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English Language  
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**Ideological Repression and Rebellion in Ray Bradbury's**

**Fahrenheit 451**

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Submitted and Defended by:

**SMATTI Fatma**

**Board of Examiners:**

Mr.Sedrati Yasser	MAA	University of Biskra	Supervisor
Mr. Smatti Said	MAB	University of Biskra	President
Mrs.Haddad Maimouna	MAA	University of Biskra	Examiner
Mr.Chemmouri Mourad	MAB	University of Biskra	Examiner

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**Dedication**

*To my beloved parents*

*To my lovely sister Djouairia*

*To my lover Zawz*

*To my dear brothers Ahmed, Abd el-hak and Abd El-Ouahed*

*To my cousins Meriem and Yasmina*

*To my darling Bouchra, khansa, Hanaa, Razika and Amira*

*To all who love me*

## **Acknowledgment**

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### Abstract

In his 1953 novel *Fahrenheit 451* (henceforth F451), Ray Bradbury describes a totalitarian social formation in which the government censored and prohibited the existence of books. This study is designed as qualitative, descriptive and analytical research. It aims at analyzing and describing the portrayal of the ideological repression and rebellion in F451's society and how this repression affects the character's psychology, mainly the protagonist. To meet the purpose, the research is designed under Marxist approach by applying Louis Althusser's view on ideology "Ideology and Ideological State Apparatuses", and Freudian Psychoanalysis Criticism as a theoretical framework of this study. The finding reveals that the ideological repression in the novel is an example of Althusser view on how the states save its ideology by certain repressive and ideological apparatuses. However, it indicates that the protagonist's personality is transformed by this repression from a conformist to a rebellious after a series of psychological crisis with himself. F451 presages the new face of repression as well as it offer a possible way to resist against it. So how Bradbury in his novel portrayed the impact of the ideological repression on the characters' psychology which led them to rebel? And how did the protagonist's personality transformed from an oppressive to a rebellious?

**Keywords:** Ideological Repression, Ideology, Oppression, Rebellion, Fahrenheit451

### **List of Abbreviations**

(ISAs) Ideological State Apparatuses

(RSAs) Repressive State Apparatuses

(F451) Fahrenheit 451

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## **General Introduction**



In recent decades, a repressive regime that is based on globalized media and technology has emerged. The ideological repression has become the ideal way for authoritarian governments to control the nations' minds and to impose their ideologies on them. Alan Wolfe defined the ideological repression as a strategy in which the ruling class attempt to control people's consciousness, thus, people will accept the dominant ideology and refuse to adopt a new ideologies (Berger, 369). Hence, governments try to take a new platform to apply their ideological repression by executing strong censorship and propaganda.

Dictatorial governments can manipulate all information broadcast on the media by spreading propaganda to obscure or distort the facts and to serves their ideologies (Guriev and Treisman, 2015). Also, the totalitarian states attempt to control the access to information and impose strict censorship on all informational sources; banning books, suppressing speech, and censoring communication. Consequently, rebellion movements have become widespread in modern societies which have rejected this kind of repression that prevents them from exercising freedom of expression and thought. On the other hand, the genre of dystopian literature has witnessed a remarkable change after World War II. Writers revealed a new view on how future dystopian societies could be originated. The Cold War was an oppressive era in the world in which a totalitarian regime spread the way of governing and aims at controlling people's ideologies, writers portrayed this kind of repressive regime in their works trying to describe it as a terror of thoughts.

Fahrenheit 451 by the American writer Ray Bradbury was one example of a dystopian literary novel that reflected a totalitarian regime. Books become the most illegal commodities and must be destroyed in order to maintain the nation's stability. The novel portrays a society surrounded by ignorance and governmental forces; the firefighters play a role of an oppressive force that aims at censoring and burning books, while, people accepted to be passive when they watch more TV and stop asking about knowledge as well as their

happiness and freedom. Guy Montag, as fireman, started to question his job which ends with his rebellion against this oppressive system. In a short, the novel portrayed the control of people's minds by, applying strong censorship and propaganda where the act of rebellion comes as a necessity for human freedom.

Through this novel, Bradbury personifies various repressive themes —, the dangers of media saturations, censorship, the importance of the critical thoughts and the danger of apathy, as he represents a terrifying imagination of what the future societies might become if the populations did not make personal commitments to loving on what Bradbury views as a higher plane of existence. (Shell 2)

Bradbury's genius in *Fahrenheit 451* was in mixing his real experiences, under the technological advancement era, with his imaginative expectation of the future. Jack Zipes in his essay, *Mass Degradation of Humanity and Massive Contradictions in Bradbury's Vision of American in Fahrenheit 451*, described the novel as: "The novel contains a criticism of "too rapid pervasive technological change" within a tradition of "humanistic conservatism". Or, it is actually "the story of Bradbury, disguised as Montag and his lifelong affair with books".

So, the work of *Fahrenheit 451* exemplified the mixed of Bradbury's individual encounters, as well as his imaginations to the future within his literary works. Although the novel *Fahrenheit 451* is technically a work of fiction; however, its themes are not far from reality, the thing that stimulated the interest of critics. David Mogen. In his article entitled *Fahrenheit 451 as Social Criticism*, Mogen claims that: "The novel's sarcasm is directed not at specific governmental institutions but at anti-intellectualism and cramped materialism posing as social philosophy, justifying book burning in the service of a degraded democratic idea".

In other word, Mogen argued that Bradbury wrote this satire novel in response to the Cold War American atmosphere in which the persecution of intellectuals was executed by the ruling power, and supported by the populations who think they are serving the democratic idea.

Moreover, Bradbury's *Fahrenheit 451* has found great critical interest from scholars and analysts since its publication. Several critics had examined the concept of ideological repression and rebellion in the novel. Benjamin Mik in his thesis, *Fahrenheit 451, its Dystopian Concepts and possible References to the Modern World*, claimed that "The ruling party in the novel tried to control people's minds by applying strong censorship...individuality was suppressed and people had to simply fit into the system".

So, the ideological repression in the novel is acted to make people follow the dominant power without any rejection, this repression policy was executed by applying strict censorship. However, Rodney A. Smolla believed that the extreme regime of censorship in *Fahrenheit 451* is often raised from the people first and then adopted by the government; censorship is a natural human instinct, a reflexive impulse (Del Rey 902). In a sense, people cannot be tolerant opinions that contradict their views, thus, censorship as an ideological repression is a logical reaction from the government to maintain its policies.

However; Bradbury ties personal freedom to the right of an individual having the freedom of expression when he utilizes the issue of censorship in *Fahrenheit 451* through The First Amendment of the United States Constitution that preserves the freedom of speech (Hinter and Kristi, 12). Moreover, the firefighters in the novel exceeded the censorship barriers, by burning books, and moved to burn people who read. Therefore, Emrah ARTSOY in his article titled *Impediment to Knowledge and Imagination in Ray Bradbury's Dystopian Novel, Fahrenheit 451* argued that "The totalitarian State cannot succeed in controlling all citizens since some individuals defy the omnipotent structure of the system. These figures

that become more aware and rebellious are pushed seclusion and separated from the mainstream society”.

In this regard, the repressive regime cannot obtain popular approval as the case in Bradbury's *Fahrenheit 415*, the intellectuals were considered as rebellious group since they defied the harsh repressive acts by refusing to give up reading. For instance, the old woman, who accepted to be burnt with her books, as well as the protagonist Guy Montag are both became a rebellious individuals when they break the ruler's system. Jordy Giovany Wassahuain in his article, *Structural Narrative of Montag's Rebellion in Bradbury's Fahrenheit 451*, discussed the theme of rebellion through the structural narrative of the novel. He sees that the protagonist's rebellion theme is a gap that the critics forget to analyze, when he states: “Books are burned, control, and power, those are the themes for this novel. But, when it is seen clearly, something is missing to see that the rebellion has structure before it is accomplished. It is started with Montag who was the fireman, followed by the conflicts that change his mind and the end of the rebellion to break down the government. It is actually the structural narrative that is full of challenges to analyze”.

From this short passage, Wassahua focused in his work on the transformation of the protagonist's personality from a representative of an oppressive book burner to a rebellious one by analyzing the way that Bradbury narrated this rebellious story. In a short, the shift in Montag's personality makes the structure of narration more workable to be examined and changes effectively the plots, since it reveals the phases of the protagonist's ideological evolution. Yet, the psychological analysis of this shift is still missed.

Departing from the review above, it is noticed that the issue of ideological repression and rebellion has been discussed separately in many critical works. However, to our knowledge and as far as we are informed, no previous works are focused on the connectivity of these two concepts in the novel; the gap that will be addressed in this research is the effect

of the ideological repression on the individuals' psyche, mainly, the protagonist's psychology that leads him to rebel. Therefore, this academic study offers a new perspective in the literary criticism of Bradbury's *Fahrenheit 451* that linked the ideological repression and rebellion. This thesis attempts to describe the ideological repression, which is executed by censorship and propaganda, and to analyze the characters' acts of rebellion.

This research will be constructing using a Marxist and Freudian Psychoanalysis approach, and it will be qualitative, descriptive, and analytical in nature. In *F451*, the researcher will discuss the totalitarian system and how it impacts the protagonist's psychological behavior. It is via the examination of a sequence of internal and external conflicts that leads to his rebellion. The dissertation, on the other hand, will be organized into three chapters. The first chapter will govern the historical background and theoretical framework of this study. The second chapter will tackle the description of the ideological repression by using Louis Althusser's theory on ideology "Ideology and Ideological State Apparatuses". The final chapter will analyze the protagonist's act of rebellion by using Freudian psychoanalysis.

The first chapter will include the theoretical groundwork and the historical background that gives an impression about the novel in order link the reader's mind with its concepts. This chapter will be divided into two sections. The first section will be titled as the historical background and will address the genre of Dystopian Literature in the 20<sup>th</sup> century, the McCarthyism era that emerge in the United States in the 1950s, and finally the concept of totalitarianism. It is because Bradbury's *Fahrenheit 451* is considered as one of the dystopian work which comes as a reaction of the McCarthyism or the anti-intellectualism; while the latter is known by its authoritarian and totalitarian system that spread the United state in the 1950s. Moving on, the second section traces an overview of the theory of Louis Althusser on

the ideology which is mentioned in his essay “Ideology and Ideological State Apparatuses” and then Freudian Psychoanalysis Id, Ego, and Super-Ego and the defense mechanisms.

The Marxist philosopher Louis Althusser examines in his essay “Ideology and Ideological State Apparatuses” the way in which the state asserts power over its population and controls them to reproduce social and economic classes as well as to maintain the ruling class rank. Althusser emphasizes that the States employed their repressive and ideological apparatuses as means of control. From this point, the second chapter will be partitioned into two sections: the first will be based on Althusser view to describe the ideological repression and the totalitarian climates in the novel, in which the firefighters play a role of a repressive apparatus when they attempt to burn books and houses rather than puts out the fire. The researcher will also describe the ideological apparatus that is portrayed in censorship, propaganda, mass media, and the educational system. The second section will tackle the concept of rebellion in the novel.

The third part will consist of giving the final findings of this research and reveals the connectivity between the ideological repression and the rebellion of the characters in the novel. Using Freudian psychoanalysis and its three denominators id ego super-ego and through the lenses of defense mechanisms, the researcher attempts to analyze the act of rebellion of the characters mainly the protagonist Guy Montag. Montag was suffering from a series of psychological conflict with himself because of the repression that he noticed and lived in his work as a firefighter, the thing that makes his personality transformed from a representation of a repressive person to a rebellious one.

# **Chapter One: Historical Overview and Theoretical Framework**

**Introduction:**

The Theoretical part of this dissertation aims at providing the research with the historical background of the novel and to gather enough materials to discuss the Ideological Repression and Rebellion in Bradbury's *Fahrenheit 451*. First, the reader needs to be acknowledged with the context of this literary work to link between the climates in which the author was surrounded, as well as, the facts that influence his writings, and the concepts which are discussed in the novel. Hence, this chapter will be divided into two parts, the first part will include the historical context of this research and the second part will present the literary theories that will build the analysis of the two practical chapters.

