

Tribhuvan University

Ray Bradbury's *Fahrenheit 451* as an Allegory of McCarthyian Era

A Thesis Submitted to the Faculty of Humanities and Social Sciences, T.U.

In Partial Fulfilment of the Requirements for the

Degree of Master of Arts in English

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Kirtipur, Kathmandu

April 2021

Acknowledgements

I would like to thank Mr. Dinesh Kumar Bhandari for his academic and scholarly guidance, incomparable instructions and constant support during my thesis work for the degree of Masters of Arts in English in Tribhuvan University.

I thank Professor Dr. Jibalal Sapota, the Head of English Department for his valuable suggestion for my academic completion and Mr. Badri Prasad Acharya to suggest me this attractive thesis title. I would like to thank Mr. Hem Lal Pandey for his valuable external supervision.

My gratitude goes to all the professors, lecturers and instructors in the Tribhuvan University who have taught throughout my academic sessions with love and care to fulfill academic queries. And, thanks to all non-teaching staffs for their support in all documentations and credentials.

Specially, I thank my parents, my brother and sisters who have encouraged me to get this academic degree without any compromise, and my colleagues who helped and showed their compassion during my academic periods.

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Abstract

In the fictional world of Fahrenheit 451, the intellectuals and the reading culture are prohibited and the fire house and the consumerist culture are promoted by the authoritarian state. Ray Bradbury writes this sci-fi novel in order to critique the unusual and uncomfortable incidents happening in the McCarthyian era. Guy Montag is a fireman who questions on his happiness and job of book burning, compels him to flee to the wilderness in order to escape from the authoritarian state ideologies and hopes to reconstruct the society of reading culture in a future. The state allocates the firemen and the Mechanical Hound as its state apparatuses to prevail its power over the people. These apparatuses work as per the order of the state to scrutinize over the citizens' activities. Therefore, the books and its possible readers are on the constant surveillance of the state mechanisms. In a sense, Bradbury's Fahrenheit 451 allegorizes the anecdotes of McCarthyian Era of American political history of 1950s. Thus, this thesis reinterprets Bradbury's Fahrenheit 451 as a text by using theoretical methodology of the French Marxist critic Louis Althusser's notion of ideology and state apparatus. From Althusserian notion of state ideology, this tussle between the state and individual is a reflection of authoritarian imposition to its subject to get consent to be ruled; to prolong state power.

Key Words: Althusser, communism, ideology, McCarthyism, reading culture, state apparatus, surveillance,

A well-known twentieth century American science fiction writer Ray Bradbury's 1953 novel *Fahrenheit 451* narrates the power exercising plot between the firemen and the state. So, Bradbury's *Fahrenheit 451* allegorically represents the McCarthy era of American political history which particularly points out the censorship for freedom of expression and constant surveillance over citizen's each

and every activities. Through this fiction, Bradbury endeavors to represent possible futuristic censored and biased American society relating to the McCarthy Era. By historicizing the censorship and spying on the American state's institutions and departments in the McCarthy Era, Bradbury allegorizes those issues with censorship and banning on book and book burning narratives in *Fahrenheit 451*. The title of this fiction itself is very allegorical because at the temperature of 451 degree Fahrenheit, book catches fire and it burns. "An allegory communicates a doctrine, message, or moral principle by making it into narrative in which the characters personify ideas, concepts, qualities, or other abstractions", Kirsznner and Mandell further define, "The allegorical figures are significant only because they represent something beyond their literal meaning in a fixed system" (256). So, Bradbury's *Fahrenheit 451* represents the particular incidents of the McCarthy era which represents its hidden history by narrating the plots of the totalitarian state mechanisms towards the lifestyles of the citizens.

Apparently, the protagonist of the fiction is Guy Montag, who is the assistant of Captain Beatty and also a member of the firefighters. He is one of the apparatuses of the state and his job is to burn the books. He along with other firemen burn many book and libraries of the people. One day, Montag meets his neighbor named Clarisse McClellan on the train station. Clarisse defines herself as crazy, insane and mad girl without any reason (3). She is seventeen years old. She loves to talk and travel. On the way to home through train station, she asks Montag about his happiness on his job of book burning. Since that day, Montag thinks about the importance of happiness and freedom on his life. While he begins to think the value of freedom and happiness in his life, he apparently loses his interest in his job of book burning. So, he begins to grow curiosity on book because he had never read a single page of the books before

he burns them. After that incident, Montag steals some book from the firing places and stores in his home secretly because “that’s against the law” (5). Montag starts to read the books very secretly even his wife, Mildred, does not know of his studies. Several days later, the state authorities suspect to Montag and warn him to burn the book he possesses.

One day, the firemen burn Montag’s home along with his book. Then, Montag resigns his job. But, he is not freed from the constant surveillance of the Mechanical Hounds as a state apparatus even if he resigned from his job. The Mechanical Hounds; as a repressive ideologies, are the technological devices operated by the state to have surveillance over the illegal activities of the citizen. Montag also applies some ideologies which he has available. So, he comes to meet the retired professor named Faber for the help to get rid of the constant surveillance of the state through technological devices like Mechanical Hounds. Montag wants Faber to print the copies of books he got because Faber has the contact to the press. So, he requests Montag for financial help and Montag also gives him some dollars. Faber has the technological device like Seashell radio which can be used as two way radio. Faber gives it to Montag in order to know the planning of the firemen. But, Captain Beatty comes to know the spying of Montag through the Seashell radio. Later, Faber suggests Montag to go with the gang of ‘book people’ through the downstream. Later, in collaboration with ‘book people’, Montag memorizes some book and practices of censorship free society through reading culture.

Regarding to Bradbury’s *Fahrenheit 541*, critics have viewed from different contents and contexts. Rodney A. Smolla, in his article entitled, “The Life of the Mind and a Life of Meaning; Reflections on ‘Fahrenheit 451’”, mainly focuses on the issue of censorship by the editors. Smolla critiques:

Fahrenheit 451, book heavily about censorship, has experienced an insidious and piecemeal of its own. Over the years the book became particularly as assigned reading in schools. This was the good news. The bad news was that over the years, editors at Ballantine Books repeatedly cut little pieces out. The “dams and hells” were particularly ripe for plucking. In Bradbury’s own colorful account, “some chubby-hole editors at Ballantine Books, fearful of contaminating the young, had, bit by bit, censored some 75 separate sections from the novel. Happily, under the enlightened editorship of Judy-Lynn Del Rey, a new Ballantine editor, the book was completely reset and republished, restoring the original one. (901)

In the early years of the publication of *Fahrenheit 451*, it was censored in the schools and some editors had cut almost every word during the time of editing. It was happened in the decade of McCarthyism because there was heavy censored on the ways of expression and people felt difficult to express freely because of the surveillance of the state mechanism formed by the insisting of Senator McCarthy. This review prospects researcher to further study about the nature and the influence of McCarthyism in the publication house during the 1950s in the United States.

