perilous to forget. But just as Ira's tirades about injustice and the plutocrats come to weary Nathan, Murray's own wise serenity may seem at times cloying.

Althusser uses the term "interpellation" to describe "the process by which ideology constitutes individual persons as subjects. The ideological social and political institutions - the family, the media, religious organizations, the education system and the discourses they propagate" (87). He hails the individual in social interactions, giving him his identity. Althusser compares ideology to a policeman shouting "hey you" to a person walking in the street. The person responds to the call and in doing so is transformed into a subject. A self-conscious subject is a responsible agent whose actions can be explained by his or her thoughts. Althusser thus goes against the classical definition of the subject as cause and substance.

Concrete individual persons are the carriers of ideology. They are "always-already interpolated as subjects. Individual subjects are presented principally as produced by social forces, rather than acting as powerful independent agents with self-produced identities" (98). Althusser's argument here strongly draws from the concept of the mirror stage we acquire our identities by seeing ourselves somehow mirrored in ideologies.

It is wise for the reader to tread cautiously here, since Roth has often famously woven events of his actual life into his fictions, and has taken a great deal of pleasure in making shadows of Philip Roth dance with each other. Ira tries to keep it going, if only as a protection against being blacklisted. But his rage wins out and finds an answering anger in Eve when she discovers that Ira has been mildly if repeatedly unfaithful with a venal masseuse. In her vindictive mood, Eve is coaxed by her right-

wing pals to set her name to a bizarre concoction denouncing her husband as a Russian spy.

Nixon and McCarthy were not always wrong when they pointed the finger. But the hysterical community atmosphere that it created was a nightmare and therefore careful discriminations were not made as happened in the case of Ira who was really kind of a loudmouth Communist. Thinking of all the fathers he's needed and discarded, Nathan ponders:

What is it, this genealogy that isn't genetic? .The men who schooled me, the men I came from who embodied powerful ideas and who first taught me to navigate the world and its claims, the adopted parents who also had to be cast off thus making way for the orphan hood that is total, which is manhood. (66)

Before Murray and Nathan part for the last time we have learned the details of Murray's life, too, and found an old man's ire, poured out not on the 50's but on the Nixon era and its pratfall-prone villains. The last pages of the novel take on some of the coarse gusto of Roth's "Our Gang" but seem strangely stagey after the personal anguishes that poor dumb Ira brought into the world and left behind him. Murray Ringold as a narrator is learned and eloquent, though at times it seems hard to distinguish his voice from Nathan's.

The latent concepts rendered explicit by the practice of symptomatic reading are said by Althusser to constitute the theory of Dialectical Materialism. With these concepts made explicit, Althusser believed that Marxist science could employ them in order to achieve better analyses of specific modes of production and better understandings of the opportunities that specific modes of production presented for political change.

The following extract proves this point:

Some of these concepts have already been articulated in the discussion of the mode of production above, but without being named. To label these concepts and then to add some more, the idea that each individual productive process or element stands in relation to and plays a part of a complexly structured whole, none of which is reducible to being the simple or essential cause of the others, is the idea of structural causality. (31)

Another Marxist philosophical concept that allows the historical materialist scientist to understand the logic of a specific mode of production is that of contradiction. This is the idea that, at any given period, multiple, concrete and definite practices take place within a mode of production. Among and within these specific practices, there may or may not be tensions. The church and the aristocracy were passing laws against this appropriation. Any isolable element of the total structure is it a person, a social class, an institution, or the state, in some way reflects and embodies these practices and these antagonisms.

Althusser specifies that the development of productive practices within a specific mode of production is often uneven in addition to possibly being antagonistic. This means, for instance, that some economic elements within a whole may be more or less capitalistic while others simultaneously operate according to socialist norms. Thus the development within a mode of production of the practices specific to it is not necessarily homogenous or linear. Added to the Marxian concepts of structural causality, contradiction, uneven development, and over-determination is that of the "structure in dominance." This concept designates that major element in a structural whole that tends to organize all of the other practices. In much of the contemporary

world and inasmuch as it tends to organize the production of moral values, scientific knowledge, the family, art, etc. This structure is the economic practice of commodity production and consumption. However, in another era and in other places, it may be the production and dissemination of religious beliefs and practices that dominates and organizes the socio-economic