Ray Bradbury's critical novel *Fahrenheit 451* (1953) deals with issues that were formed by the political climate of the United State in the decades followed WWII. This novel is considered as a dystopian novel with its visualization of the dark period of the American Golden Age; it reflects Bradbury's vision towards the danger of ignorance, propaganda, and censorship in America during this period (Hokinson 2001). Indeed, the McCarthyism era, for instance, was known for its political and ideological repression where the government persecuted and accused the American intelligentsia. This totalitarian era was an impetus for Bradbury to offer an insightful view of the effect of ideological repression on the individual's psyche; as such this repression should be resisted.

Departing from above, the second part will include the theoretical framework: the Marxist view under the concepts of Oppressed and Oppressor and Louis Althusser's "ideology and ideological States Apparatuses" which will describe the totalitarian regime and the idea of repression in the novel. In addition, the Freudian Psychoanalysis theories of Id, ego, superego and defense mechanisms, displacement, identification and compartmentalization, that will be the basic theories in the next practical chapters.



## I. Historical Overview:

### 1. Dystopian Literature in the 20<sup>th</sup> Century:

Modern Literature and modern novels in particular, are affected by the social and the political changes; writers draw their fictional materials from human and social conditions that were spread the world. Commonly, the 20<sup>th</sup> century was known by the two Great World Wars and followed by the Cold War, which destroyed both humanistic and materialistic aspects of the globe. The remnants of the wars made the world as a tragic reality in which corruption, chaos, and tyranny are rife. In literature, these kinds of situations are known by Dystopian Literature. Various definitions are offered and linked the dystopia with fiction works, Sargent defines dystopia in literature as “a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as considerably worse than the society in which the reader lived” (qtd. in Pospíšil 11). In a sense, writers of dystopian literature attempt to recreate and reproduce the social and the political realities in their fictional works with an exaggerated portrayal of social establishment further worsened than it truly is.

In fact, the rise of Dystopian Literature was in the early 20<sup>th</sup> century, when the human and social concept began to change across the world. This change was started with the breakout of the First World War and then become amplified after World War II (Baldwin 3). In literary works that contradict Jules Verne’s and H.G.Well’s fictions, a wave of literature that suspect the technology had immediately raised after WWI. *We* (1921) by Eugene Zamyatin is considered as one of the earlier dystopian literary works that simulate a world of harmony and conformity within a united totalitarian state (Clair 7). The dystopian society is depicted in *We* when the United States, which is the government body in the novel, launched a giant Green Wall to separate and control the human mind in which the names and the surnames of the individuals are replaced by letters and numbers, and privacy freedom was

given to citizens only hour per day. Zamyatin fears were in his imagination to a tumultuous world that would be ruled by scientific values, a world that is freed from spirituality and morality, and that was portrayed in the novel when the government declares a mental disease called “Soul”.(7)

A decade later, the fear was transformed from a superficial world devoid from moral values to a world full of wars, Erish Fromm argued that “destroy a two-thousand-year-old Western tradition of hope and to transform it into a mood of despair” (qtd. Baldwin 3). A fear of another destructive war was depicted in the literary fiction in the interwar period; Aldous Huxley’s *Brave New World* (1932) tackled a futuristic society where Huxley was hesitant to the technological advancement that was spread the globe when he reveals that “much of anxiety that drives *Brave New World* can be traced to a widespread belief in technology as a futuristic remedy for problems caused by diseases and war”. (Lohnes 2018).

Furthermore, the heroes in the interwar dystopian stories were portrayed with a wild desire to return to the past, to the pacific world after WWI. Mr.Savage in the *New Brave World* did not read any piece of writing only Shakespeare’s classical works, a hint from Huxley that intellectual norms and values that humanity should be tenacious were associated in previous persistent times (Bate 47). Unlike Verne’s fiction, the technological progress, in the recent societies, is not recognized as a means of freedom, but a means of destruction and control.

However, the rise of Hitler and the Nazi regime as well as the preparation for the Atomic Weapons War were from the impulses to end the Second World War. A new perspective had been added to the themes of dystopian fiction; people in the postwar era did not only become suspicious of technology but rather of the disastrous effects that this scientific progress leaves. Although, technological advancement turned human everyday life

easier, simultaneously, a modern problem had been raised, in a sense of, what is going next? And how governments will use these developments to control their own people? (4).

An alteration in dystopian literature had occurred after WWII. Writers have discerned the real danger and the fear that threatens the postmodern societies; a totalitarian regime with the clash of ideologies that spread the world after WWII was the major interest to most of the dystopian writers. Sameds argued that “The genre of dystopia [...] has been linked from its genesis onwards to the real existence of totalitarian states. [...] With the fall of the Berlin Wall the last totalitarian states started disintegrating in Europe”. (qtd. Alihodzic, Jercovic 23). To put it more simply, the common theme of the recent dystopian fictions is the implication of the manifestations of totalitarianism and the dictatorship system, thus, Robert Scholes and Eric Rabkin claimed that dystopian fiction always depicts the struggle of an individual or a small group against the State ( qtd. Zipes 10).

George Orwell’s *Nineteen Eighty-Four* was written few years after the war. The totalitarian world in the novel reveals Orwell’s view on how the future dystopian World could be (. Clair explains the change that touched the theme of the totalitarian country in the post-war literary fictions; the recent problem was depicted in the social clash that was produced by the government’s apartheid (13). While *Fahrenheit 451* by Ray Bradbury was written few years after Orwell’s *1984*, it portrays a gloomy world in which a totalitarian regime controls the human mind by prohibiting people from reading books. However, Bradbury’s interest through *Fahrenheit 451* was the “humanistic” issue that was destructed by the conflict between intellectual versus the repression of masses. ( Zipes 12)

### **1. McCarthyism Era in the United States:**

The term of McCarthyism goes back to the actions of the junior Senator Joseph McCarthy, who served as a Republican U.S Senator in the period between the 1940s and 1950s, the period which is known as the highest time of the Cold War. The United States, as

a liberal country, was known by for hostility against any communist movement. On February 9, 1950 a fear from communists that had permeated in the U.S government, when Senator Joseph McCarthy announced a nominal list of 205 governmental figures who were accused of communism and “working and shaping policy” within the United States Department(*Diplomatic Security* 122). McCarthy continued to level his accusations in a series of arrests and a number of Communists in the Department of State often changed. Hence, for McCarthy, those people were considered as a threat for the security of the American Nations. (O’Callaghan 109)

In one area, however, Ellen Schrecker in his book, *Many Are the Crimes, McCarthyism in America*, argued that “But it also shows that the fear of communist espionage that provided the main rationale for political repression for McCarthy era was largely unfounded” (x). In a short, the accusations against intellectuals proposed by Senator Joe McCarthy were irrational and unevidenced, as such “he never gives a proof” (109). Consequently, Americans’ fear was not only from the weapons clash with the Soviet Union but also from the unexplained persecutions of McCarthy to the innocent American citizens.

In other hands, McCarthyism era in the United States was known for its persecution of the American intelligentsia, where the academic thoughts of the American philosophies were linked only to the political circumstances that the American nations were going through. Allison Helper’s, *McCarthyism in the Suburbs*, reviewed the life of Mary Knowles during 1950, and how deeply that McCarthyism attacked the nation’s psychology of the American intellectuals (Bernier 105). Knowles was fired from her job, as a branch librarian, when she turned out to be a member in the Communist Party in the United States. While Helper believed that Knowles had placed under a strict censorship, which was applied against the intellectual, since she comes into contact with the communist party in the United States.

Moreover, the United States had experienced a period — from 1947 until 1954— of anti-communist hysteria when the government applied strict censorship on the American libraries and other academic institutions (Francoeur and Stephen 1). This development in the intellectual repression blames the actions of Senator Joseph McCarthy; while the American libraries become under the mercy of the government, Librarian David Berninghausen describes the McCarthy era, as “ the climate of repression of the period between 1950 and 1954 is almost unimaginable today”( qtd.4). This was the strong reason which makes the fear of multi-ideologies and communist ideology, in particular, prevail the American society. In Literature, this level of repression was reflected in literary fictions as a response from writers against the actions of McCarthyism and as a resistance against the humanistic oppression of thoughts.

Ray Bradbury's *Fahrenheit451*, was one of the examples of a literary work of the 1950s that portrayed the repressive world of the McCarthyism era in the United States. Bradbury attempts to criticize the harsh ideological oppression when he personified a world where books are prohibited. The novel's characters are a reflection of American society which was filled with fear from the government's oppression. While the theme of censorship by burning the prohibited books was the major focus by Bradbury, an indication from him that this repression was a result of the people's acquiescence and their lack of resistance, thus, the masterpiece of Bradbury's *Fahrenheit451* was written in the McCarthy era, as an expectation world where the people prefer to spend their time foregrounding the television programs while reading books become as a crime. (Wood43).

### **1. Totalitarianism:**

The term totalitarianism goes back to the concept of a governmental system where the government is represented as the central ruler of all nations' aspects and which does not tolerate different parties within its system. “Totalitarianism is the most radical denial of

freedom. Yet this denial of freedom is common to all tyrannies” (Arendt 12). The first emergence of this concept in Mussolini’s thought of a totalitarian form of government “La Dottrina del Fascismo” in which he described the fascism in Italy; later on this thought was adopted to academic research in order to analyze the German government under the National Socialists (Ridgewell iii).

After the Second World War, the world had been witnessed a slight tendency in all the global aspects and touched the way of governing as well. While Fascism and Nazism were defeated, totalitarianism becomes prominent in the era of the Cold War with the communists’ movements; the concept was used in the governmental speeches to recall the similarities between communism and fascism waves of Nazi Germany (Seigel 200). However, the concept of a totalitarian regime has a different meaning from the concept of a authoritarian regime. While the authoritarian system comes under the world of politics, the totalitarian system touched all the humanistic and the materialistic aspects of life. (Pipes1995).

Practically, totalitarian precision first attempts to control all the human aspects in both levels, private and social. Paul Jackson in his article titled, *Totalitarianism in the Twentieth century and beyond*, argued that: “Totalitarian states can be broadly summarized as non-democratic political systems that use modern tools such as the mass media, alongside a political police, to try to coordinate all aspects of life among an entire population” (2019). Hence, the totalitarian regime becomes an opposition to the democratic system in the Western nations when the system crystallized from the governmental control in the social life, such as economy, education, ideologies, science, and so on. Jackson continued his comparison when he indicates the concept of authoritarianism; he believed that authoritarianism differentiates from totalitarianism in terms of nature basic. Authoritarianism “is based on manipulation through disinformation, rather than trying to instill belief in a single ideology”. According to

Jackson, not all the authoritarian and dictators regimes seen as a totalitarian system, because, there are samples of an oppressive regime where the government's goal is not to believe in one ideology, but rather to its multiples ideologies that serve its political interests.

In addition, the classical totalitarian tyrannies of Hitler, Mao, Pol Pot, and other large dictators were ruled their ideologies by military violence, such as Pinochet's Chile and Franco's Spain, in order to intimidate opponents of the government system. (Guriev and Treisman 2). However, the recent decades; with the emergence of new concepts such as globalization and the technological advancements of the 21<sup>st</sup> century, governments were no longer obliged to use military oppression or mass murder to save their ideologies, since the world is living on rapid exchange of information. The global system has shifted from the classical way of governing, which is based on saving the nations' ideologies that build statehood, to the modern way that is definitely based on the "boost the leader's ratings" rather than saving the populations' souls (2). Therefore; any movements that threaten these ratings can be considered as separatists movements.

According to modern politics and like every period in time that worth discovering, censorship and propaganda, as a means of control, needed to be defined. Censorship and propaganda can significantly affect the populations' behaviors and beliefs (Melinkov 2), Alain Locke believed that the dictator system can exploit the media by making the propaganda more convincing, while this propaganda is such a menace that corrupt human thinking (qtd.Wood382). While Margine Dovic in his article, *Totalitarian and Post-totalitarian Censorship: From Hard to Soft?*, defined censorship when he argued that

Rulers and other influential interest groups have always tried to control the circulation of ideas in society and to restrict the influence of those that were potentially harmful to their interests. To do so, a variety of procedures have been developed through the centuries— from ancient and medieval indexes to

monarchic and totalitarian censorship— that can be described by the term censorship. (167)

In modern literature, the idea of totalitarianism was portrayed in numerous literary works. Aldous Huxley, through his famous novel *New Brave World* (1931), attempts to draw his imaginations towards the totalitarian states that truly exist in modern societies. As all the literary fictions that were simulated the totalitarian conditions prevailed in the Western societies, Huxley was affected by the utilitarian logic of the nineteenth century; Although, Huxley wrote about the totalitarian state in his piecework when he used an “efficient totalitarian state, the critics were agreed on Huxley’s view which criticized the geopolitical expansions that the Western States were aspired to (Smith 77).