Similarly, David Seed in the article, “The Flight from the Good Life: ‘Fahrenheit 451’ in the Context of Postwar American Dystopias” critiques on the totalitarian system of government in the fiction. He views Bradbury’s *Fahrenheit 451* as:

Ray Bradbury’s *Fahrenheit 451* (1953) goes one step farther. Not only is the protagonist Montag initially a robot too, he is also a member of the state apparatus which enforces such prescriptions by destroying the books which might counteract the solicitations of the media. The regime of the novel masks

its totalitarianism with a facade of material prosperity. Montag's superior Beatty explains its coming-into-being as a benign process of inevitable development, everything being justified on the utilitarian grounds of the majority's happiness: "technology, mass exploitation, and minority pressure carried the trick, thank God". (227-228)

In *Fahrenheit 451*, the book and the book owner are in the state's constant surveillance, reading culture is totally banned, the hedonistic culture is promoted. Montag seems innocent and obedient at the beginning of the fiction. In a sense, Seed comments on his character as a robot. Montag is operated through the ideology of State apparatuses. Along with Montag, the state operates its mechanism with its certain ideology. That's why; the state is succeeded to keep control the mind-set of the people. Furthermore, the above review gives a researcher an opportunity to excavate the possible nature and strategies behind the passive nature of the members of the society.

Furthermore, Katharine Pennavaria also critiques on Bradbury's *Fahrenheit 451*. She highlights her comment on the characterization of the protagonist, Guy Montag, and his journey from firemen to books lover. She summarizes the journey of Montag and his transformation of the profession from fireman to ordinary books preserver. She further argues in a way:

In the world imagined by Bradbury, all books are forbidden by the totalitarian state, and anyone caught with even one volume must watch his books, and quite often the rest of his possessions as well, be burnt by "firemen", whose job is to start, no to start, fires. The hero is a fireman who grows curious about the books he so routinely burns; he secretly collects some to read and then finds he can no longer do his job. He eventually joins a resistance group dedicated to memorizing great books. (230)

The character Montag represents the age shift from ignorance to enlightenment. The world of ‘book people’ represents the society of liberty and happiness. They are happy to have the rights to read the book freely. They want their privacy within the state. Pennavaria’s review characterizes the character of the authoritarian state. Her review also contrasts the world of the ‘book people’ from the authoritarian state. This certain review also directs us to look after the lively struggle of the central character to get the value of life.

Moreover, Joanna Page in the article, “Projection, Plasticity: Literature in the Age of the Image”, tries to show the contrary world of the ‘book people’ and the authoritarian state in the age of the capitalism. She cites Scott Butakmam along her comment as:

Fahrenheit 451 (1953) would seem to epitomize this anxiety. Bradbury depicts a society in which books have been outlawed in the favor of television, more suited to the shorter attention spans and the intellectual and political lethargy of a consumer society in thrall to the image. Scott Butakman claims that the book burnings of *Fahrenheit 451*, “the overthrow of the Word is presented as tantamount to the overthrow of Reason itself, leaving an infantilized—if not barbaric—citizenry poised passively before the pseudo-satisfactions of the spectacle, bereft of the ability to think, judge, and know”.
(106)

Page argues on the favor of both parties; the protagonist and the surveillance government. The state focuses on the visual medium for the source of happiness and the protagonist realizes the books as the source of happiness. By giving priority to the books, ‘book people’ are critiquing the authoritarian State. In the fictional world of *Fahrenheit 451*, the technological and mechanical entities are superior upon the

books. Page's commentary provides vacant and interesting field to researcher about the reason to get rid of the state's policy.

On the other hand, Peter Sisario thoughtfully studies the applied allusions of *Fahrenheit 451* and he travels fifth centuries further. He tries his best to imagine what will be the coming-up fifth centuries going through Bradbury's *Fahrenheit 451*. Sisario endeavors to excavate the life styles and the sentiments of the people and society as narrated in the fiction. He views as:

Fahrenheit 451 is set five centuries from now in an anti-intellectual world when firemen serve the reverse role of setting fires, in this case to books that people have been illegally hoarding and reading. Literature is banned because it might potentially incite people to think or question the status quo of happiness and freedom from worry through the elimination of nation of controversy. Intellectual entertainment is provided by tapioca- bland television that broadcasts sentimental mush on all four walls. (201)

Sisario's concern is centered on the impact and being attraction of the people on modern technological devices like television and wall firing shows. And, his concern seems as if such a device dramatically takes control of the people and their life styles after the coming-up fifth centuries, then the world will be as Bradbury allusively illustrated in *Fahrenheit 451*. In a sense, Sisario warns the going to be happened case of clash between the domination of the reading culture and the popular culture, and the state's prepared mentality towards governing system.

This thesis aims to understand the ideologies and apparatuses of the authoritarian state of Bradbury's *Fahrenheit 451*. And, its strategies to control citizens from basic needs and rights like getting knowledge, freedom and happiness by reading book and related materials. In the similar manner, this researcher also concerns to get the policies and the politics of the totalitarian state of *Fahrenheit 451*

to rule over the citizens by making them passive without the reading culture. On the other hand, it also tries to excavate the motif behind the characters' rebellion against the feudal authority and law of the state to raise voice against their uncomfortable situations.

Specially, McCarthyism emerged in the American institutions at the late decade of 1940s and it is lasted at the mid-decade of 1950s. This phenomenon was named under Joseph McCarthy. He was a Republican senator from Wisconsin State who served a decade as a U.S. Senator. McCarthyism was the ways of political exercises in American institutions and departments which accused people as a treason and a disloyal to the nation without sufficient evidence (197). On February 9, 1950, the McCarthy era was officially inaugurated in Wheeling, West Virginia. In an address to the Republican Women's Club, Senator McCarthy threatened to display a list of 205 communists working in the State Departments and Institutions of America, where he delivers his speech as:

Ladies and gentlemen, while I cannot take the time to name all the men in the State Department who have been named as active members of the Communist Party and members of a spy ring, I have here in my hand a list of 205- a list of names that were made known to the Secretary of State as being members of the Communist Party and nevertheless are still working on and shaping policy in the state department. (1950)

By using the power of the committee formed under McCarthy; the House Un-American Activities Committee (HUAC), he started to threat anyone whom he supposedly perceives as 'communists'. Its aim was to identify the alleged Communists and fire them (1945). Secretary of State John Foster Dulles said in a secret meeting, "I can find no names added to the lists of alleged subversives in the

Department; his accusations against those named earlier diminished in intensity; and there were no further reports of negotiations by the subcommittee or McCarthy” (157).