Ira's fate does not require the same attention to place. In the case of *I Married a Communist*, that attention must be paid to Ira's profession and industry, which in a way saw its decline with the coming of television. The following extract throws light on the disposition of Ira:

Ira is Jewish, he is a vocal communist, and there is not even anything significantly American in his appearance, save from his resemblance to Abraham Lincoln, which is indeed relevant considering his career and character. Nevertheless, Ira was a product of New Deal-era America, a war veteran and a star in the entertainment business, which all are reasons to conclude that he had, in fact earned his place as a man worthy of admiration. (76)

The Communist Ira grows up in a middle class Jewish home in suburban New Jersey. However, the environment is not a safe, homogeneous Jewish neighborhood, but a mixed neighborhood where Ira has to fight for his existence as a Jewish kid among the Italians. Ira is described as "big and strong and belligerent, referring to his size and his aggressive demeanor, stemming from his having to fend for himself" (66). It is pointed out that there was an Italian mob operating in Ira's neighborhood, but not being an Italian, Ira was not viewed as a viable candidate for membership. The Jewish mafia ruled another neighborhood, so they were never an "influence on Ira either.

Instead, Ira met his influence in the army in the form of a longshoreman and a communist organizer Johnny O' Day (67)".

The social dogmas have not only made illusions of the illiterate and lower class women but also the educated and economically sound. They are to be called "hegemonies if readers take the words of Antonio Gramsci" (6). Gramsci comparatively familiarizes the history of the subaltern groups as being as complex as the history of the dominated class and their struggles. Even when they raised " their voices against the complacent elite group, the subaltern were still subject to the activities of the elites. He opines that "the history of subaltern class has less access to the means and social and cultural institutions by which they can construct their representation"(26). The use of the term 'hegemonic' is drawn from Antonio Gramsci's writings referring to "subordination in terms of class, caste, gender, race, language and culture, and was used to signify the centrality of the dominant/dominated relationships in history"(5). Victims belonging to this category develop a major critique against Euro-centric narratives of history and their influence on the production of knowledge in the social sciences. It dwells on an aspect that cognitively feeds into creating/sustaining particular forms of power relations.

Due to Ira's upbringing in a family where the mother had died, Ira sought influences from bigger, stronger and smarter men than himself. Ira is not educated, and O'Day led him to books and at the same time inserted his own worldview inside Ira's head. The army during World War II was also the first place where Ira himself witnessed manifestations of greater social inequalities than the ones he had seen growing up in New Jersey. When Ira started to spend time with "black soldiers from a segregated unit, he got in trouble with some soldiers from the south, with whom he also tried to have political debates (47)". Those debates opened Ira's eyes to how

majority of Americans hold deeply-ingrained ideas about race, labor and capital that are in fact contrary to their own interests. The following extract highlights the hegemonic nature of the pressures of capitalism that has been thriving by leaps and bounds:

The American army is not traditionally seen as a place that could convince a person serving there to turn to communism, but for Ira it did just that. After the war, Ira worked odd jobs not because of the money, but with organizing and communist agitation as his aim. He stayed in touch with O' Day and was told by him where to go and which factories and docks needed an organizer. After Ira had realized that he had a future in the entertainment business, in the radio, for him it was just another way to advance the communist agenda. (111)

Ira is deeply involved in the Communist party, due to his search of leadership and a father figure, which he found in Johnny O' Day. The people's inability to accept Ira's arguments in turn added to his aggressiveness, and a fight he got himself into over being friends with the black soldiers did that as well.

For Gramsci, "in order for a particular social group to gain (and maintain) power, they must establish a form of social and political control which combines physical force or coercion with intellectual, moral and cultural persuasion or consent (17)". Gramsci writes:

The supremacy of a social group manifests itself in two ways, as domination and as intellectual and moral leadership. Coercive social control, or domination, typically operates through the State.

Consensual social control manifests itself as intellectual and moral leadership. It derives from those institutions and practices associated

with civil society. It should be stressed that State and civil society do not always operate exclusively, and coercive and consensual forms of social control can be found in both spheres. (37)

Religious practices and coercive authority operates along a spiritual dimension. It is not therefore physically violent. To a dissenting individual, the threat of excommunication or social exclusion may be just debilitating. However, the term hegemony is essentially used to refer to the intellectual, moral and cultural unity.