In another word, Huxley’s point of view about totalitarianism is in the external issues that the state faced, his focus was in the brutal collision of the world’s powers, rather than focusing on the repression that each state are practicing in its nations. Indeed, writing in the 1930s where *Brave New World* “was not overshadowed by the idea of terrorism, which in 1931 was existed only in the form of Mussolini’s mild dictatorship (78). In comparison with 1984, Orwell had an insight into another, non-violent repressive methods that the totalitarian regimes can use, further the nuclear weapons war that later on Huxley admitted as “obvious failure of foresight”; he never could have anticipated the kind of terror Hitler’s fascism or Stalin’s communism would generate ( ibid).

To recapitulate, totalitarianism was not a recent global concept, but it consists of multiple intellectual, political, and social aspects, and intertwined scattered inconsistent elements to take their final form. Nazism and Fascism represent the form that was born from the collapse of the traditional political and social structure after WWI. (Arendt 1951)

## **II. Theoretical Framework:**



## 1. Marxist Criticism:

The Marxist approach is drawn in focusing on its relation to class domination in capitalist societies. Marxist power is linked to class relations in economics, politics, and ideology (JESSOP 1). The objective of the Marxist analyses is to show how social class authorities are spread in the global societies, mainly the capitalist's systems. In capitalist societies, those social classes are secured by the states, thus, Marxism is also interested in finding how the states can create class clash within the society not only in economics. (ibid)

The Marxist analysis attempts to focus precisely on the problems that emerge from social opposition. The nature of this opposition will often impose a presence of an oppressor side and an oppressed one; to blacks, oppression seems to be the result of racists issue or even white people in general. To women, oppression seems to come from sexist men or even men in general and is important to admit that the oppression of these groups has deeper social roots (Mcanally 12). For instance, Marxist positions see the origins of women's oppression as rooted in social relations, practically in terms of production rather than in biological differences (Ursel 29).

However, Louis Althusser, a French Marxist philosopher, accuses the state of being responsible for creating these social problems between classes, especially, when it comes to economics. In his famous essay titled, *Ideology and Ideological State Apparatuses*, he argued that: "The Marxist tradition is strict [...] the State is a "machine" of repression, which enables the ruling classes [...] to ensure their domination over the working class, thus enabling the former to subject the latter to the process of surplus-value extortion (i.e. to capitalist exploration)" ( Althusser 1970. p.9). Hence, Marxism was involved with literary criticism to analyze social struggles and conflicts within the literary work, also, Marxist criticism analyses literature in terms of the historical conditions which produce it; and it needs, similarly, to be aware of its historical conditions (Eaglaton xi).

## **1. Ideology and Ideological State Apparatuses:**

Through his critical essay, *Ideology and Ideological State Apparatuses*, the French philosopher Louis Althusser developed the Marxist theory by investigating how ideology functions in social formation. First, Althusser investigates the Marxist conceptualization of the state when he described it as a repressive apparatuses containing the army, the police, the courts, and so on (Koç 108). Therefore, a new concept had been added to “repressive state apparatuses” that Althusser called “ideological state apparatuses”. Both “repressive” and “ideological” state apparatuses are ironic means in the hands of the ruling class that maintains states’ ideologies and policies and is prepared for the purpose in the interest of that class. (Koç , 109, Sulaksono16). However, Althusser provides his theory with a clear distinction between those concepts.

### **2.1. Ideological State Apparatuses:**

Althusser described the Ideological state apparatuses as “a certain number of realities which present themselves to the immediate observer in the form of distinct and specialized institutions.” (Althusser1971). Macherey continuously says that “an ideology is made of what it does not mention: it exists because there are things which must not be spoken of” (qtd. Sulaksono17). This analogy was rather eloquent to express those ideologies are just ways of hiding the real intentions of their founders. Ideological state apparatuses based on ideologies, which works by using substantial (knowledge, spirituality, truth history and so on), as a means of mental control rather than physical control. Althusser, thus, described the ISA as “the ideological State Apparatuses function massively and predominantly by ideology, but they also function secondary by repression, even if only ultimately, but not ultimately, this is much attenuated and concerned, even symbolic” (Althusser 138).

In a short, according to Althusser the ISAs are the recent mental of a different set of apparatuses that is much less violent from the traditional repressive apparatuses that mainly

based on Army and Police forces; even though, both ideological and repressive apparatuses goes back to totalizing the social classes. To clarify the methods of imposing ideological hegemony, Althusser goes on to reveal that schools, religious institutions, political parties, and the mass media are counted as ISAs weapons (Wolff 4). Overall, they worked with less armed power and more by ideologies to control human thinking, hence, Althusser claimed that the only genuinely Marxist's vision of humanism must be about an ideology. (16)

## **2.2. Repressive State Apparatuses:**

Oppositely but quite similar, the repressive state apparatuses are operated mainly by violence and by using material (uniform, arms, weapons, and so on) components, because that it represses physically and directly. In other words, repression can be important word to define the function of RSA and its practice for empowering the ruling classes' ideologies. (sulaksono 18). The ruling class uses a series of repressive institutions to apply its rules, these institutions represented in the government agencies of the state, in Althusser own terms RSAs are "Government, the Administrative, the Army, the Police, the Courts and the Prisons(ibid). The RSAs maintained and wielded a monopoly of the means of force in capitalist societies, Althusser reveals that the foundation of RSAs is to realize more unified and controlled in targeting and performing the functions that capitalists wanted (4).

However, both ISAs and RSAs are slightly unnoticeable since both systems are used as a means of pressure and they mutually constitute one another. The existence of RSAs serves to secure and to fill the lack of the means of the ISA; modern capitalist societies secured its reproduction when it won its ideological struggle against feudal aristocracy (Alloggio 83). In addition, both of these state apparatuses function by ideology and violence, because even the Army and the Polices as RSAs have an ideology that they protect to ensure their cohesion and reproduction. The same was happening when it comes to ISAs institutions,

schools and mass media, for example, use suitable methods of punishment, expulsion, selection, and so on (109).

Finally, the state plays an essential role in domination, but not only through its repressive apparatuses that Marx mentioned but also, primarily, through its ideological apparatuses. These agencies ensure through the prevailing ideology, that any individual obeys the role set for him within the division of labor and social hierarchy, and if the individuals are not completely subject to this influence, then the repressive institutions will force him to do so violently.

### **1- Freudian Psychoanalysis:**

The individual's personality was defined as what the human mind acted like. Don H. Hockenbury's definition of personality was cited as the unique and relatively consistent patterns of the individual's thinking, acting, and feeling. (qtd. Rucks 2). Perhaps the Freudian Psychoanalysis Theory was from the credible achievement of the 19<sup>th</sup> century, as Sigmund Freud proposes the theories that analyze and demystify the human psychology, which is directly responsible for the human incorporeal aspects ( Lapsley and Stey 1). Hence, Freudian Psychoanalysis is based on a clinical method that studied and treated the conscious and unconscious mental process, and the effects of early childhood on the individual psyche (Rucks and Sibi 2- 75).

Freud's first steps towards psychoanalysis were with the Viennese Doctor Josef Breuer, who helped him to develop psychoanalysis therapy (Sibi 76). Breuer had been using the hypnotic suggestions in treating his patients. He discovered while treating a hysteric girl that she had mentioned past incidents in her sleep rather than remembered them while awake. As a consequence, Breuer believed that these mentioned accidents and emotions were old personal experiences that were previously repressed in her unconscious (Nedjati 9). Later on, Breuer and Freud record their Hysteric case studies on their mutual book; in which they

demonstrate some traumatic experiences and related them to the conscious human mind. “According to Freud, the conscious mind is aware of the present perceptions, memories, thought, and feelings, later on, those experiences will be saved in the mind’s unconscious (76).

However; Psychoanalysis was not only considered with the discipline of medicines and psychology; but since it deals with human experiences it is, surely, the ideal analysis to understand the humanistic aspects from philosophy, culture, religion, and literature. Sigmund Freud has regularly related his theories to “art” in general and literature in particular (Hossain 2017).

In the literary analysis field, Freudian Psychoanalysis was strongly presented in the literary works. Applying psychoanalytical theory in a certain piece of literature is the act of understanding the visible and the hidden meaning that the work is offered. Debbie Barry in his article titles, *Psychoanalytical Theory in Literary Criticism*, explained the important role of psychoanalytical studies in literary works, he argued that

Within each piece in literature, there exist clues to guide the reader to a deeper understanding of literary work, of the author of the work, and even of inner working of individual reader. Using psychoanalytical theory to analyze a work of literature allows the reader to consider how writing represents the author’s repressed desires, fears, and impulses. (2)

In a short, Psychoanalytical criticism was an effective way to help understand “what is going on in the literary work”, critics were strictly focused on the authors and characters’ acts by analyzing them using psychoanalysis theories such as: Id, ego, superego, and defense mechanisms theories.

### 3.1. Freud on the Id, ego, superego:

Sigmund Freud in his book titled, *The Anatomy of the Mental Personality*, proposed three psychological combinations of the individual's personality, Id, Ego, and Super-Ego. Usually, the Id represents our instincts and desires that drive as an organism; it also seeks to meet our biological needs. While the superego refers to the total of values and principles that the person learns in his society, which give a feeling of pride when he respected them, or a feeling of guilt when violating them. Finally, the Ego is the moderator between the Id, and the Super-Ego.

#### 3.1.1. The Id:

According to Freud, the Id is unorganized part of the psyche that holds all the “*pleasure principle*”, “*source of all psychic energy*” and the “*libido*” that fulfills the initial principles in the human instinct (Gurdin at al.156). In a sense that, this energy has become from a biological source that is known by its lack of logical regulation; these desires are always based on the principle of pleasure; in addition, the Id contains a range of conflicts and desires that are always sought for satisfaction. This part is distinguished by its dynamic nature, while its desires did not accept any delay in fulfilling it, without taking into account morals and values. (157)

In addition, William Siegfried in his article, *The Formation and Structure of the Human Psyche*, reveals that the Id is the only part that exists in our memories; it's the primary part that holds all the unconscious aspects that passed from our memoires. Hence, it is the piece that is not ruled by time or place, as the baby could pee and cry whenever he wants, the adult man could satiate his instinct without paying attention to the social value and innate limitations Therefore; the preliminary processes in the human life are all the processes that take place in the subconscious that the Id performs, and it remains there as it ignores time and logic (1).

Overall, the Id contains most of our basic animal and primary impulses that require gratification, but the human being could not separate these desires as being an integral part of the human psyche. Hence, other psychological organisms must exist to balance human desires.