In a similar manner, Truman defined McCarthyism as a “horrible cancer [that] is eating at the vitals of America” (1400). For McCarthyism there were different ways of making biasness to the citizen through political propaganda because it had suspected people whether they were the Communists or the Soviet spying agents without concrete evidence. It was a political campaign of Senator Joseph McCarthy in the American politics to get popularity by apparently advocating for anti-communist influence for the sake of national security in American institutions and departments. Similarly, Eisenhower’s brother publicly described McCarthy as “the dangerous menace” (1400) to the nation. Because of McCarthyism’s political propaganda, many critics believe the Second Red Scare movement occurred after World War II in America, and Americans were afraid at that period whether they were to lose federal democracy because of so-called blurred communists influence. Therefore, McCarthyism was a political propaganda technique which made people believed that it works for the national security and anti-communist influence. A well-known critic to McCarthyism; Robert Griffith discloses:

In 1953 February, McCarthy launched an investigation of Voice of America (VOA), an agency established during World War II to promote a positive view of the United States around the world. McCarthy charged that the VOA was riddled with Communists and fellow-travelers. In televised hearings, he asserted that VOA libraries contained books by "known Communists." When his staff examined VOA catalogues, they rooted out more than 30,000 volumes written by such "Communist" and "un-American" authors as Lillian

Hellman, Jean Paul Sartre, Dashiell Hammett, Theodore White, Arthur Schlesinger, Jr. John Dewey, W. H. Auden, Edna Ferber, and Steven Vincent Benet. (1399)

It certainly shows senator McCarthy hadn't favored to such authors who advocated for the freedom of expression and general human rights. McCarthyism was an illusionary vision of the senator McCarthy because of false accusation and distrust to the certain people and shows himself as the nationalities to get his popularity in United States. Indeed, McCarthy had the xenophobia particularly to the Communists that could damage the democracy and internal security of the United States.

McCarthy's campaign was a political strategy to get political benefits.

On the other hand, many critics and researchers had put their mixed opinions regarding McCarthy and his political campaign; 'communism in state government'. In this regard, writer Richard H. Rovere called McCarthy "The most gifted and successful demagogue this country has ever known" (25). "Liberalism, in its noble and historic sense, did not have one spokesman in the Senate last week", declared the Chicago Daily News, "the self-styled Democratic liberals could think of no answer to their detractors except to outdo them in the sponsorship of repression" (33). Critic Robert Griffith concludes, "McCarthyism, the charge of 'communism in government', was not just a response to status anxieties or to the tensions of the Cold War, but was generated by the American political system" (25). Similarly, Random House College Dictionary defines McCarthyism, "The attempt to restrict individual dissent or political criticism by claiming that it is pro-communistic or unpatriotic" (197).

Likewise, Ann Coulter in her new book *Slander* refers to McCarthyism as "a paranoid liberal fantasy" (1387). Additionally, Arthur Herman argues that Joseph McCarthy was "more right than wrong in terms of the larger picture", he points his mistake was to make "a good point badly" (1387).

On December 4, 1956, Ray Bradbury was interviewed in a radio program where he said, “I wrote this book at a time when I was worried about the way things were going on in this country. Four years ago, too many people were afraid of their shadows. There was a threat of book burning. Many of the books were being taken off the shelves at that time” (27:10-27:30). It was the time of early 1950s where Joseph McCarthy had getting its pick point of attacking on the Communists oriented radical books and the possible Communists in the American departments and institutions. On the other hand, Bradbury discloses the mystery behind writing of *Fahrenheit 451*, where he says:

I wasn't worried about freedom. I was worried about people being turned into morons by TV... We've never had censorship in this country. We've never burned books. There are temporary lapses like McCarthy ones certain books taken off the shelves... *Fahrenheit 451* it's not about censorship, it's about the moronic influence of popular culture, local TV news and the proliferation of giant screens and the bombardment of factoids. All the popular programs on TV the competition, they don't give you anything but factoids... (0:0-1:45)

Although it sounds like Bradbury critiques anti-consumerist and anti-hedonist culture in a media, but presenting the character like Captain Beatty and Montag in *Fahrenheit 451*, he is allegorizing the McCarthian American society within it. Its repressive character like Beatty and the sensitive characters like Montag and ‘book people’ reflect the McCarthian society in a fictional way. In this sense, the American writer Richard Rovere critiques about senator McCarthy in his biographical book of *Senator Joe McCarthy*, “McCarthyism rampant managed, for a time, to make politics in America seen almost entirely a matter of idiotic chatter about “loyalty risks” and “security risks” (17).

In Bradbury's *Fahrenheit 451*, reading culture is regarded as a crime and people who keep and read book are punished. Similarly, at the age of McCarthyian era, intellectuals, radical thinkers were suspected as a spying agent of the Soviet Union and assume them as the Communists. So, certain groups were differently categorized in terms of certain political beliefs and they were jailed. The issue of *Fahrenheit 451* is largely allegorical to the McCarthyism, that is; the ways of freedom of expression through reading culture is censored and banned. The major concern of this research is that how Bradbury's *Fahrenheit 451* allegorizes the McCarthyian Era. And through this thesis, the researcher travels to find out the possible answers of the following questions: Why McCarthy has the phobias to the Communists? How is it possible to secure America without the Communist espionage? What's the motif behind McCarthy's direct targets to radical thinkers and intellectuals and their creation of artistic work? Are the Communist really dangerous enemies to the United States in terms of its internal security? What's the political genesis behind the Communist and the United States?

Through *Fahrenheit 451*, Bradbury critiques the McCarthyian ideology on censorship and hegemony. The issue of this thesis is concerned on allegorizing Bradbury's *Fahrenheit 451* with the political history of the McCarthyian era of 1950s of the United States. Therefore, the researcher tries to explore in connection with the political philosophies of Senator Joseph McCarthy of the United States. The theme of surveillance, censorship and resistance of the state mechanisms of Bradbury's *Fahrenheit 451* has been scrutinized from the role of ideology in structuring the relation between people and state using Althusserian notions of ideology, state apparatus as the theoretical framework.

The French Marxist philosopher Louis Althusser contributes to the Marxist theory through a close investigation of how ideology functions in a social formation

in his essay titled “Ideology and Ideological State Apparatuses”. Primarily, Althusser describes the Marxist conceptualization of society as an edifice including base and superstructure and remarks that in the Marxist tradition the state is regarded as a repressive apparatus containing the army, the police, the courts and the prisons (137-43). Then Althusser asserts that these theories are descriptive and should be reconsidered. In order to develop his own conception of the state apparatus, Althusser adds a new concept to the state apparatuses which have already been presented in the Marxist theory. This new concept is called the “Ideological State Apparatuses” which is described as “a certain number of realities which present themselves to the immediate observer in the form of distinct and specialized institutions” (143). According to Althusser, major Ideological State Apparatuses are as: 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 political system, including the different Parties), the trade-union ISA, the communications ISA (press, radio and television, etc.) and the cultural ISA (Literature, the Arts, sports, etc.) (143).