Ira's Communism was indeed very American, until the Cold War came along and made it literally un-American. Considering the thoughts expressed by Rorty, Communism is for Ira the way to autonomy, not only for him individually but for all American citizens. Murray Ringold, Ira's brother, describes Ira's devotion in *I Married a Communist* as follows:

Ira belonged to the Communist party heart and soul. Ira obeyed every one-hundred eighty-degree shift of policy. He managed to squelch his doubts and convince himself that his obedience to every last one of the party's twists and turns was helping to build a just and equitable society in America. Ideological pressures dull the passion and enthusiasm. Under the dictatorial rule, there are symptoms of degradation. (181)

Ira's belief in communism was based on the belief that communism was the ideology that would realize Ira's ideal of America. In that way, he believed that what he was doing was American, and those who were opposed to communism were in fact anti-American.

The conflict between classes regarding the ownership of productive forces of society paves the way for the evolution of human history. Marx gives us a theory of

society. This theory gives an explanation of how society works and how and why history unfolds. This theory is an account of the nature of capitalism. These are of great value for the task of describing what is going on in the world and for understanding the problems and directions of our society today. But Marx also regarded capitalism as extremely unsatisfactory. He was very concerned with getting rid of it, via violent revolution. Marxism is therefore also about political goals and action. Obviously very few people in western society today accept this second set of ideas. Terry Eagleton throws spotlight upon the doctrine of Marx. Eagleton's view is mentioned in the following way:

Marx argued that the economic situation, the form of the productive system, is the most important determinant of all other aspects of the society. Matter has sovereign role in the determination of consciousness. Matter exerts pressures on the mind. Marx hardly imagines about the transcendental or autonomous consciousness. Hence Marx is said to be a materialist. Marx rebelled against Hegel's philosophy in which ideas were taken to be the important determinants of history. Marx argued that dominant ideas are the result of material or economic conditions. He was therefore strongly opposed to reformers who thought that mere change in ideas can change society.

(54)

In a capitalist society capitalists own and control the productive resources, workers own only their labor and work for capitalists, who then own the product and sell it at a profit. The key to understanding a society at any point in history is to focus first on the mode of production. In feudal society land was the crucial productive factor and the feudal lords owned and controlled it. In capitalist society capital, machinery,

mines, factories are the key productive factors and these are owned and controlled by capitalists.

Ira's experiences in life have made him truly American. The same experiences have made him a communist. In much the same way as Ira finding his communist ideology while in the U.S. Army, his downfall due to being a communist takes on an ironic and tragicomic note. In the America of this age, Rorty's idea of a contingent society is most powerfully present, with the New Deal hinting towards another America being possible and the shift to McCarthyism rendering it impossible. The following extract describes how the hegemonic pressures of late capitalism breeds Marxist sense of resistance:

Being a communist, identifying and being identified as one, is obviously a major defining factor in Ira's character, since it is through Ira's political opinions that he is publicly crucified. However, there are two other elements of Ira's personality and identity that are crucial when considering his destiny. Ira's career in entertainment began with him impersonating Abraham Lincoln and debating on various historical and current issues in Communist Party events. This led to Ira landing a job on a radio show "The Free and the Brave". (149)

He was able to reach a broader audience while continuing to incorporate political content in his show with the help of his stable of writers. They subscribe to the same ideology as he did. Being a star on the radio in the 1940s and early 1950s gave Ira a status that he had never had. It brought him influence and money that he could use to advance his cause. It also made him a subject of scrutiny and vulnerable to attacks that later proved dangerous and ultimately fatal.

The concept of hegemony of Italian Marxist Antonio Gramsci is based on the primacy of ideology as a form of culture and the dynamic relationship between the state and civil society. The historically prestigious, because of its structural position, dominant group in a given time and space molds an ideology that reflects its interests. This is then disseminated to the masses through the institutions of state and civil society. If this force is convincing enough, it will create spontaneous consent. This allows for the easy and peaceful perpetuation of a given dominant-subordinate relationship. Integral to this lived process is the noninvolved involvement of the subordinate group. This noninvolved involvement or spontaneous consent is a derivative of common sense. Gramsci writes:

The philosophy of common sense, which is the philosophy of non-philosophers, or in other words the conception of the world which is uncritically absorbed by the various social and cultural environments in which moral individuality of the average man is developed.