### **3.1.2. The Ego:**

The ego is one's personality in its harmoniously moderate state between the id and the superego. The ego begins to work when the balance between the individual's desire and the social values are needed. Freud describes the ego as the strong relation between the consciousness that controls gratifications and the discharge of excitations into the external world (Siegfried 2). The ego can satisfy some of the instincts pushed by the id, but in an acceptable form that society tolerates and is not rejected by the superego. According to the systematic supervising of the ego, it can be said that the ego represents perception, reasoning, wisdom, and mental fit that the individual psychology needs. (Guerin et al. 157)

### **3.1.3. The Super-Ego:**

The third organism in Freud's division on human personality is the super-ego. The super-ego was described by Freud as the one's personality in its most conservative and rational, where the actions of the individual are only governed by moral, societal values and religious principles, with complete elimination of all libidinous or instinctive acts. Simply, it can be regarded as the moral of the "ego" and the contradiction of the "Id" (Liang 177). Also, for Freud, the superego represents the conscience and pride and it consists of moral standards that the child learns from his parents, school and society. (Siegfried 2). While the Id is driven by desires, the superego always seeks idealism, rather than realism; it tends to perfection, not to please; in a sense that, the superego works as the judiciary agency of the human psychology that criticizes and prohibits one drives, fantasies, feelings, and actions (ibid). Whereas the ego could postpone and repress of certain passion as psychological punishment,

working mechanism of the super-ego is directing the final deterrent to these urges; superego uses the guilt and self-reproach as its primary means of enforcement for these techniques; however, the actions accepted by the superego enable the human ' psyche to experiences pride and self-satisfaction (Stevenson '96). For instance, “acting either directly or through the ego” the overt aggression, sexual passions, and Oedipal instinct are commonly considered unacceptable innate desires that come from the Id, the superego works on pushing back these passions to the human unconscious (Guerin at al. 158). As a consequence, The Id can be described as the biological side of the personality, the ego on the psychological side of the personality, and the super-ego become in the sociological side. (ibid)

To summarize, Sigmund Freud discussed in his analytic book "The Id and the Ego," his "Structural Theory", where Freud divided the "triple psychological structure of the personality" and limited it to "the id, the ego, and the superego". What had been called the unconscious and the repressed was now conceived as a definitive structure to which Freud gave the name “id”. The “id” was the master of the human instinctive desires and the collection of the ideas that cannot be conscious or can become conscious with difficulties; thus, permanently, it is postponed and suppressed in our unconscious (Ostow 1101). According to Freud, the “id” is a collection of central nervous system mechanisms concerned with creating organizing and energizing instinctual needs (ibid). While the ego, as Rapaport defines, it is the “control overdrive demands” and “the helplessness in the face of drive demands (Borgen 229). It is the agency that compromises between the human desires when it satisfies the instincts, and at the same times it is the curb that represses them, in a short, it is the balance of human psychology. However, the superego plays the role of the “conscientiousness” and the “an external reality” that the human acquires from the social milieu, thus, the superego will be able to dominate both “id” and “ego”. Hence, the ideal



personality is achieved when there is a harmonic consistency between the the “Id”, “ego”, and “superego”. (230)

### **3.2. Defense Mechanisms:**

Freud creates the concept of defense mechanisms that analysis the ways of looking at how people distance themselves from a full awareness of unpleasant thoughts, feelings, and behaviors. Psychological defense mechanisms represent a “crucial component” of our capacity to maintain emotional homeostasis. (Bowins 1)

#### **3.2.1. Identification:**

Psychoanalytic theorists believe that the individual resorts to identification defensive mechanism at an early stage of his emotional process. As the child during the Oedipal Complex situation when he tries to imitate the behavior, habits, and deeds of his father, thus, he subconsciously seeks to be a minimized sample of his father in his chronological early. The mechanism of identification is used extensively by individuals who suffer from feelings of frustration and failure to achieve themselves or to reach an acceptable level of personal compromise or psychological protection. “They feel in certain situations that they are in need to imitate people who find strength in them” ( Menaifi 38).

Pheber Cramer in his book, *Defense Mechanisms in Action*, argues that identification as a mechanism is considerably the most complicated psychological defense mechanism due to its requirements of a capacity to differentiate between the “self” and the “other”. Generally, the countenances of identification, as a defense mechanism, may be seen in the earlier ages of the individual and continued to develop through adolescence stages. This defensive mechanism is considered one of the prominent tracks that lead to the growth of the ego.

However, it is highly important to differentiate between identification and imitation. Imitation is an emotional process where the individual imitates what he sees of behaviors in

others. While identification is an unconscious process that includes the integration of the individual into another personality and love, for example, is considered one of the strong motives for identification (38). For instance, the process of identification with autism is sometimes called a process that the individual resorts to subconsciously without being aware that he/she is carrying out the process of autism. In a short, identification in psychoanalysis is an unconscious defense mechanism used when the individual attempts to unconsciously manage anxiety by imitating the behavior of someone vigorous or respected.

### **3.2.2. Displacement:**

Displacement is a defense mechanism in which negative emotions are transferred from the original source of the emotion to a less threatening person or object. Negative emotions from the source of emotion are redirected toward a more vulnerable alternative. It refers to altering the target of an impulse. This target may take the form of a person or even an object. This defense also allows the individual to act on his feelings in a way that reduces the chances of negative feelings (Baumeister and al. 1093). Displacement occurs when the mind unconsciously attempts to reduce our anxiety and restore emotional balance; it is a contradiction between the id's desires and the superego, thus, the ego plays the role to mitigate the id's energy (Javanbakht 12).

### **3.2.3. Compartmentalization:**

Vera Békés and John Christopher Perrye in their article entitled as, *Comartmentalization (Defense Mechanisms)*, defines the psychological concept of compartmentalization as a “defense mechanism in which an individual separates various aspects of the self, for example, beliefs, social roles, emotions, cognitions and so on, and it can only access one of these aspects at a given time. This separation allows having conflicting ideas or self-concepts without experiencing tension from the contradiction”. In other words, the unconscious human mind

uses this defensive mechanism to avoid and reduce the anxiety and stress that emerges from the psychological clash of contradictory values, ideologies, and emotions.

Unconsciously, the mind would monitor human psychology by compartmentalizing behaviors and deeds in a certain process in front of contradicted choices. This unconscious process occurs when the ego separates parts of an essentially psychological conflict content into scattered components ( qtd. Békés and Perry 2). This mechanism also has interconnectivity with other mechanisms, especially repression, suppression, and rationalization. Compartmentalization sometimes occurs to isolate painful feelings and memories to a minimum level in a way that did not interfere with the individual's decisions and activities.

Overall, the psychological defense mechanisms are one way to reduce anxiety and restore balance in order to conserve mental health. These defenses work unconsciously to help reduce anxiety about things that people find threatening or unacceptable. While the subconscious feelings may be outside of consciousness, they can still influence behavior and create anxiety for the individual.

### **Conclusion:**

The first chapter has attempted to explore the historical background and the theoretical framework of this dissertation. First, the historical background highlighted a short overview of dystopian literature in the 20<sup>th</sup> century, since Bradbury's *Fahrenheit 451* is considered as one of the 20<sup>th</sup> century dystopian novels. The next point was McCarthyism in the United State which is known for its ideological repression against American intellectuals. To end this section, the researcher shed the light on Totalitarianism and its conceptual meaning that will help the researcher to crystallize the idea of the binaries ideological repression and Rebellion. Second, the theoretical framework provided the research with the

basic theories represented in Marxism Criticism of “Ideology and Ideological State Apparatuses” by Louis Althusser that will describe the ideological repression in the novel. Next Freudian Psychoanalysis, starting with the theory of defense mechanisms and then the Freudian theory of Id Ego super-ego.

## **Chapter Two: Marxist Criticism**

### **Ideology and Ideological State Apparatuses in Fahrenheit 451**

**Introduction:**

The second chapter of this dissertation is designed as a descriptive, simulative, and adjectival part in which the researcher will describe the Ideological Repression and Rebellion in Bradbury's *Fahrenheit 451*, utilizing Louis Althusser's theory on ideology: "Ideology and Ideological State Apparatuses". In *Fahrenheit 451*, Bradbury attempts to depict a totalitarian social system where the existence of libraries became a crime and reading books is a treasonous act for the state's system. The Ideological State weapons in the novel were hidden behind the guise of censorship and propaganda, while the fire fighters play a role of a repressive apparatus when they become books' burners rather than their usual work of extinguishing the fires. Hence, this chapter will be divided into two sections; the first section will handle the repressive and the ideological state apparatuses depicted in the novel, while the second part will deal with the manifestations of rebellion in the novel. Finally, it is worth allocating this part to describe and detail this repressive paradox, as such this ideological repression must be resisted.

**1. Ideology and Ideological State Apparatuses in Fahrenheit 451:**

*Fahrenheit 451* narrates a story of a futuristic dystopian society where Bradbury embodied a radical change in the humanistic and the social aspects that will touch the world in the next centuries. The novel visualizes a totalitarian state where the society is not allowed to read books and all books are banned and burned by a group of firefighters. In a broader sense, books become rather dangerous that menace the government's doctrine. The government in the novel imposes its doctrine and manipulates people's mind by censoring information and privatizing books; consequently; people become ignorant and they stop asking about knowledge, while intellectuals flee for fear of persecution.

Because the ideology is the government's practice to maintain its power, the government uses certain apparatuses to manipulate its citizens' actions and thoughts. In the novel, Althusser's concept of the "ideology" is applied through the repressive state apparatuses and the ideological state apparatuses (Sulaksono24). The firemen in the normal case were organized to put out the flames, but the novel portrayed the opposite. the beginning of the novel, Guy Montag, as a fireman, was engaged in burning books and libraries without asking and detecting his actions and job history, David Seed describes him as "a member of the state apparatuses which enforced such prescriptions by destroying the books which might counteract the solicitations of the media" (qtd. Koç109). Montag and his group were executing the State's orders of burning because they thought books are a crime that threatens the nation's stability. Even so, the Fire Department hired the Mechanical Hound to track down the intellectuals and dissidents who defy against the government system by preserving and reading books. To make it more convinced, the government exploits ideological oppressive means to maintain its power by the ideological apparatuses through banning and censoring books by using the mass media and the educational institutions (24).

Censorship and propaganda were the main governmental instruments used in order to mislead and manipulate people's mind because books can lead people to meditate issues such as freedom and happiness; "non-reading" citizens allows the state to impose its authority much more easily (Wise 3). Thus, the government attempts to show out how books and literature can create different beliefs among the society; so, people will confuse about the absolute dogma that drives the world and; therefore, a clash of beliefs will arise, as Beatty, the chief of the firefighters, said "What traitors books can be! You think they're backing you up, and they turn on you. Others can use them, too, and there you are, lost in the middle of the moor, in a great welter of nouns and verbs and adjectives."(Bradbury 82).

In this metaphoric passage, Captain Beatty is tried to persuade Montag into believing that books and the pursuit of knowledge are futile; because books are creations of humans that personify and embody their beliefs and knowledge from their different angles of view. Consequently, different interpretations will emerge among people that will disturb their happiness when they become lost within these interpretations, and that is the firemen reason behind banning and burning books. For Beatty, books are evil productions that have different faces among their lines. As a consequence, it was easy to convince people that their happiness must be saved and protected from the threats of the intellectuals.

Perhaps it could be convincing that books hold various interpretations, which normally promote the cognitions process of acquiring knowledge, but a society of dystopian dwellers as in F451 sees the books as a power that bring the potential for unhappiness. Frequently, this is one of the state's goals to impose its power quietly; it is by using the propaganda as an ideological apparatus to brainwash people into accepting the government ideology not through violence but rather through the prejudice of people's desire and rights.

However, censorship was another iron fist of the government. It is the way on how the ruling class controls the access to information and knowledge and how peoples are behaved with this sharing information. In another word, censorship is about controlling and investigating any suspicious information that threatens the government sovereignty. Even though, there is various goal to impose strict censorship on society as limiting crude information about countries' history and denying profane non-religious information and so on. But in the dystopian society as in F451, censorship is about eliminating any source of information; therefore, the firemen are burning books without reading or knowing what these books might contain. Even more asking questions and educational discussions are forbidden; instead schools and universities are considered as athletic and physical body institutions.



Overall, both repressive and ideological state apparatuses are working in harmony with the aim of protecting and saving the state ideology. While the repressive apparatuses are working with violence through the firemen and the Mechanical Hounds, the ideological apparatuses are targeting people's mind and their cultural and educational thoughts.

### **1.1.Repressive State Apparatuses in Fahrenheit 451:**

An accurate analysis of the portrayal of the repressive state apparatuses in Fahrenheit 451 reveals a clear example of how the states use its repressive apparatuses in order to restrict and control society. In the novel, the repression is acted form making the citizens "face down and follow the rule without any rejection" (Sulaksono19). The representation of the repressive apparatuses is evident paradoxically when the firefighter plays a role of an aggressive institution that is in charge of burning books and houses rather than protecting them. As Police and Army, the fire group uses their protection tools against intellectuals and booklovers, that the government considers them as criminals, by burning them with their books; the firefighters have used their power to repress people while their current job is saving lives and properties.