Both state apparatuses function by violence and ideology. For instance, the army and the police are Repressive State Apparatuses (RSA) “also function by ideology both to ensure their own cohesion and reproduction” (143). In addition, schools and churches which are Ideological State Apparatuses (ISA) “use suitable methods of punishment, expulsion, selection, etc., to ensure discipline” (143). The difference in the functioning of the two state apparatuses is that in contrast to the Repressive State Apparatuses which function massively and predominantly by violence, the Ideological State Apparatuses function massively and predominantly by ideology (143). The State Apparatus contains two bodies: the body of institutions

which represents the Repressive State Apparatus, the body of institutions which represents the Ideological State Apparatuses on the other hand. According to Althusser, the reproduction of relations of production is secured by the exercise of state power in these state apparatuses (148). In other words, the function of the state apparatuses is utilized for the management of the power of the ruling class.

Firstly, talking about Repressive State Apparatus in *Fahrenheit 451*, there are certain explicit characters as the group of firemen and the Mechanical Hounds. The firemen regulate through the ideologies of the state. They don't operate from their self-decision neither they disobey the state's commands. They are like the RSA (Repressive State Apparatuses) characters like the army and the police of the state. The firemen put fires on the books and houses instead put off because the Repressive State Apparatus functions "massively and predominantly by violence" (145). According to Seed, the fireman is "a member of the state apparatuses which enforces such prescriptions by destroying the books which might counteract the solicitations of the media" (227). Moreover, the role of firemen are different when the time changes. One evening when Montag meets a young and very curious girl Clarisse McClellan on the way from train station towards his home, they come to know each other as neighbors. Clarisse knows Montag as a fireman from the odor of kerosene and she asks him, "Is it true that long ago firemen put fires out instead of going to start them?" Montag replies, "I heard once that a long time ago houses used to burn by accidently and they needed firemen to stop the flames" (6). In a sense, Mogen asserts, "The ironically reversed role of the 'firemen' serves admirably as Bradbury's central metaphor" (106). Therefore, the thematic concern of the novel rests on the metaphorical representation of an institution working as a Repressive State Apparatus. A group of firemen and Mechanical Hound work as the repressive power of the state as of the army and the police in *Fahrenheit 451*.

In addition to the firemen, there is another character that stands for the Repressive State Apparatus: the Mechanical Hound. It is an auto-operative device, once the firemen set the necessary combination of victim's chemical balances and percentages, it targets and punishes the victim (24). Huntington describes, "The Mechanical Hound combines the relentlessness of the bloodhound with the infallibility of technology" (137). The Mechanical Hound as one of the representative characters of the Repressive State Apparatus (RSA) functions just as the other RSA characters like the army and the police of the state. Reminding the process in which the hound becomes more suspicious as Montag becomes more fascinated with the books, Johnson emphasizes that "The hound is then symbolic of the relentless, heartless pursuit of the state" (65). Just as other technological devices of surveillance and monitoring, the Mechanical Hound helps the firemen in their duties to detect and punish criminals, as Smolla says, "this robotic beast with prodigious powers of detection, speed, and destruction" (896). It is created in order to hunt for its owner, that is, the state. Althusser theorizes, "The RSA performs its social function, namely, maintaining the economic dominance of the ruling class or class alliance, through force or the immediate threat of force" (84).

The physical structure of the Mechanical Hound is very dangerous which reminds us to think of its repressive powers. By appearance, it is a technologically monstrous creature. The writer describes its physical body as a very exotic machine made of metal which can detect ten thousands of odors in a setting and strongly targets victims (22), showing the institutional repressive ideology generated by the state. It is present in each and every corner of the house because the state mandated it to take control of the people and their activities. Although the Mechanical Hound is a certain technological device, the state allegorizes it with something wild and dangerous.

entities. In this connection, Luke Ferretter cites Althusser's theoretical statement about the relationship between 'allusion' and 'reality', as he explains:

Ideology makes an 'allusion' to historical reality at the same time as it constitutes an 'illusion' with respect to that reality: It makes allusion to the real in a certain way, but that at the same time it bestows only an illusion on reality. Allusion-illusion or recognition-misrecognition – such is ideology from the perspective of its relation to the real. (79)

As the citizen control by the state through the army and the police, the Mechanical Hound also makes people to be controlled because people have 'that' type of mentality which has been aroused by its prescriptive structural body and features through the state. In a sense, the Mechanical Hound is very repressive. The aim of the state behind these types of certain work is to oppress and threaten its subject. In the plots of *Fahrenheit 451*, the wilderness of 'poisonous bee' and 'spider' are used by the state as the content of allusion but its impact upon the people's mentality reigns as repressive reality.

Apart from ideology of the Repressive State Apparatus (RSA), the state and people-in-power try to maintain their power over the people through the Ideological State Apparatuses (ISA). According to Althusser, the Ideological State Apparatus is "A certain number of realities which present themselves to the immediate observer in the form of distinct and specialized institutions" (143). The ISA does not use the power of violence as RSA does but it uses different kinds of ISA relating to people's daily lifestyles. It is massively and predominantly based on ideology. This research interprets various types of Ideological State Apparatuses (ISA) applied in the text of *Fahrenheit 451*. It is better to start with the family Ideological State Apparatus. In the narrative of *Fahrenheit 451*, the family is structured in a manner in which the sentiments of love and attachment among family members are replaced by alienation

and disintegration. The ideological formation of the family institution, as represented in the relationship between Montag and Mildred, is dominantly shaped by estrangement, symbolized in their cold and dark bedroom and “open, separate, and therefore cold bed” (10). Rather than Montag, Mildred is attached to the parlor family on the wall. Though the relationship between Montag and Mildred should be engaged by physically attachment but Montag’s position seems replaced by Mildred.

According to Seed, “Millie finds an ersatz intimacy with the ‘family’ on the screen which contrasts markedly with her relation to Montag. Again and again, the dark space of their bedroom is stressed, its coldness and silence; whereas Millie’s favorite soap operas keep up a constant hubbub and medley of bright colors” (229). The concept of the family is possibly invalid among the characters in *Fahrenheit 451*. Mrs. Phelps who advocates that “no one in his right mind, the Good Lord knows; would have children” (92). She assumes children as ruinous, too. Similarly, Mrs. Bowles doesn’t have any explicit attachment and emotions to her children. She compares her children with materials. She pronounces, “I plunk the children in school nine days out of ten. I put up with them when they come home three days a month; it’s not bad at all. You have them into the ‘parlor’ and turn the switch. It’s like washing clothes; stuff laundry in and slam the lid” (92-3). In this way, the norms and values of the family institutions are degraded and not seem ideal in *Fahrenheit 451*. The primary cause of such issues generates because of the massive domination of the technological devices and its influences on the social lifestyles of the citizens.