Common sense is not a single unique conception, identical in time and space. (76)

Thus, common sense acts dynamically in the realm of morality, and ideology creates contradiction between a member of the subaltern's structural position and habits. In other words, the individual's identity is fragmented, meaning he or she belongs simultaneously to a multiplicity of mass human groups. A more important consequence is that consciousness and insight are confounded causing members of the subaltern to unknowingly act in ways that perpetuated their subordinate position. This process was used by Gramsci to refer to the convergence of alternative programs until there ceased to be any substantive difference between them. In moments of crisis of

command and direction when spontaneous consent has failed, the state can employ forms of open coercion.

Ira's life as a star in New York also creates a contradiction between his political beliefs and his lifestyle. Being an adamant communist and simultaneously living in a Townhouse in Manhattan married to a movie star do not, at least at first glance, seem to fit together particularly well. The following extract demonstrates how ideological pressures lead to the enervation of an individual's power of endurance:

Ira's reasoning obviously is that it does not matter, since in an ideal state everyone is valued exactly the same, whether they are digging a ditch or making radio shows for millions of listeners. For my study, the contradiction between Ira's lifestyle and his beliefs is not relevant, although I recognize it exists. When it comes to Ira's profession in show business, more relevant is the way it adds to Ira's existence as an ideal American. (201)

Even though one could claim that Ira never sought to be in that position, achieving what he achieved in the entertainment business is no small feat. These kinds of stories are expected even today. One needs to only look at TV shows such as American Idol or X-Factor. They are not unheard of in Ira's time either. There are many reasons why one could easily add "being a famous radio actor" to the list of American traits in Ira's life story, presented above by Derek Parker Royal.

Being elevated to the status of a "celebrity" could perceivably bring one closer to the "autonomy" as defined by Rorty. He claims that the "heroes of liberal society are the strong poet and the utopian revolutionary" (160), and an actor, a musician or an entertainer of any field could be considered being the former. Ira arguably hoped to be both, but the publicity along with it also made him an easier and

more prominent target to the eventual punishment. The following extract reveals plenty of facts about the shortcomings and limitations of ideological subtleties and nuance:

In addition to contributing to Ira's being a poster boy for America, his status as a radio actor is of course meaningful in the sense that it was people in broadcasting – reporters, actors, producers, journalists – who fell victim to McCarthy's persecution. Like his communism, Ira's being a radio actor is an element in his life that also contributed to his downfall in a significant way. As Thomas Doherty explains in *Cold War, Cool Medium*, one of McCarthy's strategies was to "blacklist" radio, television and Hollywood personalities, since the HUAC believed that Communists were infiltrating the major media outlets across the country (24-5).

Were Ira to go unnoticed as a union organizer and a common worker, he would never have attracted the attention of congressmen and senators. A third important aspect in Ira's life is his longing for a relationship and a family, which he ultimately found with a former silent movie star Eve Frame. The problem for Ira is that his ideal of a family is never going to be realized with Eve. She has a history of bad marriages, one of which has produced a daughter with whom she has a complicated relationship.

The relations of production refer to the social organization of production; basically who owns the productive forces, or how they are controlled. For instance in a slave society masters force slaves to do the work, and in a feudal society serfs are obliged to work for the lord a certain number of days each week. In capitalist society capitalists own society's productive resources and employ workers to operate these for a wage when capitalists think profits can be made. David Riazanov is the ardent

supporter of Marxism. He makes the following utterances about Marx's doctrine of social progress and historical evolution:

Marx stressed the great increase in human welfare that economic growth under capitalism had brought. However as time goes on the situation becomes less and less beneficial. The new social relations of production begin to hinder the full development and application of the new forces of production. For example in the late feudal era it was not in the interests of the lords to allow land to be sold or laborers to sell their labor freely to any employer. These practices were inhibited although they eventually became essential in the capitalist mode of production and therefore in the increase in production and benefits that capitalism brought.(65)

This is a major contradiction in contemporary capitalist society. Such contradictions have been intrinsic in all class societies. Each has developed its contradictions have become more and more glaring, to the point where they lead to revolutionary change. So the relation between the forces and the social relations of production and the consequences this generates is the major dynamic factor in history, the primary cause of social change.