The novel begins with a description of how the fireman, Guy Montag, is having pleasure in burning pages and libraries as if he had become to believe that this is the real job of the firefighters; an orthodox book burner and destructive to all what is considered as literature and history, and for him

It was pleasure to see things eaten, to see things blackened and changed. With the brass nozzle in his fists with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history. (Bradbury 11)

This opening passage shows and describes the repressive violence associated by firemen erasing books and knowledge, and it is noticed that the first work of the government to manipulate its population and to save its power was in the falsification of the concepts about the works of the firefighter. Thus, the state first targeted and exploits the fire institution to its benefits when the firefighters learn and grow with the idea of the firemen's job is to set fires and to burn all the knowledge rather than extinguishing the flames. As the case with Montag, ten years ago of working as a book burner was sufficient to make his job as a faith and as an art when it compared to playing a symphony, as a poetic view of violence (Lulos 12). Montag describes his work as "it is fine to work. Monday burn Millay, Wednesday Whitman, Friday Faulkner, burn them to ashes, then burn the ashes. That is our official slogan" (Bradbury 15). As a level of repression, even the ashes must be burnt. In addition, the firefighter's uniforms are known with a "professional symbol of flames such as the salamander" as a symbol of aggression and violence. (Koç 110)

This paradoxical act was the question for Clarisse McClellan, a young girl and Montag's neighbor when she attempts to ask Montag "Is it true that long ago firemen put fires out instead of going to start them?", Montag confidently answered that "No, Houses have always been fireproof" (15). It confirms that the firemen do not know any history or information about their work as well, and the evidence is when Montag asks the same question to his boss, Captain Beatty, and answer him by showing Montag how the first American fire institution was established in 1790 to burn the English books in the Colonies and the first fireman: Benjamin Franklin. It is all about spreading freedom and peace and saving humanity from colonization thoughts and ideologies and this is how the firemen were ruled and matured according to the rulebook, produced by the founders of institutions, that allows them to use their power to maintain the people by burning the forbidden books.

RULE: 1- Answer the alarm 2- Start the fire swiftly 3- Burn everything 4- Report back to firehouse immediately 5- stand alerts for other alarms (Bradbury 42)

Hence, as the rulebook outlines the firefighter's job, they find their pleasure in burning books for the sake of protecting the population.

Besides, in these repressive climates, people were afraid of firemen, many books are hidden in the houses, intellectuals were exiled outside the city, and when the night comes the warning sirens of the Fire Department start to alert. No one can walk out in the night, because groups of firefighters are in patrol, in this moment Montag meets Clarisse and she started to talk

Well, I am seventeen and I am crazy. My uncle says the two always go together.

When people ask your age, he said, always say seventeen and insane. Isn't this a nice time to walk? I like to smell things and look at things, and sometimes stay up all night, walking, and watch the sunrise. (Bradbury 14)

Clarisse was a curious young girl, she asks about everything around her, but her family was afraid of the firefighters find and discovers her interests in knowledge; her uncle always said to answer that she is crazy and insane when someone asks her about her work and age, especially in the night. She prefers to walk out in the night when firemen's works began at that time, she knew and aware of the criminal deeds that happen in the city during the late hours of the night. In other words, the novel had portrayed that the firemen have concerned with threatening people when they make all citizens afraid and when they show them how the fires ignite to burn books and houses. Therefore, the firemen become a "representation" of how the government wants "to subjugate" people, and indirectly, people become ignorant (19).

While the symbol of 451 means the temperature at which book-paper catches and burns, Montag tapped the numerals 451 stitched on his clear-colored sleeve and said to Clarisse: “ Well, does not this mean anything to you?” she whispered answered “ Yes”. From this short question, Montag intention is to show that his work has a basic ideology that the firemen save and work with. The logo of 451 unified the firemen under the ideology of burning and banning the books because the ideology means and require an agreement and affirmation between group of people. Regardless of what is the ideology that is portrayed in the novel, Althusser emphasize that an ideology saved by official institutions, as the fire institution, creates heterogeneity and social clashes between classes— in the novel the government and people. Therefore, all citizens must obey the government’s rules and adopt its ideologies; otherwise they will be considered as criminals that defy its policies. Most the F451 citizens undergo the government ideology when they become passive and stop their curiosity toward the world around them.

However, in one night, the alert of the firefighter’s house is sounded for a new missions and a house of an old lady is the next destination point. Usually, when the firemen discover a book places, a group of “the police went first and adhesive-taped the victim’s mouth and bandaged him off into their glittering beetle cares, so when the firemen arrived they found an empty house. The firemen were not hurting anyone, they were hurting only things” and “This woman has spoiled the ritual. The men were making too much noise, laughing, joking to cover her terrible accusing silence below. [...] Kerosene! They pumped the cold fluid from the numbered 451 tanks strapped to their shoulders. They coated each book; they pumped rooms full of it” (Bradbury 44 - 45). In this unusual case, the old woman refuses to leave out her house and despite everything, the firemen’s violence continued. In their usual work of houses and books burning, they passed their limits when the old woman chooses to be burnt with her books. On the other hand, it is shown that even the police are

playing a role of a repressive apparatus when they take innocent people into the prison while their only guilt was reading and stockpiling books. Similar to the firemen, the police is “no longer care about the community’s safety” since all people did not have books that threaten their happiness; therefore, the Police collaborates with the fire department to catch and prison anyone who read books, as such safety and protection are in banning books.

Besides all these repressive apparatuses that repress and oppress people and maintain the government’s ideology, the Fire department harnesses a group of Hounds that worked under the order of the police and the firefighters. These Hounds are specialized in catching rebellious people and suspicious intellectuals. In the futuristic world as in F451, all the services are replaced by technological machines and robots. The Hounds are not purely animals but rather are mechanical robots. These mechanical creations “slept but did not sleep, lived but did not live in its gently humming, gently vibration, and softly illuminated kennel back in a dark corner of the firehouse” (Bradbury 32), it is simply called a “Mechanical Hounds”. This repressive dog with its technological programming holds “incredible eight legs”, his snout is designed with a “four-inch hollow steel needle, which can inject enough morphine or procaine to quell a rat o cat within three seconds” ( Hinter, Kristi 12). The firefighter can detect and punish their victims with this mechanical dog, through “its eyes bulbs spreading green-blue neon light and the capillary hairs in the nylon-brushed nostrils.” (Bradbury33).

The mechanisms of these Hounds is in catching and hunting their victims once the firemen provide them with the chemical composition of the individual’s type of blood, especially the rebellious ones, consequently, the Hounds follow the smell of the bloods to finally find the location of the victims. Originally, the government exploits these technological developed progress and mechanical systems to make the repressive operational process works. Aggressively, as the Mechanical Hounds, the repressive apparatuses and the

firemen will easily control the ones who defy or break the state's rules. While Police dogs are a symbolism of saving people's lives, F451 portrayed them as a repressive means in the hand of the government to threaten and destruct the population. In a short, the Mechanical Hounds represent the futuristic oppressive climate of the societies when the government control and manipulate people's mind through this technological progress.

Overall, we can say that the governmental repressive apparatuses in this dystopian society work aggressively against books and knowledge and more against human freedom. The government manifests its hegemony through the repressive apparatuses when it is embodied mainly in a group of firefighters. People are not allowed to read and stockpiling books and these books are burned and banned by the firemen. As a result, people become ignorant and most of the intellectuals escape the city lest of the Mechanical Hounds and the police. The government to save its power and ideology becomes suspected when its apparatuses worked as a repressive institution rather than protectors to the population. The Police make alarms to alert to chase the rebellious people, the Mechanical Hound is aggressively created to hunt and catch the intellectuals, the firemen burn the books, but if there is something insists the firemen readily hit the people with their books. All these repressive apparatuses work for an ideology; therefore, the ideological state apparatuses are responsible for designing the ideology that supports the repressive apparatus acts (Sulaksono 20).

### **1.2.Ideological State Apparatuses in Fahrenheit 451:**

*"You don't have to burn books to destroy a culture. Just get people to stop reading them" (Ray Bradbury)*

Originally, and as it is previously mentioned, the repressive apparatuses cannot work without an intellectual incentive that supports the repressive actions that the ruling class applies on the rest of the population. Therefore, an existence of an ideology is needed to work

hand in hand with the repressive apparatus acts. Unlike the repressive state apparatus which is mainly based on violence, the ideological state apparatuses “repress the people softly” (20). In *F451*, the exercise of the repressive apparatus is represented by the government institutions like the police, the firemen, and the mechanical systems as the Mechanical Hounds. However, the ideological state apparatuses have various manifestations where it is crystallized and gathered under the ideology of banning and burning books. In order to save its ideologies and power, the government highlights its agendas when it is observed in “making people become passive and believe in what the government wants them to believe and eliminating people’s chance to rebel” (Haryando 2015). Intellectuals and books readers were prohibited from joining schools, as they were considered as psychopathic and anti-social individuals. In other hand, the representation of television and radio gives a hint when it is related to the ISAs; instead, the government transformed the communicated media from the population benefits to a means through which the government spread its dominant ideologies to manipulate people’s lives. This mass media was the station of propaganda which was broadcasted to mislead and brainwash people’s mind about books and intellectuals. These acts are at the aim of eliminating people’s chance to rebel. As a result, people now think that books and knowledge not only a threat to government stability, but also a menace against their permanent happiness. In a short, schools, television, radio, censorship, and propaganda are the government ideological apparatuses that were exploited by the ruling class not only to save its ideology but also to subjugate people when it makes them passive.

### **1.2.1. Censorship in *Fahrenheit 451*:**

The description of Clarisse McClellan about the school day proves how the rulers used schools to spread its ideologies among students. Clarisse tells Montag about the school classes when she angrily described

Being with people is nice. But I don't think it is social to get a bunch of people together and then not let me talk, do you? An hour of TV class, and hour for basketball or baseball or running, another hour for transcription history or painting pictured, 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 setting there for four more hours of film-teacher. (Bradbury 37)

According to Clarisse description, it is shown that school administration was performed student's school day full of sports and athletic body activities without allowing to students to think and ask questions in different sciences; making social relations by talking and asking questions was not allowed. As there is no thought interaction between students and their teacher because students are engaged in television teacher sessions and; therefore, "they fed information by a film- teacher for hours at a time" (Wise 3). Also, censorship in schools is involved in limiting and banning the science and discussion sessions; Schools become censored and considered only institutions that supervise students by physical activities, while the educational side was neglected. This is an accurate description of the futuristic school institutions where knowledge is not a priority for the human mind. Captain Beatty boosts these expectations when he provides details about the futuristic educational programs "School is shortened, discipline relaxed, philosophies, histories, language dropped, English and spelling gradually neglected, finally almost completely ignored [...] why learn anything saves pressing buttons, pulling switches, fitting nuts and bolts?" (Bradbury 63).

Beatty, as a representative of the repressive state apparatuses, had an ideology that he pursued through his descriptive imaginations towards schools and education. It is all about eliminating and censoring the sources of knowledge and sciences by gradually separate the intellectuals from the society because all those who were participated in the enlightening activities were considered as subversives, while the ignorant people become eminent



individuals. Beatty continuously said “With school turning out more runners, jumpers, racers, tinkerers, 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”. (Bradbury 65)

As a result, building an ignorant population is the government’s intention not only in banning and burning books but also when the educational institutions are filtered, thus, all the individuals stop asking about the world around them. In a sense of creating a passive and censored society that could not read or ask is simply creating a strong manipulation and control on them.

In addition, in a technological advancement world as in F451, ISAs communication like television and radio take a primary interest from the written newspapers, it shows how reading culture is changed in this futuristic imaginative world. Professor Faber, an ancient professor displeased by state ideology, express his disappointment towards this cultural transformation when he said “no one wanted them back, no one missed them” (Bradbury 65). However, the mass media, practically the television, become as a primary source of culture and knowledge that “opiate people’s mind, through how it contributes to a larger system of pleasure-seeking” (Shell 2). Written press sources are now replaced by technological devices that offer more pleased dynamic pictures and programs where people find their comfortable entertainment when it beguiles them from their harmful realities.