The structural patterns of different backgrounds of families are presented in *Fahrenheit 451*. Among Montag, Mildred, and the parlor associated families don’t have to seem any sense of emotions and attachments. On the next, the ‘book people’ and Clarisse’s family seems to have a kind of cultures what an ideal family supposedly have to. There seems paradigm shift on the ‘book people’ and Clarisse’s family comparing to the families whoever associated to the state’s ideology. The

existence of Clarisse's family indicates that the family institution is not totally restructured according to the dominant ideological pattern; that's why the firemen have surveillance on her family watching them carefully (56). Therefore Beatty gets curious on the existence of a family like Clarisse McClellan in that social formation despite the repressive and Ideological State Apparatuses (ISA) working efficiently. Beatty exclaims:

Heredity and environment are funny things. You can't rid yourselves of all the odd ducks in just a few years. The home environment can undo a lot you try to do at school. That's why we've lowered the kindergarten age year after year until now we're almost snatching them from the cradle." (56)

On the other hand, the institution of the communicational Ideological State Apparatuses is predominant in Bradbury's *Fahrenheit 451*. Speaking on the behalf of the communication ISA, Mildred is mostly on the control of the means of communications ideologies of the state. Her life is surrounded by televisions, seashell radio, fire shows as well as chatting with her parlor friends. In fact, she is on the fist of the state; she is mentally and physically on the trap of the ideologies of the state. Moreover, Montag is also on the constant surveillance of the communication devices of the state like the Mechanical Hound. The state in *Fahrenheit 451* promotes maximum use of the communication devices than that of banning materials. But another means of communication; the newspaper is died huge moth as Faber articulates, "No one wanted them back. No one missed them" (85). It clearly remarks that the society in *Fahrenheit 541* is totally engaged in anti-intellectual culture and the citizens are almost completely associated in popular culture. But Beatty explains, "It didn't come from the Government down. There was no dictum, no declaration, no censorship, to start with, no" (55). In this ground, the state official argues that it's the people who escaped from the intellectual world and engaged in the popular culture.

Such an influence of TV is obvious in Beatty's examination of television as, "It tells you what to think and blasts it in... It rushes you on so quickly to its own conclusions your mind hasn't time to protest" (80). That is the sensitive effect of TV Bradbury mentions that the gazers become incapable to think or protest. Beatty also provides a comparison of book and television, "Books can be beaten down with reason. But with all my knowledge and skepticism, I have never been able to argue with a one-hundred-piece symphony orchestra, full color, three dimensions" (80).

Amy E. Boyle Johnston who interviewed Bradbury and mentions his quote, "[Bradbury] says the culprit in *Fahrenheit 451* is not the state — it is the people. Unlike Orwell's 1984, in which the government uses television screens to indoctrinate citizens, Bradbury envisioned television as an opiate" (May 30, 2007). Reid offers a similar comparison: "While some dystopias (such as George Orwell's 1984 [1949]) put all the responsibility for oppression the government, Bradbury's novel does not show the national government acting in any way, with the exception of periodic references to planes flying overhead with bombs" (77). Therefore, the citizens' role of engaging on the wall televisions and the technological devices like seashell radios help to make the state government's ISA successful. But, these arguments are clumsy when a state has been operating through different technological devices to control its citizen. On the contrary, understanding Althusserian theory of ideology and state apparatus, the state government of *Fahrenheit 451* is applying those technological state apparatuses in terms of making people passive ideologically. Faber, the retired English professor comments as, "The Government, seeing how advantageous it was to have people reading only about passionate lips and the fist in the stomach, circled the situation with your fire-eaters" (85) summarizes the incident. In the McCarthy era, at first the communication ISA ruled most of the American mentality by unnaturally

valorizing Joseph McCarthy's political power during the election of 1946. In a year of political upsets, McCarthy's defeat of "Young Bob" La Follette the 1946 Wisconsin Republic Primary had been the biggest surprise of them all. La Follette was heir to Wisconsin's famous political dynasty and one of the most distinguished senators of his or any other time. "If Young Bob could be beaten", reporters said, "Anyone could be beaten" (529).

Moreover, the cultural ISA which include literature, art and sports are among the most striking elements structuring that dystopian social formation. In Bradbury's *Fahrenheit 451*, the reading culture is discouraged. The consumerist culture is promoted. The firemen even have an official slogan: "Monday burn Millay, Wednesday Whitman, Friday Faulkner, burn them to ashes, then burn the ashes" (6). The firemen are instructed and trained to destruct the elements that may offend the minorities: "Colored people don't like Little Black Sambo. Burn it. White people don't feel good about Uncle Tom's Cabin. Burn it. Someone's written a book on tobacco and cancer of the lungs? The cigarette people are weeping? Burn the book" (57). There were many minority groups to avoid offending such as "dog-lovers, the cat-lovers, doctors, lawyers, merchants chiefs, Mormons, Baptists, Unitarians, second-generation Chinese, Swedes, Italians, Germans, Texans, Brooklynites, Irishmen, people from Oregon or Mexico" (54). As Beatty emphasizes "the bigger your market, Montag, the less you handle controversy" (55). As a result of all these factors, "Films and radios, magazines, books leveled down to a sort of paste pudding norm" (51) and "Book cut shorter. Condensations, Digests. Tabloids. Everything boils down to the gag, the snap ending." (52) For example, "Hamlet was a one page digest in a book" (52). "Magazines became a nice blend of vanilla tapioca. Book, so the damned snobbish critics said, were dishwater" (55). The state government regulates

and makes available only to the cultural materials which don't produce any knowledge against the state's operated ideology. That's why there were "More cartoons in book. More pictures. The mind drinks less and less" (54). The state's censoring and banning ideology on book and reading culture aim to make people happy and allow them pleasure in *Fahrenheit 451*. As Beatty says, "The public, knowing what it wanted, spinning happily, let the comic book survive. And the three-dimensional sex magazines, of course" (55). In addition to book, art and sports are depicted in Bradbury's fictional future society as extensions of the cultural ISA. The organization of sports is necessary for the reproduction of a cultural arena in which members are directed to activities other than reading, thinking which is evident in Beatty's line as "More sports for everyone, group spirit, fun, and you don't have to think, eh? Organize and organize and super-organize super-super sports" (54).

In the same connection, the educational ISA reinforces to restructure the society's dominant ideology. The educational ISA is an apparatus Althusser explicates with a special emphasis: "In this concert, one ideological State Apparatus certainly has the dominant role, although hardly anyone lends an ear to its music: it is so silent! This is the School (155)". According to Althusser, the factor that distinguishes the educational ISA from other ISAs is that "no other ideological State Apparatus has the obligatory (and not least, free) audience of the totality of the children in the capitalist social formation, eight hours a day for five or six days out of seven (156)". Generally, a student stays at school more than he spends his time at home with his parents. In this sense, the children might be influenced by the educational ISA more than other pattern of ideologies. The school which "teaches 'know-how', but informs which ensure subjection to the ruling ideology or the mastery of its 'practice'" (133) is a powerful medium to construct subjects who would serve the dominant ideology. Althusser explains the function of the school as follows:

It takes children from every class at infant-school age, and then for years, the years in which the child is most 'vulnerable', squeezed between the family state apparatus and the educational state apparatus, it drums into them, whether it uses new or old methods, a certain amount of 'know-how' wrapped in the ruling ideology (French, arithmetic, natural history, the sciences, literature) or simply the ruling ideology in its pure state (ethics, civic instruction, philosophy). (155)

It is necessary to understand the relation between the educational ISA and its outcome in the society. The school has organized structure and pattern to disseminate the ideology on the children. Montag concerns on Clarisse's intention of hate school, she explains the school as:

An hour of TV class, an hour of basketball or baseball or running, another hour of transcription history or painting pictures, and more sports, but do you know, we never ask questions, or at least most don't; they just run the answers at you, bing, bing, bing, and us sitting there for four more hours of film-teacher. (27)

According to Clarisse, the educational system is on the verge to product people who is fit for the defined ideology of the state mechanisms. Agreeing with Clarisse, Beatty provides information on how the content of the educational system is altered: "School is shortened, discipline relaxed, philosophies, histories, languages dropped, English and spelling gradually neglected, finally almost completely ignored (53)". The state mechanisms with consciously compile the subjects and contents in the school curriculum which ultimately product people without intellectual. Beatty adds, "With school turning out more runners, jumpers, racers, tinkers, grabbers, snatchers, fliers, and swimmers instead of examiners, critics, knowers, and imaginative creators, the

word ‘intellectual,’ of course, became the swear word it deserved to be” (55). Thus, the educational ISA evidently serves the dominant ideology by maintaining a platform hostile to thinking, reading and questioning.

With talking about the political ISA, only the state and its applied mechanisms are working in *Fahrenheit 451*. Mildred and her parlor friends are totally indifference to the components of the politics. The hedonist and consumerist culture have occupied the space of the political ideology. This indifference to politics is evidently an outcome of the ruling ideology which is mostly obvious in Beatty’s lines, “If you don’t want a man unhappy politically, don’t give him two sides to a question to worry him; give him one. Better yet, give him none. Let him forget there is such a thing as war. If the Government is inefficient, top-heavy, and tax-mad, better it be all those than that people worry over it. Peace, Montag” (58), Beatty adds:

Give the people contests they win by remembering the words to more popular songs or the names of state capitals or how much corn Iowa grew last year. Cram them full of non-combustible data, chock them so damned full of ‘facts’ they feel stuffed, but absolutely ‘brilliant’ with information. Then they’ll feel they’re thinking, they’ll get a sense of motion without moving. And they’ll be happy, because facts of that sort don’t change. Don’t give them any slippery stuff like philosophy or sociology to tie things up with. (58)

There isn’t any political ideology the people held but the state is depriving people from political issues because the state mechanisms are engaging people with light contents. The government’s ideology towards the people is that the political complexities make people unhappy, sad and it is clarify by Beatty’s above expression. The state wants its people with straight-forwarded and mono direction mentality because such people have no dare to question to the state as most of the characters in *Fahrenheit 451*.

Similarly, the political Ideological State Apparatus and the cultural Ideological State Apparatus work in the same time which supported McCarthyism in American Cold War periods. The parties and its members are unable to play their ethical role in the most unsettle times of Cold War. So, the politics had gone beyond the culture of its duties and supported unknowingly McCarthyism. McCarthy became a voice for the radical right, and other republicans followed his lead, while democrats came under pressure to support the movement for fear of being labeled un-patriotic (27). When the political ISA and the cultural ISA couldn't able to work simultaneously, the political culture of the United States got blurred and the campaign like McCarthyism got its success:

As America fell deeper into anti-communism hysteria, the government jailed Communist party leaders, the FBI encouraged people to spy on their friends, protests broke out across the nation, educators lost their jobs for teaching about socialism, even the Girl Scouts suffered accusations, and McCarthy testified before Congress that one communist was one communist too many. (14:56-18:20; 125)

Althusser advances the thesis that in developed capitalist social formations, the dominant ISA is the education system. In the pre-capitalist historical period in Europe, he writes, the dominant ISA was the church, which performed not only religious function, but also dominated politics, education and culture. It is because of this position, Althusser argues that ideological struggle in the pre-capitalist period was conducted primarily at the level of religious and theological discourse (85).

It is inevitable to talk about the religious ISA in the context of *Fahrenheit 451* and the McCarthy era. In the course of time, the McCarthyism's communist issue turned to the very sensitive issue, that is; the religion. The McCarthyism mixed the religious issues of Christianity with the Communist issues to underestimate the

Communist oriented nations. And Senator McCarthy tried to be an ultra-nationalist in the eyes of the American by provoking the religious issues along with the Communist issue. Althusser convinces the role of religious Ideological State Apparatus on the face of political issues as:

It is absolutely clear that there was one dominant Ideological State Apparatus, the Church, which concentrated within it not only religious functions, but also educational ones, and a larger proportion of the functions of communications and 'culture'. It is no accident that all ideological struggle, from the sixteenth to the eighteenth century, starting with the first shocks of the Reformation, was concentrated in an anti-clerical and anti-religious struggle; rather this is a function precisely of the dominant position of the religious Ideological State Apparatus. (21)

American politics went beyond the particular issues in the McCarthy Era. They leveled the cultural power and religious strength of the Christianity and the America's spiritual beliefs over it and made propaganda over the Communists nations. The Truman administration generalized communist views about religion, oversimplified Soviet intentions, and supported Christian absolutist, anti-communist views that communism was inherently anti-religion, the embodiment of pure evil, and determined to dominate the world (17:00-18:00). During the Cold War times McCarthy was becoming the blurring personality whether he was on the verse of American political culture or threatening the American pointing the possible characteristics of the Communists. The Anti-communism became a rhetorical device for Western unification of shared interests, ethics, and morality. The West reported anti-state propaganda as religious persecution, claiming that the Soviets were bent on destroying Christianity, and the Truman Administration used anti-communism to justify military expansion (17:50-32:00).

In the same manner, for Graham, the “greatest and most effective weapon against communism” was to be “born again Christian”. Graham portrayed communist regimes as satanic, anti-religious, soul competitors and preached that America could not survive without the Bible. He even boldly claimed that God had not destroyed Moscow because it is the Christian’s duty to spread the word of God (9-10). The Christian preacher Billy Graham explicitly got announced the battle between the Christian and the Communist for the sake of America during the Cold War. He makes his opinion as:

The Communist revolution that was born in the hearts of Marx and Engles in the middle of the nineteenth century is not going to give up or retreat. No amount of words at the United Nations or peace conferences in the Far East is going to change the mind of Communism. It is here to say. It is a battle to the death—either Communism must die, or Christianity must die, because it is actually a battle between Christ and anti-Christ. (41)

Similarly some of the intellectual, as Dr. Roy Laurin mingles political issues with religious, he advocates, “Ethically a Communist is a believer of and a devotee to the ‘big lie’, theologically a communist is an atheist, a despoiler of churches, a murderer of Christianity” (43). Billy Graham strongly critiques on the characteristics of the Communist; “the creed of Communism is: Divide and overthrow! It is in direct opposition to the teaching and spirit of Christianity. It is Satan’s philosophy” (44). In a sense, the religious Ideological State Apparatus and its agents such as the preacher like Billy Graham had played significance role to make McCarthyism more correct to the then American political context. The religious issues are something very sensitive matter which might also leads to the violence result. By talking about the case of the Noble Peace Prize winner Malala Yousafzai, while she was advocating the campaign

for the education to girl in Pakistan, the Taliban riots attacked and shot her. The Taliban Spokeperson, Ehsanullah Eshan confirmed by phone to reporter that Ms. Yousafzai had been the target, calling her crusade for education rights an “obscenity”. The Taliban assume the education to girls is against their religion.