Ira's tragedy here is that he fell in love with a woman that could not fulfill his hopes and dreams of a family. Ira's desire for family life could indeed be counted as the third element in his American existence. Few things are more profoundly middle-American than finding the right woman. In Ira's ideal world, a world that also included struggle for greater social justice and work as a popular radio actor, this is as important an accomplishment as any. Unfortunately, this is one accomplishment where Ira failed as an American. This is also why it is important to point out in my

thesis. Family is important in *American Pastoral*, where it is a part of Swede's pastoral bliss. The harmful and alienating effect of ideological manipulation is manifested in the following citation:

The issue of family is directly connected to the two women in Ira's life, his wife Eve Frame and Eve's daughter Sylphid. Furthermore, these women represent the world where Ira made a name for himself, where he became Iron Rinn and where he felt he could make the difference, be the great American hero. This is the same world that that also destroyed him and being from that world, Eve and Sylphid also contributed to Ira's fate. In this chapter I will look at the characters of Eve Frame and Sylphid and examine their relationship with Ira and their role in determining his fate. (275)

Ira is betrayed by these women, not only in the sense that they were not the family he longed for, but in many other ways as well. The relationship of Ira and Eve Frame is an improbable and inappropriate one for many of those closest to Ira from the beginning. A former silent movie star, who is used to the glamorous life in the show business and had been through a string of marriages and a down-to-earth manual laborer who stumbled into his career in radio broadcasting rather than had it as his goal to make it in show business were not seen as a good match for each other.

Ira's brother tries on many occasions to reason with Ira and make him end the relationship. Elaine Safer claims that the narrators purposefully stress the differences and oversimplify the character traits of Ira and Eve in effort to understand their relationship. The following extract straightforwardly places emphasis on this point:

An interesting aspect considering Eve's and Ira's relationship has to do with their ethnicity. Both being Jewish, their attitudes towards their

own ethnic background are vastly different. Ira was a roughneck worker, for whom growing up as a Jew in an Italian neighborhood in Newark was a major part of his personality. He was proud of being Jewish, and even though it was not a defining element in his life, at least he never shied away from admitting to belonging to a minority. (287)

Eve Frame's relationship to her Jewishness is also defined by what her background meant to her and her career. But it takes a whole other direction than Ira's. Eve is described by Elaine Safer as "sophisticated, elegant and anti-Semitic" (102). This is also Eve's tragedy renouncing her working class Jewish background in order to be successful in show business.

Karl Korsch is the interpreter of the philosophy of Karl Marx. He gives evidences and anecdotes to clarify the complicated concept of Marxist philosophy. In a supportive tone, he illustrates the crucial view of Marx in the following citation:

Capitalists, Marx answered, must enjoy a privileged and powerful position as owners of the means of production and are therefore able to ruthlessly exploit workers. Although the capitalist pays workers the correct wage, somehow—Marx was terribly vague here—the capitalist makes workers work more hours than are needed to create the worker's labor power. If the capitalist pays each worker five dollars per day, he can require workers to work, say, twelve hours per day—a not uncommon workday during Marx's time. (197)

Although Marx tried to use the labor theory of value against capitalism by stretching it to its limits, he unintentionally demonstrated the weakness of the theory's logic and underlying assumptions. Marx was correct when he claimed that classical economists

failed to adequately explain capitalist profits. But Marx failed as well. By the late nineteenth century, the economics profession rejected the labor theory of value. Mainstream economists now believe that capitalists do not earn profits by exploiting workers. Instead, they believe, entrepreneurial capitalists earn profits by forgoing current consumption, by taking risks, and by organizing production.

Eve's second husband is a Jewish businessman, with whom the marriage is a total opposite to the previous one. Eve and Freedman, as the husband is referred to in the novel, married out of love, if not for pure lust. The following extract presents the ground on the basis of which the restrictive effect of ideology in individual freedom is:

Freedman turned out to be a real estate speculator, who also persuaded Eve to let him take care of her financial matters, which was not a smart decision. Freedman spent most of his own and Eve's money, leading her into a financial predicament. This of course fits the stereotype of the money-hungry and ruthless Jew, and gave Eve seemingly another reason to grow resentful towards her own people. However, this resentment did not stop her from marrying Ira, who she considered to be an honest and trustworthy man. (289)