A large TV screens cover all the rooms’ walls, people are connected every single moment with these devices; “all their time is consumed by the media, people have no time and ability to communicate with each other, and they just become a reflection of what they see and hear on these screens” (Hurtgen 38). People become more engaged with their private spaces with more industrial and technological lives, while they are more influenced by programs that are telecasted on the TVs; therefore, social relationships are not needed since

these private tools of communication are available in front of every individual and, thus, it comes in place of social public communication. This industrial evolution gives the ideal opportunity for the state to spread widely its ideologies with guaranteed access of these ideologies to as many citizens as possible. Moreover, the state takes the chance to censor all the TV programs when they broadcasted everything that is trivial and does not serve intellectual prosperity. Mostly, this is the ideal description for Montag's wife, Mildred, who represents this technological life when every wall in her house is covered with a large screen of TVs

The door to the parlor opened and Mildred stood there looking in at them, looking at Beatty and then at Montag. Behind her, the walls of the room were flooded with green and yellow and orange fireworks sizzling and bursting to some music composed almost completely of trap drums, tom-toms, and cymbals. Her mouth moved and she was saying something but the sound covered it [...] the firework died in the parlor behind Mildred. She had stopped talking at the same time. (Bradbury 66)

It would be attractive how the television had influenced Montag's wife. Daily, the sound of music, which was emanating from the TV, was louder than her voice; in these moments her private room was full of sounds' chaos while Montag was at home. Instead of talking to her husband, Mildred was engaged in dancing and concentrating only of the walls' TVs. This also refers to her closer relationship with the TV programs as all the F451's citizens. Hence, in F451's world, the social relationships are broken, and this is what makes the government take advantage of this loophole in broadcasting its political agendas and ideologies as well. The state is then able to deliberately manipulate this television-centered by the broadcasting thing that suits its political regimes" (Wise 6). Therefore, the state could easily brainwash its citizens by censoring access to information when it makes people busy

with large screens of TV. However, spreading propaganda was another tool to support censorship forced. It is by making people became passive when they accept all that the ruling class broadcast in the TVs.

### **1.2.2. Propaganda in Fahrenheit 451:**

A close analysis of propaganda in the novel gives a remarkable portrayal when it plays a powerful and substantial role in convincing and misleading the F451 dystopian society. Instead of using violence and repressive arms, the government takes a soft way in controlling and manipulating people's mind when it alerts the danger of accessing knowledge and information. After offering the communicative tools as the television and make it widely available to the public, the government concentrates on spreading propaganda among the citizens. Captain Beatty, as a chief in the repressive apparatus, talks about how knowledge creates different social classes with the same society, as such books and education are responsible for making people unequal; and therefore, become unhappy. Beatty attempts to convince Montag about the job of the firemen when he said that

Surely you remember the boy in your own school class who was exceptionally "bright", did most of the reciting and answering while the others sat like so many leaden idols, hating him. And wasn't it this bright boy you selected for beatings and tortures after hours? Of course, it was. We must be all alike. Not everyone born free and equal, as the constitution says, but everyone is made equal. Each man the image of every other; then all are happy, for there are no mountains to make them cower, to judge themselves against. So! A book is a loaded gun in the house next door. Burn it. Take the shot from the weapon. Breach man's mind [...]. 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. Don't give them any slippery stuff like philosophy or sociology to tie things up with. (65)

Beatty was using this ironic speech as propaganda when Montag was asking about the transformation process in the work of the firemen. The repressive apparatus which is represented in Captain Beatty want the people to be convinced and believed in what the government wants them to know and believe. In order to gain their confidence, the state spread propaganda "to make the citizens obedient" (Hyryando 7). The ruling class reinforces an ideology to depict that the only power is in the hand of the government; thus, the government is the only power agency that saves and maintains equalization and justice among the population. That was the reason behind burning and banning the books by the firefighters; it is about ensuring human happiness and equality.

Simultaneously, communicative devices as the television and radio are used as an effective tool to spread the state's propaganda widely. When Montag decided to defy and rebel against the state's rules near the last pages of the novel. All the TV shows are broadcasting the news and proclaiming that Montag is a traitor to the government; so, every individual in the society is responsible to participate in Montag's chasing operation. Fortunately, Montag succeeds in escaping the city and running away from the Mechanical Hounds chase. However, the TV's screens broadcasting that the state is successfully arrested Montag, while the Hounds catch a different person. The broadcasters still claim that he is "the criminal Montag" and they deliberately did not show his face. "People are just expected to believe that the government did its job and caught the traitor who went against the societal norms" (Wise 5). In fact, the state uses the communicative ISA not only to distract people's attention from their important life issues but also to gradually doping them and then broadcasting everything that suits its ideologies. Consequently, "the state uses ISA

communicative tool to secure its authority when it keeps its citizens in line” and limits their chance of rebellion (ibid).

To recapitulate, the ideological state apparatuses are portrayed mainly in burning and banning the books and. Because books and educational institutions are the menaces for the government’s stability and sovereignty, intellectuals and book lovers are chased and exiled from society. The government exploited certain ISAs such as mass media, schools, and so on to keep its citizens under its authority. For instance, censorship is commonly concerned with limiting and investigating sources of knowledge; therefore, censorship is portrayed not only in banning the forbidden books but also in censoring the educational sessions in schools. As a result, students are not allowed to ask or discuss with each other, instead, schools become just as athletic institutions. On other hand, the state did not stop at this level. Propaganda was an ideal strategy to keep people passive by misleading them and, thus, the state gradually eliminate the chance to rebel against its rules, as if the government is the only protector of the population

## **2. Rebellion in Fahrenheit 451:**

*“If they give you ruled paper, write on the other way” – Juan Ramon Jiménez -*

Although the repressive and the ideological state apparatuses play a harsh role in repressing and limiting people’s chance to rebel, the story of rebellion in the novel was based on the protagonist’s personality transformation. Surprisingly, the rebellion did not emanate from citizens of this dystopian society but rather from an individual from the repressive apparatus. Guy Montag was a fireman and a representative of a repressive apparatus, which his main job is to ban and burn books without asking what could these books hold within its pages. Later on, he is influenced by engaging in a series of discussions with Clarisse McClellan, who showed no fear in talking with Montag.

Clarisse is considered as a rebellious character when she tells Montag that the firemen are just persons like all the human beings. Instead, Montag was proud of his badge as a fireman, Clarisse faced him boldly “You know I’m not afraid of you at all, He was surprised Why should you be! So many people are. Afraid of firemen, I mean. But you’re just a man, after all ...He saw himself in her eyes, suspended in two shining drops of bright water, himself dark and tiny, in fine detail” (Bradbury 15). When all the citizens showed their fear and respect to the firemen, Clarisse was rebellious in front of Montag when she was acted the opposite of what people usually do. Therefore, Montag was surprised by Clarisse’s daring; “the way McClellan asks Montag seems to have influenced him” (Sulaksono 23). She continuously asked him about his job: “it is true that long ago firemen put fires out instead of going to start them? (15). For Montag, it is weird asking such a question, because working 10 years ago as fireman, and the only information that he has about his job is “there was no longer need of firemen for the old purposes. They were given the new job, as custodians of our peace of mind” (66). However, Montag fell in other paradoxical questions. How could firemen save peace while they burn books and destruct houses?

Meanwhile, Montag’s curiosity had risen when he went with his team to burn books of an old lady. Suddenly, in an act of challenge, Montag had decided to steal a book from her house, he was wondering why every time the fire department asks the firemen to burn books, why information and knowledge are censored, there must be something hidden within books. Danis Sulaksono argued that “Stealing books means resisting against the government’s rules” (23). In these moments, the old woman refused to leave her books and accepted to be burnt with her books. As an act of rebellion, the old woman was preferred to die with her books rather than succumbing to the government’s rule. Montag muttered to his wife and say “There must be something in books, a thing we can’t imagine, to make a woman stay in a burning house; there must be something there, you don’t stay for nothing”.

Later on, all these questions in Montag's head drive him to pilfer and read more books, and then gradually challenged the state when he starts to read in front of his wife and family. However, his wife, Mildred, did not accept his rebellious acts against the government. She becomes frightened about her house; therefore, she turns Montag into the authorities. All the group of firefighters, the police and the Mechanical Hounds are now chasing Montag. Finally, when Montag realizes that Captain Beatty had fined him, he set fire on Beatty and burns him alive, in a dramatic rebellious act. Emergency moments have spread the streets, and Montag becomes afraid to be hunted by the Mechanical Hounds. But successfully he escapes the city and joined a group of intellectuals and becomes one of the book readers.

All these rebellious acts are a turning point in Montag's life. Montag finds his real happiness in reading books and memorizing a piece of information with the group of intellectuals. Originally, that is the intention of Bradbury when he writes *Fahrenheit 451*. He was not afraid about government censorship and repression but rather about people's negligence about the danger that is around them. Amy E. Boyle Johnston when he interviewed Bradbury writes that "Bradbury's intention in *Fahrenheit 451* is not to alert the danger of the state, but it is the people". (qtd. Koç113). In a word from Bradbury, he invites people to recognize that they are the only ones responsible for the state's repression; no repressive and ideological state apparatuses could affect people when they have a critical and knowledgeable culture. And that was clear in Beatty's words when he says "It didn't come from the Government down. There was no dictum, no declaration, no censorship, to start with, no!"(65). Beatty represents Bradbury's view when he claimed that not only the repressive apparatuses which were exploited by the ruling class but also people accepted to be exploited.

Overall, Montag's personality had passed from a series of psychological crises that ends with his rebellion against this dystopian society. In order to prove his existence, Montag

challenged and defied government rules first by talking and communicating with his neighbor Clarisse McClellan, who moved several of questions in his head. Montag tries to find answers to his questions when he steals a book when he was on one of the burning missions. Finally, he challenges the whole government by killing his fire chief, Beatty, and escaping the city to join an intellectual group.

**Conclusion:**

Althusser theory on ideology, Ideology and Ideological State Apparatuses, explained how the state can manipulate and create various classes within the same society. Repressive and ideological state apparatuses are the ruling class's weapons to impose its ideologies and to save its power upon the other social classes. Fahrenheit 451 is the ideal projection of Althusser theory. In a dystopian society where books and libraries are prohibited, the government ideology is to distract and censor all the information sources to formulate an illiterate society that is easy to control. The firefighters in the novel represent the repressive apparatus when they set on the fire on books and houses rather than put the flames off. In addition, the Police and the Mechanical Hounds are other repressive organizations that aim to oppress the citizens not protect them. In other hand, the ideological state apparatuses are represented when the government censored the schools and exploits the mass media to spread the propaganda, which mainly works to brainwash and mislead the population. However, Guy Montag defies against this subjugation ideology and proclaims his resistance and rebellion by escaping the city and joining an intellectual group.



**Chapter Three: Freudian Psychoanalysis Criticism**  
**Guy Montag: Act of Rebellion.**

**Introduction:**

The third chapter of this dissertation will reveal the final findings of the interconnectivity between ideological repression and rebellion in Fahrenheit 451. Looking from a psychoanalysis perspective, the protagonist's personality passed from a series of psychological crises, and thus, it was transformed from a repressive and conformist personality to a rebellious one. The following pages attempt currently to analyze the protagonist's psychology, and how this ideological repression affects his psyche to finally become a rebellious individual. Using Freudian theory on id, ego and superego will help to reveal and analyze the external and the internal conflict that Montag faced through the novel. Baring in mind, each of the following characters represents a certain part of Montag's psyche. While the id represents Montag's desires, the ego, as a realistic part, is represented in the Fire Chief, Beatty; however, the superego is embodied in the moral incentive of Clarisse McClellan, and later on by Professor Faber. Also, this chapter tackled prominent defense mechanisms used by Montag to reduce the anxiety caused by this repression. Looking at this transition, it proves to the reader that there is a psychological resistance that Montag applies against the government's repression.

**1. Guy Montag: From Conformist to Rebellious:**

Guy Montag is the protagonist of F451; the central character around which the novel revolves. He is a firm fireman, but his role with an ironic twist is exactly the opposite of the firemen in real life; his job with his team is to "ignite" the fire rather than extinguish it. His job is to set on fire on books, and sometimes on persons who read these books. Montag was proud and happy with his job until several encounters lead him to rebel against his job. One of these encounters is his meeting with Clarisse McClellan who raised many questions in

Montag's head. In his path to find the answers, Montag suffered from an internal psychological crisis which ends with his rebellion against the state's rules.