During the pick hour of McCarthy era and its domination in the American’s state departments and institutions, the political course of the America’s politics was mainly centered on the single issue raised by senator McCarthy, that is; ‘communism in government’. In a sense, most of the senators and the country’s political course became the subject of McCarthy’s bill. On the matter of the Communist propaganda and the issue of the national security, the Americans had already been the subjected being. By theoretically quoting Althusser, Luke Ferretter views Althusserean notion as:

Ideology does not just interpellate us as subjects in the sense that it leads us to think of ourselves as free centres of thought and action. It also interpellates us as subjects in the sense that Althusser defines a subject as ‘a subjected being, one who submits to a higher authority and is therefore stripped of all freedom except that of freely accepting his submission. (90)

During 1950s, not only ordinary Americans submitted their matter of freedom of guarantee to senator McCarthy’s campaign but also most of the politicians and the senators had become the subjected being of the McCarthy’s campaign: ‘communism in government’. The similar incident happens in the life of Montag and Mildred in *Fahrenheit 451*. Mildred becomes the subjected being of Captain Beatty while Montag stays home with books. Mildred has fear of the books as she guess, “If Captain Beatty knew about those books...He might come and burn the house and the ‘family.’ That’s awful!” (69). Similarly, Mildred’s parlor friend and neighbor Mrs.

Bowles has already been being subjected as a passive and mechanic citizen of the state. She feels herself unhappy by listening Montag's reading of book as she utters, "Silly words, silly words, silly awful hurting words... Why do people want to hurt people? Not enough hurt in the world; you've got to tease people with stuff like that!" (97). Mrs. Bowles asserts, "I won't come in this fireman's crazy house again in my lifetime!" (97). Additionally, ordinary citizens like Mildred have the pre-set ideology that radical books are restricted by the state. As like McCarthyism doubts towards the Communist in a sense that they are radical, citizen like Mildred also doubts towards the creation of the radical. Montag says, "We have burned a thousand books. We burned a woman... We burned copies of Dante and Swift and Marcus Aurelius." Mildred asks, "Wasn't he a European?... Wasn't he a radical?" (47).

Senator McCarthy got his influence over the decade of 1950s in American political history by vary means of Ideological State Apparatuses. Among them the legal Ideological State Apparatus is one. Althusser defines that the state rules its citizens through the defined laws and the legal codes. People consume the legal codes as their moral duty to obey. So they don't dare to challenge the law of the state. McCarthyism also got to conform some of the special bills and legislations during its reign in the United States. Robert Griffith critiques McCarthyism's success on the issue of 'communism in government' as:

These two legislative episodes, the McCarran Act and the Communist Control Act, help to explain why the United States Senate was so vulnerable to McCarthy's demagogic tactics. They also demonstrate that because of the nature of America's political culture and as a result of the routine operation of party politics, the communist issue possessed a strength and vitality quite apart from the personality of Joe McCarthy. (35)

Through the McCarran Act and the Communist Control Act, McCarthy seems to control the political discourse of 1950s. Through the campaign of his 'communism in government', McCarthy drew attention of most of the senator. It was possible because of the policy of the legal Ideological State Apparatus. In *Fahrenheit 451*, the state has been taken the same ideological policy as McCarthyism had taken. In the same way, Captain Beatty is the main actor of the legal ISA in the fiction. When the firemen got the Old Woman along with her huge library, Beatty suggests her as, "You know the law" (35). He meant to have book is against the law of the state. In the same way, Clarisse McClellan said to Montag, "Do you ever read any of the books you burn?" and Montag replies her, "That's against the law" (5). In a sense, the state rule over people through the laws. As Robert Griffith critiques to McCarthy:

He held a privileged position in American politics, not by virtue of the constitutional immunities which adhered to the office of the United States Senator, but because of the political immunities which he gained by identification with the communist issue." (25-26)

McCarthyism did the same because the McCarran Act was an omnibus "anti-subversive" measure with provisions for the registration of Communist-action and Communist-front groups, the emergency detention of persons believed likely to commit espionage and sabotage and the tightening of laws against sedition and espionage (26-27). McCarran was sometimes compared with McCarthy. Both were Irish Catholics and played heavily upon the communist issue (28). But in the course of time, some of the Senators were opposed to McCarran bill and the Communist Control Act because they were afraid to lose the American liberal ways of life. Robert Griffith critiques:

Opponents of the bill argued that the registration provisions were cumbersome and ineffective; and that they would, moreover, endanger traditional American

liberties guaranteed by the First and Fifth Amendments to the Constitution.

The editorial positions of liberal, moderate, and even some constructive dailies were strongly against the measure. (28-29)

In Bradbury's *Fahrenheit 451*, Montag is devoted to his duty of firing and the act of state at first, but in the course of narrative he moves beyond his loyalty and starts to read books because he challenges the ideologies of the state.

Senator Pat McCarran's sponsored law is variably known as 'McCarran Internal Security Act of 1950' or 'the Subversive Activities Control Act of 1950' or 'the Concentration Camp Law', is a United States federal law. Its aim was to protect the United States against certain un-American and subversive activities by requiring registration of Communist organizations, and for other purposes. Moreover, Democratic senator Hubert Humphrey Jr. also came-up with the bill advocated to the Communist issue during 1950s. His bill made a strong help to McCarthy's campaign. Robert Griffith notes, "The major provision in Senator Humphrey's bill made it a crime to be a Party member and provided for penalties of up to five years imprisonment and a fine of \$10,000" (713). On the other hand, the exclusive law on the Communist issues was made in 1954. It was the Communist Control Act of 1954. This law was formed under the comprehensive of the American views on the Communist during the time of Cold War and its growing tensions. This law contained some of the provision as:

Section 2 of the CCA consists of congressional findings concerning the nature of the Communist Party and the danger the Party poses to the security of the United States. In these findings, Congress declares that the Communist Party, "although purportedly a political party, is in fact an instrumentality of a conspiracy to overthrow the Government of the United States/" The findings

then list the differences between the Communist Party and the other political parties in the United States. (715)

Congress also finds that, though the Party is numerically small, its dedication to the violent overthrow of the United States Government and its role as the agent of a hostile foreign power make its existence a "clear, present and continuing danger to the security of the United States." Therefore, Congress concludes, "the Communist Party should be outlawed" (715). The Communist Control Act explicitly made 'other' to the Communist Party or the associated members. It directly valorized the extremely nationalities nature of the American senators and inhumanly demonized the Communist Party and the radicals one. 'Book people' have been outlawed by the State in *Fahrenheit 451* at first. Similarly, Guy Montag outlaws when he gets with the books and denies to stay in the state's defined and restricted laws. The firemen burn radical thinkers and authors like Faulkner, Whitman, Millay, W.H Auden, Jean Paul Sartre, Bertrand Russell , Thoreau and more in Bradbury's *Fahrenheit 451* because they are the radical thinkers in the eyes of the State and the State is afraid that they might be the danger to the States' internal security. So, the State forms various laws and rules to confine such groups and also outlaw them if necessary. It is possible because the State has the power of the legal ideologies and Althusser theorizes, "An ideology always exists in an apparatus, and its practice, or practices" (87).