The notion of anti-Semitism thus seems somewhat shallow, although Eve's treatment of her own background. Her actions towards Ira at the end of their relationship do give it credibility. Sylphid Pennington is Eve's first and only child, a daughter born out of Eve's marriage to Carlton Pennington. By appearance, Sylphid is portrayed as overweight, awkward and repulsive in just about any way humanly possible. However, the physical unattractiveness is not by any means her worst characteristic. By character, Sylphid is portrayed as "rude, loud, selfish, spoiled and manipulative,

constantly both pining for her mother's attention and at the same time making both their lives miserable, blaming Eve for destroying her childhood by ending the marriage with Pennington" (298). Sylphid adored her father. It is one more element that makes Ira's, Eve's and Sylphid's life together extremely difficult and in the end impossible.

There are numerous instances in the novel, where conflicts between Ira, Eve and Sylphid are described. Sylphid's need to assert her power and manipulate her mother often clash with Ira's strong will. He is not under Sylphid's influence the same way as her guilt-stricken mother. These conflicts turn towards Sylphid's ultimate victory. Eventually Ira is driven out of the equation. The most powerful scene in the novel concentrates on one of these conflicts. The following extract discloses how the ideological schooling weakens the creative aspiration of the people:

In the scene, Ira comes to home to find Eve and Sylphid together on the bed, both screaming and crying, Eve laying on her back and Sylphid straddling her, pinning her mother to the bed. The argument was about Sylphid moving out to live in an apartment of her own, a move that Ira and Eve had been planning for a long time. This attempt was doomed because of Eve's inability to stand up to her daughter and resist the guilt that Sylphid never ceased to bestow upon her. (297)

Sylphid deduced that the idea for her to move out must have originated from Ira. Eve is to blame for being a bad mother and failing to stand up for her own daughter against the evil stepfather. Ira is often the one who suggested ways to make their lives revolve a little less around Sylphid and her whims.

Sylphid is also the one to bring her friend, Pamela Solomon, into Ira's life. Ira's relationship with Pamela can be seen as merely an extramarital affair resulting

from an unsatisfying marriage. But it also represents a sophisticated adult relationship in the midst of the farcical performance taking place in the Ringold-Frame household.

Moreover, Pamela is portrayed as Sylphid's opposite:

She is slender, beautiful, soft-spoken and mild-mannered. To both Ira and Eve, she exemplifies everything Syphid is not, Eve stating that Pamela should be her daughter instead of Sylphid and Ira seeing her as a breath of fresh air under the suffocating atmosphere of his home.

With Ira's and Eve's marriage going downhill and Sylphid always there to act as a point of comparison, it is very easy for Ira to fall for Pamela and begin the affair, which lasts roughly six months, before Pamela breaks it up after Ira asks her to run off with him and have his child. (89)

Ira's desire to have a child with Pamela is further proof that the issue of having children and building a family is crucial to Ira's life narrative. Ira steps into the marriage with Eve imagining that he can also be a father to Sylphid. It soon becomes apparent that that notion is impossible, which leaves Ira wanting to have a child of his own with Eve. Ira does manage to persuade Eve and also get her pregnant, but what follows is one of the more chilling developments of the novel. Sylphid is outraged by the fact that her mother has dared to become pregnant with another child.

This attempt ends with Sylphid's victory, when Eve breaks down and decides to have an abortion. There is obviously nothing that Ira can do about the matter. Ira has talked the issue of having a child over and over with Eve. After the age, Eve brought up her careers a reason for not being able to care for a baby. She had had Sylphid at eighteen, when she was an emerging actress in Hollywood. She had been publicly criticized for being a bad mother, working and leaving her baby to a governess.

Ira moved over that obstacle by reasoning with Eve that the situation is not the same. The work is not "as demanding in the radio and she had Ira there to support her" (88). After having these discussions, Ira thought that he succeeds in convincing Eve, but suddenly one night Eve has a change of heart, tells Ira that she cannot go through with having the baby. Ira finally has to resign and realize that there is nothing more he can say or do. But the reality of the situation is yet to reveal itself to Ira. After Eve tells Ira about the decision to have the abortion, he hears Sylphid yelling at Eve and realizes that "the abortion wasn't Eve's decision – it was Sylphid's. That morning he realizes that it wasn't his baby to decide what to do with – it was Sylphid's baby to decide what to do with. The abortion was Eve's evading the wrath of her daughter" (118).