## **2. Freudian Theory Id, Ego, Superego On Guy Montag:**

*"It was a pleasure to Burn. It was a special pleasure to see things eaten, to see things blackened and changed" (Bradbury 11)*

As a representative of the ruling class domination, Guy Montag was proud and happy with his work and position as a fireman; he has no worry to start burning and banning books. Originally, Montag is not just a fireman with 451's badge and a firefighters' uniform, but he is born to be a fireman; while both of his grandfathers were firemen, in addition to his long time of experience in this job. This work was exactly like a root and inheritance in Montag's family; therefore, his rebellion decision was a complicated serious step that comes after a series of mental conflicts and psychological crisis. This inner conflict was because of the psychological organization collisions of the id, ego, and superego. While Montag' id is represented in his feeling of pleasure and happiness when he set on flames to transform everything to ashes, his superego, the moralistic conscience is eventually represented by the catalysts questions of Clarisse McClellan, and later on, by Professor Faber, that pushed him to search about the perfect truth of his existed life. In these moments, the ego that is represented by Captain Beatty intervenes to compromise and mediate between the two impulses when Beatty plays a role of a realistic and rational side that pushed Montag to rethink the serious danger of rebellion against the state.

### **2.1.The Id:**

First, the description at the beginning of the novel is primary indication of how the id is controlling Montag's behaviors. Montag was happy when he set on fires to burn things when he sees things are transmitted into ashes; it was a pleasure for him when he satisfies his

instincts by seeing the fires destruct books and houses. “It was a pleasure to see things eaten, to see things blackened and changed” (Bradbury 11). Getting pleasure in burning things is such an instinctive sense that the id demands from Montag; as it is commonly designed, the id is basically striving to have pleasure in its demands. Additionally, with a long time working as a fireman, Montag’s mental unconscious was affected and related to burning things, especially books. It would be like the other human innate desires of the subconscious like sex, hunger, sleep, and so on. Setting fires to burn things was Montag’s subconscious desire that brought him happiness. Continuously, the lines described his pleasure:

With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded his head, and his hands were the hands of some amazing conductor [...] He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house [...] “Kerosene” he said...is nothing but perfume to me. (Bradbury 11 - 14)

These sentences with their deep meanings are significantly show how Montag is thinking as he wields its kerosene that filled flame throwers as if he is the ultimate destructive force. In a sense, this description gives an intention to the reader of the evil selfish deeds to glimpse the evil thoughts that serves to satisfy the pleasure of Montag’s desires. This is pictured when it shows that the kerosene which he uses to burn books is like a “perfume to him” (Yilmaz 37). Because the id works unconsciously, the human lusts did not give the rational methods that bring its pleasure, but rather it applies an indefinite manner to achieve its happiness, even if it was an evil aggressive manner; the principal idea that all of the id’s needs should be met immediately. Montag’s inner desires, as pleasure, are achieved by destructing and burning books.

Besides, Montag's secret desire to burn books was an inner drive rooted in touching memories of his childhood. He started this feeling when he saw his mother light a candle on a night when the power went out. The light of the candle gave him a sense of reassurance while he was in her arms as if the fire was the tool that binds him with his mother. This sentimental scene was a warm and innate feeling to Montag that a mother would give her son.

When he was a child, in a power failure, his mother had found and lit the last candle and there had been a brief hour of rediscovery, of such illumination that space lost its vast dimensions and drew comfortably around them, and they, mother and son, alone, transformed, hoping that the power might not come on again too soon ... (Bradbury 15)

Through igniting fires; Montag felt that he could have the love and tenderness that he had experienced in his childhood with his mother. It is still an innate desire for a young child, thus, all that is about childhood is kept in his unconscious mind, where all the innate lust is generated to appear recently in all his actions and behaviors. In a short, Montag's inclination to burn things was from his unconscious mind, which later emerged in his job as a book burner.

## **2.2. The Superego:**

The superego, on the other hand, started to rise when Montag meets his neighbor Clarisse McClellan, a girl of seventeen years ago, while her boldness was sufficient to give her the designation of Montag's superego. She was working to provide Montag with "the anti-environment that he needs to be aware of the real situation" (37). Gradually, she started to attract his attention through a series of questions. While Montag's environment considered questions as an outlaw, Clarisse was driving him to notice the beauty of nature around him, as if the other natural creations might also bring happiness. Excitedly she says "I sometimes think drivers don't know what grass is, or flowers, because they never see them slowly",

Montag started to laugh, but she continually says “You laugh when I haven’t been funny and you answer right off. You never stop to think what I’ve asked you.”(Bradbury 16).

As a superego and the first step, Clarisse was eventually pushing Montag to think and ask. It was a gradual way that the superego plays to bring Montag awareness; it is first through activating the observation of what is around him, and then through pushing him to ask questions. Even though, Montag’s society was a dystopian one; asking questions and engaging through discussions are socially unacceptable, but this apathetic environment is an exceptional result of state hegemony. Hence, this is the reason behind Clarisse’s question when she asks “is it true that long ago firemen put fires out instead of going to start them?”(15). This short question would give an intention that the superego searches what is real and perfect; as the case with Montag. Clarisse wants to open Montag’s eyes when the real job of firemen is to put off the flames not to start them, and that is what the superego wants to reveal.

However, Montag’s psychological dilemma is started when Clarisse asked Montag about his happiness; the real happiness that corresponds to the perfection that the human being seeks. “Clarisse seemed to remember something and came back to look at him – Montag- with wonder and curiosity”, she asked “Are you happy?”, he answered “Am I what?” He continually said “Happy of all the nonsense [...] Of course I’m happy. What does she think? I’m not?”(Bradbury 17). In these moments, the superego by Clarisse had asked the question directly to Montag’s desires. It was a determined question that needed an answer to Montag’s pleasure in burning books; as if it is the real happiness that satisfies the conscience of the human being, or it is just to satisfy the government rules. This question was a turning point in Montag’s life.

The clash between Montag’s id and superego is just raised “something that seemed to peer down at him now [...] ‘What?’ Asked Montag the other self, the subconscious idiot that

ran babbling at times, quite independent of the will, habit, and conscience”(Bradbury 17). Clarisse successfully has successfully moved the questions in Montag’s head to search about his real happiness that proves his existence; the happiness that comes from his own choices and satisfied his conscience, not the savagery acts that the governments are designed.

“He was not happy. He was not happy. He said the words to himself. He recognized this as the true state of affairs. He wore his happiness like a mask [...] I don’t know anything anymore” (Bradbury 19- 25). In a moment of persuasion, the superego would interfere to convince Montag he has to react against his id. Clarisse claimed, “you’re not like the others [...] That’s why I think it’s so strange you’re a fireman, it just doesn’t seem right for you, somehow” ( Bradbury 31). As a first reaction, it didn’t take long when Montag started looking for people’s sensations, whose books are being burned, said Montag “I’ve tried to imagine just how it would feel. I mean to have firemen burn our houses and our books”.(Bradbury 17)

After a tragic night, the night where the old lady was suicide with her books, Montag’s first act of rebellion was in stealing a book from her library. His hand slipped like a mouth, squeezed the book with excitement filled his chest with insanity. “Montag had done nothing. His hand had done it all, his hand, with a brain of its own, with a conscience and a curiosity in each trembling finger had turned thief. Now, it plunged the book back under his arm, pressed it tight to sweating armpit, rushed out empty, with a magician’s flourish!” (Bradbury 45). It was an act of challenge that comes from his superego. Montag’s curiosity drives him to break the government’s rule in burning book. This time the sound of the superego has overcome Montag’s desires to burn books; it is by discovering what these books could hold within its lines.

Montag experienced a second psychological collapse when he saw the old woman burns herself with her books. A day after, there was something erroneous, something that

made Montag miss his work. He carefully hid the book he stole last night and sat floundering between the questions in his mind. It makes him bewildered and constantly asked himself about his desire of burning books which simultaneously are a cause of pain for others. “He looked with dismay at the floor. ‘We burned an old woman with her books [...] we burn a thousand books. We burned a woman’” (Bradbury 57). It was an attractive transformation in Montag’s personality; it was a serious inner struggle between his id and superego. He was lost and confused between the nature of his work and the harmful consequences that it causes. He continuously said to his wife

You weren’t there, you didn’t see,’ You weren’t there, you didn’t see,’ Last night I thought about all the kerosene I’ve used in the past ten years. And I thought about books. And for the first time, I realized that a man was behind each one of the books. A man had to think them up. A man had to take a long time to put them down on paper. And I’d never even thought that thought before [...] we need not to be let alone. We need to be really bothered once in a while. How long is it since you were really bothered? About something important, about something real (Bradbury 59)

Montag seemed to have a mental conflict between his thoughts, or, rather between his innate inclinations to burn books, which rise from his id, and what is right and perfect towards society’s freedom and people’s happiness. “Well, this fire’ll last me the rest of my life. God! I’ve been trying to put it out, in my mind, all night. I’m crazy with trying” (Bradbury58). Despite the world that he live in, his superego started to work to drive him to perfect acceptable deeds, while his id still demands the pleasure of burning. In a sense, killing innocents is just a crime that all cultures of the world are agreed on while defying the government is also a dangerous act.



### 2.3.The ego:

In these moments, the ego would interfere to mediate between the inner demands of Montag's id and the commands of his superego. Captain Beatty is the embodiment of the ego who worked to push Montag to rethink the serious act of rebellion against the government by reading books. He has been the tool that relieves remorse just as the ego does. In a sudden visit to Montag, Beatty was trying to downplaying Montag's bewilderment, he was aware that Montag will arrive in this confused level about the firemen's job, he was also aware that there would come a day when Montag's curiosity to read books would flare-up.

Beatty was trying to convince Montag that the work of the firefighter is forwarded to the benefit of the population, thus, it is not a sham for a fireman to burn books. He claimed that

Every fireman, sooner or later, hits this. They only need understanding, to know how the wheels run [...] I want to be happy, people say. Well aren't they? Don't we keep them moving, don't we give them fun? That's all we live for, isn't it? For pleasure, for titillation? And you must admit our culture provides plenty of these [...] Don't let the torrent of melancholy and drear philosophy drown our world. We depend on you. I don't think you realize how important you are, to our happy world as it stands now. (Bradbury 61 -67- 69)

Through these few words, Beatty tries to remind Montag that the firemen were created to save people happiness, but "At least once in his career, every fireman gets an itch"(69); therefore, the firemen must be proud of his work, as there is no need to defy against this job. As a realistic part, Beatty gives rational proofs that show how truly the fireman should be. As in the case of Montag, all the firefighter team relies on him to perform the operations. It was a spectacular realistic strategy from the ego to compromise between the two peers the id and the superego. Beatty was working on reducing the burden and the

reprimand that is caused by the superego, simultaneously, he was working to convince Montag that this repression did not impose by the state, but rather it is the demands of the population.

One might think that the story of the conflict ends at this point, but Montag kept reading books despite all Beatty's words. As a second act of rebellion, Montag has chosen his superego to drive him again; he promptly said to Beatty "I'll never come in again [...] I'm going to do something... I don't even know what yet, but I'm going to do something big" (Bradbury 70 -72). Despite the decision that Montag takes, he is still feels afraid of what will happen to his fate. He is still worried about whether he was on the right path or he would lead himself to perdition. But soon he turned to Professor Faber to ease his fear.

After the death of Clarisse, Professor Faber embodied the role of the superego. He gives Montag a series of exhortations which helps him to overcome fear. Thus, he is the supporter of Montag's rebellion. He starts to prepare 'the rebellious fireman'. He realizes that the rebellion matter proves his existence, "That's the good part of dying; when you've got nothing to lose, you run any risk you want [...] But, Montag, you mustn't go back to being just a fireman" (Bradbury 93). In fact, the sound of his ego is still crooning to prevent Montag from continuing to read books. Montag has lived the highest of his psychological dilemma. The inner clash was transformed between his superego and ego "in a play of morality"; "Faber stimulates Montag towards overt resistance, whereas Beatty functions as an antagonist" (Seed 234).