The acts like 'the Communist Control Act of 1954' and 'the McCarran Act of 1950' aren't any new to the American politics. It had experienced something like these acts and laws in the name of control the Communist influence or the strangers' espionage on the government. Ellen Schrecker analyzes 'the Alien Registration Act of 1940' as follow:

Incorporated into the Alien Registration Act of 1940, which also contained the anti-sedition legislation known as the Smith Act, were provisions that

expanded the grounds for deportation to include teaching, advocating, or joining an organization that taught or advocated the "over throw by force and violence of the Government of the United States." Though not specifically citing the Communist Party, this language aimed at making membership in the Party grounds for deportation. (395)

In fact the Alien Registration Act of 1940 addressed the derogatory term to the Communist and the possible radicals to the United States as the 'alien'. In *Fahrenheit 451*, the State representative Captain Beatty uses such a disrespect term to the people who want to possess books as 'insane'. Captain Beatty says, "Any man's insane who thinks he can fool the Government and us" (31). The State government in the fiction takes the book itself as the entities of dangerous things. Beatty suggests, "A book is a loaded gun in the house next door. Burn it...Who knows who might be the target of the well-read man? Me?" (56). Ellen Schrecker, who is known as the expert to McCarthyism, in her article titled "Immigration and Internal Security: Political Deportations during the McCarthy Era", comparatively analyzes the Alien Registration Act and the Communist issues in such a way:

Though the drive to denaturalize and deport foreign-born Communists was only one element in this broader campaign to eliminate communist influence, because it was an early and relatively uncontroversial aspect of that campaign, studying it offers an excellent way to observe the patterns of repression that shaped the federal government's contribution to McCarthyism. (398)

Schrecker says to McCarthyism as, "began in Washington D.C., and spread to the rest of the country. The federal government was the crucial actor here; its activities transformed the Communist party from an unpopular political group into a perceived threat to the American way of life" (1043). Furthermore, professor Gary B. Bullert makes projection of the consequences of the McCarthyism as, "Rather than being a

dress rehearsal for 1950s McCarthyism, the 1930s were a dress rehearsal for the radical 1960s and the political correctness agenda that continues to poison political and academic discourse in this country” (43-44).

In the beginning of Bradbury’s *Fahrenheit 451*, the protagonist Montag loves his job of destroying books and he takes pleasure on it. The fiction starts as, “It was a special pleasure to see things eaten, to see things blackened and changed” (1). Montag takes pleasure on his job at first until he comes to realize the importance of the matter of freedom in human beings with the meeting of Clarisse McClellan. He loves the smell of kerosene which the firemen use to burn the books. Later on, he again hates the same smell of kerosene because he interpellates upon his conscience. Montag says to Clarisse, “Kerosene is nothing but perfume to me” (4) and later on the odor of kerosene makes him vomit (47). Montag happens to question over the significance of happiness and freedom in his life (generally in human life) because he happens to dig out the ideologies of the state over the people like him. Montag eagerly drags himself upon his dream of reading book and contemplates over it what happen if it would defer and goes to the options as describes in Langston Hughes’s poem “Harlem” (703), steals some book like Prometheus steals fire from God and hands over for human civilization.

Generally, the state always operates the mechanisms for ruling and controlling its citizens’ holistic activities through various ideological apparatuses in order to prolong its power. In Bradbury’s *Fahrenheit 451*, the state uses the technological devices like the Mechanical Hound and the firemen as the Repressive State Apparatuses for controlling citizens’ activities physically. On the other hand, the state applies the communication, the education, the political, the religious, the cultural, the family and the legal ideologies as the Ideological State Apparatuses in *Fahrenheit 451* for maintaining ruling power over the people through ideologically. In a sense,

Senator Joseph McCarthy seems to take advantages of the Cold War politics by applying various ideologies like political propaganda of ‘communism in government’. McCarthy had got his notoriety in the American political history as a political propagandist during 1950s by applying both kinds of ideologies. Fictional Characters like the group of ‘Book People’, Montag, Clarisse, Granger use their conscience over totalitarian and extreme surveillance state, and struggle over various state apparatuses for their intellectual existence. As a primary script of Bradbury’s *Fahrenheit 451*, there are two version of films released: the 2018 version is technologically more fascinated than the 1966. And the latest version ends with the caged bird released and meets with the groups of hundred of birds resembles the society where authoritarianism and surveillance will be no more.

Specifically, the phenomenon ‘McCarthyism’ had got its roots on the pick of most unsettled political periods of the U.S. Cold War. The power hunger Senator; Joseph McCarthy, was the by-product of the culture of current political scenery of Cold War as Horowitz says, “McCarthyism is another term for intolerance backed by power” (107). He further argues, “The legacy of McCarthyism is thus two-fold: One side opposes democracy in politics and freedom in culture; the other inspires successful resistance to such constraints (108). Likewise, in Althusserian language, McCarthy operated various state apparatuses to be ruled in American politics. As critic Ellen Schrecker points out, “McCarthyism was to become the longest lasting and most widespread episode of political repression in modern American history precisely because of its diversity” (1043).

Finally, the age of McCarthyism was notoriously pointed out as the age of conformity in the American way of life. People weren’t free from the frequent question of the state authorities whether they are communist or a ordinary American citizen. Senator McCarthy’s campaign of communist free American departments and

institutions not only affected to affiliate communist but also endangered the American democracy. It mostly affected the American way of life and their culture of freedom and happiness. Robert Griffith argues that McCarthyism was generated by the American political culture (25). In this sense, this thesis contemplates over the acquisition of Indian researcher Sumanta Banerjee's concentration upon reading culture's existence: "A day came when the books were empty and the minds shut and the libraries closed forever. Are we moving towards that destiny?" (319). A culture of banning on the intellectual materials and encouraging the consumerist culture leads the society to nowhere, but ultimately to the totalitarian one. In this equation, Ray Bradbury's *Fahrenheit 451* allegorizes of the McCarthian Era.

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