Considering Sylphid's influence in Eve's and Ira's relationship, there is reason to see her as a crucial destructive force regarding Ira's narrative. Coming from Eve's previous relationship with Pennington, she comes from a place totally foreign to Ira. She could be viewed as Ira's antagonist only due to her background. With family being very important to Ira and Sylphid emerging as one of the primary reasons she could never achieve it, one important part of his dream was taken away. The inability to achieve perfection in his marriage to Eve led to the remainder of it to crumble away as well.

Ira is betrayed not only by his own country's shift from one dominating political discourse to another, but also by the revelation of the true essence of totalitarian one-party Communism. Ira never saw his communism's ideals put to action, he only saw that the American society before. There is great injustice in the American society at the time, and in the end, few people felt it more clearly than Ira Ringold.

III. Roth's Call to Soften Ideological Rigor

The core finding of this research is that the Marxist ideology is forced to meet plenty of hazards and limitations as it stand face to face with many internal contradictions of capitalism. Within the capitalist system, there is a sort of intolerance. The ideology of late capitalism is hegemonic which dulls an individual's freedom. By the same token, Marxist ideology is also equally bent upon robbing the individual freedom of a person. There can never be harmony between Marxism and capitalist ideology. Conflict and contradiction is bound to arise between them. This sort of reality is tested in, *I Married a Communist*.

Running into Murray Ringold teaches Nathan Zuckerman the importance of critical thinking. Zuckerman invites Ringold to visit at his secluded Connecticut home. Over the course of six nights, Murray narrates the story of his brother, Ira, to whom he had once introduced Nathan. Ira had led a colorful if tortured life from childhood on. Radio actor Iron Rinn is a big Newark roughneck blighted by a brutal personal secret from which he is perpetually in flight. He is an idealistic Communist, a self-educated ditch-digger turned popular performer. He marries the nation's reigning radio actress and beloved silent-film star, the exquisite Eve Frame. Their marriage evolves from a glamorous, romantic idyll into a dispiriting soap opera of tears and treachery.

The relationship enlarges from private drama into national scandal. Set in the heart of the McCarthy era, the story of Iron Rinn's denunciation and disgrace brings to harrowing life the human drama. It is central to the nation's political tribulations in the dark years of betrayal. Johnny O'Day first meet Ira and introduced him to Communism. During this time, his impersonation of Abraham Lincoln gained him popularity. He is brought to New York, where he became a radio personality and

starred in the radio show *The Free and the Brave*. Through his performances he more or less successfully attempts to promote his left-wing ideals. He then meets and falls in love with Eve Frame.

Roth's old alter ego, Nathan Zuckerman, narrates the story of Ira Ringold. The impetus for Eva's treacherous act is Ira's insistence that she evict her 24-year-old daughter from their house. The resemblance to Bloom's revelations of Roth's similar demand is too close to miss. Roth's shrill belaboring of the issue seems a thinly disguised vendetta. Even high-pitched scenes of family conflict do not bring the novel to life. One problem is that the flat flashback narration shared between the 64-year-old Nathan and Ira's 90-year-old brother, Murray, is stultifying dull. Some fine Roth touches do appear.

His evocation of the Depression years through the McCarthy era has clarity and vigor. But Ira's aggressively boorish behavior as he struggles with his conscience over having abandoned his Marxist ideals to assume a bourgeois lifestyle is never credible. His turgid ideological rants against the American government are jackhammers of repetitious invective. Its belligerent tone and lack of dramatic urgency will be a turn-off. Eve had been married three times previously. With him she had a daughter, Sylphid, and acquired her anti-Semitic attitudes and genteel characteristics. After living essentially like a nun for twelve years, she divorced Pennington and married Jumbo Freedman, a Jewish entrepreneur who promised to make her rich, but did not.

After that marriage ended, she finds and marries Ira. During all that time, she and her daughter spend summers in France so that Sylphid could be near her father. Eve's slavish devotion to her daughter is largely responsible for the breakup of her fourth marriage. The pivotal crisis arrives when, pregnant with Ira's child. Serious

problems trouble the marriage, which he loudly and forcefully proclaims no matter what the social occasion. For a brief period these ideals deeply influence Nathan Zuckerman who is almost ready to abandon his studies.