In these crucial moments, Montag has designed his rebellious path by killing the Chief Fire, Beatty, or rather, his ego. That was eventuating after Mildred told the firemen that Montag was hiding books in his house. Montag has burned everything related to his past. "He burns the bedroom walls and the cosmetics chest because he wanted to change everything, the chairs, the tables, [...] everything that showed that he had lived here in this empty house"

(Bradbury 124). It was ecstatic burning all this, the pleasure was reiterated in burning, but this time for the sake of knowledge. "Beatty you are not the problem now. You always said, don't face a problem, burn it. Well; now I've done both, Good-bye, Captain" (Bradbury 129). In this case, Montag killed and destroyed his rational and realistic part, his ego. Despite the fear and amazement that were controlling Montag, he refuses to surrender and continued his path toward rebellion. He emphasizes walking toward perfection where his superego guided him. As a final act of rebellion, Montag escapes the city when he was pursued by police helicopters and Mechanical Hounds. Finally, he joins a band of roving intellectuals working on memorizing books in their memory and satisfies his conscience by being one of these intellectual groups.

Despite his decision to rebel against his desires, which depicted in igniting the fires, Montag did not want to return to his guilt when he kills Captain Beatty. His rebellion was against his desires that were controlled and manipulated by the state's repression. The end of the story, Montag had discovered that his pleasure of burning things was not an innate passion, but rather it was an acquired feat that the state ruled and implanted in firefighters' minds.

### **3. Defense Mechanism:**

Although Montag chooses the rebellious path by walking behind the sound of his superego, he suffered from mental disorders before deciding to rebel against his life. As a normal human being, he faced a fluctuation in thoughts that made him anxious towards his deeds. He was sometimes preparing for his rebellion and at other times he retreated. In this regard, he uses certain defense mechanisms to distance himself from unpleasant feelings and thoughts and to reduce the anxiety he faces. From these defense mechanisms, Montag uses identification, displacement, and compartmentalization.

### **3.1. Identification:**

On his path to rebellion, Guy Montag first seeks to get rid of his sensation of remorse over his brutal actions as a book burner. He works to reduce the feeling of anxiety and guilt when he tries to mask his unpleasant pressure feelings by identification. The beginning of the novel, Montag was proud and happy toward his vandalism against books and houses. However, when he met Clarisse McClellan who showed no fear to talk with him, he realizes that he is not happy with his deeds. At the same time, he feels an initial infiltration of doubt about his job; he starts to own questions of curiosity and conscience. On other hands, Clarisse was “ebullient, irreverent, alive, and deliciously subversive” (Semolla 897). She provides her time to listen to Montag’s concerns “He saw himself in her eyes, suspended in two shining drops of bright water, himself dark and tiny, in fine detail, the lines his mouth, everything there, as if her eyes were two miraculous bits of violet amber that might capture and hold him intact” (15).

After involving in a series of discussions with Clarisse, Montag starts to get attracted to her. She gives him a numbing feeling when she was connecting him to the molecules of real happiness; she permanently invites him to mediate nature. It is undoubtedly an escape technique used by Montag’s subconscious mind to reduce and escape the feelings of guilt. Gradually, Montag becomes influenced by Clarisse’s words and behaviors. At the same time, she has caused a huge rift in Montag’s personality; he started to feel more guilt and shame towards his deeds. He addressed himself once with an accusing and other with a look of satisfaction. “Montag’s gathering crisis of conscience, however, is not fed only by an enchantment with Clarisse, but Montag’s job is getting him. Matters become especially rough when his assignments cause his to go from burning books to burning people” (Semolla 898). Montag was facing a psychological crisis that was embodied in a mental clash between his id’s desires and the resistance and conscience of his perfectionist superego.

As is previously mentioned, Montag's unconscious tried to find an escaping way from this psychological dilemma. After a period of daily meetings with Clarisse that lasted for a week, Montag confronts himself by analyzing what Clarisse can do to affect his thoughts, which may become the refuge where he hides himself from the pressure of conscience. In a moment of reflection, Montag said

He glanced back at the wall. How like a mirror, too, her face. Impossible; how many people did you know that refracted your own light to you? [...] how rarely did people's faces take of you and throw back to you your own expression, your own innermost trembling thought? What incredible power of identification the girl had (Bradbury18)

According to Montag, Clarisse was like a mirror that reflects his thoughts and pushes him to find his existence. Because most of his social relationships are based on empty and mindless repetition, especially in his relationship with his wife, Montag finds his existence and reduces his stress when he tries to imitate Clarisse in all her behaviors. While Clarisse liked to walk around at night to link her imagination with nature and to taste the raindrops, he silently watched her every time whenever she did so. He once tried to taste the rain as Clarisse does "And then, very slowly, as he walked, he tilted his head and back in the rain, for just few moments, and open his mouth..." (Bradbury 31).

In fact, this is an unconscious strategy used by Montag's ego to reduce the anxiety and to neglect the feeling of guilt. Montag wanted to imitate Clarisse because she is the perfect alive picture that he seeks to be like. He softened his painful regrets and remorse by deluding himself when he acted like Clarisse's deeds. "She was the first person I can remember who looked straight at me as if I counted" (Bradbury 80). In the end, Montag starts to think about the real mission of his job, at the same time, he is still feeling ashamed of his

deeds. Thus, his unconscious conscience relieves tension resulting from the conflict of these two feelings.

### **3.2.Displacement:**

Another defense mechanism strategy used by Montag's ego is displacement. This psychological mechanism is used by the unconscious mind when a person feels oppressed by certain circumstances stronger than him. Therefore, the person gives a harsh reaction to other things rather than directing it to the original source of the oppression. Montag used this psychological strategy when he decided to rebel against his work as a firefighter and his life as a whole. He was deeply disappointed about his empty marriage with his wife, Mildred. They are in the same house but they share almost nothing; Mildred is always busy with televisions, seashells, or talking on the phone with others (38). She looked like all the inhabitants in this dystopian society; she cares about trifles rather than asking for knowledge and sciences.

Despite the pressure that he faced in his work, especially when Beatty tries to convince him with the "inexact" work of the firefighter, Montag struggled with the connection with his wife. It is all started when he confessed to her that he started reading books. He showed her the books that he stole and hid in every burning operation. She was the biggest obstacle and pressure when he considered her as the closet person, but in the end, she did not support his idea "He felt he wanted to cry, but nothing would happen to his eyes or mouth" (Bradbury 85). Montag was suffering from a listening crisis with his wife, as she rejected his idea of rebellion by reading books. "Nobody listens any more. I can't talk to walls because they're yelling at me. I can't talk to my wife; she listens to the wall." (Bradbury 90).

In these moments, Mildred betrays him and informs Captain Beatty that Montag keeps books at home, and since he is considered as a fireman, he should have burned down his own

house (38). Suddenly, Montag heard the shattering sound of a falling part of a dream made by “glasses and mirrors”. He was walking to see his house as if another incomprehensible storm had run him down. He sees the fire bridge with its axes smash the windows of his house. He knew that Mildred had watched him hiding the books in the garden and she brought them back into the house. Meanwhile, Captain Beatty forced him to burn down his entire house “I want you to do this job by your lonesome, Montag. Not with kerosene and a match, but piecework, with a flame thrower. Your house, you clean-up” (Bradbury 123). It was the hardest oppression and pressure that Montag had received in his life. It was from his closest, Beatty and Mildred.

Montag was frustrated and angry at his wife, who reported him to the firefighters. He expressed his anger by burning down his entire house. He was burning his past and expressing his disappointments and anger toward every stress he was lived.

A great nuzzling gout of flame leapt out to lap at the books and knock them against the wall. He stepped into the bedroom and fired twice and the twin beds went up in a great simmering whisper, with more heat and passion and light than he would have supposed them to contain. He burns the bedroom walls and the cosmetics chest because he wanted to change everything, the chairs, the tables, and the dining-room the silverware and plastic dishes, everything that showed that he had lived here in this empty house with a strange woman who would forget him tomorrow, who had gone and quite forgotten him already, listening to her Seashell radio pour in on her and in on her as she rode across town, alone.

[...] and he shot a bolt at each of three blank walls. (124)

In this case, Montag unconsciously uses displacement as defense mechanisms to reduce the anger and the anxiety that he feels toward the pressure caused by Mildred’s betrayal and Beatty’s pressure. He tried to take revenge on them by burning and destroying

his house. It is a seemingly intentional and conscious reaction, but it is an unconscious defense strategy to relieve anger and stress. Although Montag later took his revenge on Beatty, by burning him alive, he was unable to avenge his wife because she left him and run away.

### **3.3. Compartmentalization:**

Although Montag had decided to rebel against his miserable environment, he was inconsistent in his beliefs towards this act. He was choosing to walk at times through the rebellion path, and at other times he retreated because of the fear of defying the state's rules. At one point, Montag did not know whether what he is doing is right or wrong. He is going through an arduous time, especially, when he is not encouraged by his family. In another word, Montag's goal is to change the miserable situation in his society, but he did not know whether it would really change for prosperity or the opposite. Therefore, Montag suffers from a disorder of faith, which makes him mentally disturbed in making his final decision. There have been conflicts between values, knowledge, and beliefs within Montag's psychology that made him contradict with himself.

His story with these mental paradoxes began when Montag wanted to read books for his wife and her friends. It was tremendously difficult to convince them to hear what he recites. However, Montag reads the women the poem of "Dover Beach" by Matthew Arnold, while Mrs. Phelps, one of Mildred's friends, who just told everyone about her husband's departure for the next war. "Mrs. Phelps was crying. The others in the middle [...] watched her crying grow very loud as her face squeezed itself out of shape." (Bradbury 108). Mrs. Phelps wept uncontrollably, while Montag stunned himself and shaken. The ladies reproached Montag harshly while Mrs. Bowles said "you see? I knew it, that's what I wanted to prove! I knew it would happen! I've always said, poetry and tears, poetry and suicide and crying and awful feelings [...] you're nasty, Mr. Montag, you're nasty" (Bradbury 109). It is



Montag's first shock about reading books; when he believed that books bring happiness, not sadness. He was only exhausted and bewildered with himself and drops the book into the incinerator

Montag came out to the city, completely alone, feeling terribly wrong. Then he realizes that he had two conflicting views. He said "I made them unhappier than they have been in years [...] I shocked me to see Mrs Phelps cry. Maybe they're right, maybe it's best not to face things, to run, have fun. I don't know, I feel guilty [...] I feel so damn silly" (Bradbury 112). Psychologically speaking, Montag had a conflict of opposing ideas and a conflict of beliefs. He believed that reading books is something that proves one's existence, and when he sees Mrs. Phelps crying he feels that books only bring misery and unhappy feelings.

Although he decided not to return to the fire station, Montag goes there to give his books to Beatty. He was scared and feeling guilty in front of his chief, it was as if he had reversed his decision to rebel. "Montag felt the guilt of his hands. His fingers were like ferrets that had done some evil [...] for those were the hands that had acted on their own; no part of him, here was where the conscience first manifests itself to snatch books ..." (Bradbury 113). At the height of this psychological crisis, Montag was facing two conflicting opinions, a remorseful side and a rebellious one. While Montag's head was spinning like a nauseating vortex, as if he had received a painful blow on his head. He began to feel anxious and restless that required a rapid intervention from his unconscious mind.

Montag had faced a psychological dilemma recognized by its conflict of ideologies and values. Therefore, his unconscious awareness compartmentalizes his beliefs to reduce the feels of guilt; Montag tries to adopt this situation by creating two personalities. It is a psychological defense mechanism in which the mental unconsciousness gives excuses to the person's deeds, as if he/she has two personalities with two contradicted actions. Back to

Montag's case, he declares his feeling as if he had two personalities with two different ideas within the same mind. "Now he knew that he was two people, that he was above all Montag, who knew nothing, who did not know himself a fool, but only suspected. And he knew that he was the old man who talked to him and talked..." (Bradbury 111-112). Through this short passage, it is shown that Montag's personality was divided into two parts. The first part was Montag as a normal human being with his suspicion, distrust and fear towards his deeds. In another word, He was afraid to hurt people with his rebellious acts when he reads them books. The other part was Montag's exuberant personality in which he believes in books as a source of happiness when he takes the responsibility in pushing people to search for knowledge and to find their real existence. And that what is represented in Faber's ideology; therefore, Montag finds himself as if he adopts Faber's personality.

To recapitulate, these three defense mechanisms are prominent psychological mechanisms used by Montag's unconscious in his path to rebellion. It worked to reduce his anxiety, stress, and his mental disorders caused by several pressure encounters. Captain Beatty and Montag's wife, Mildred, represent the governmental and the societal pressure; Montag, thus, faced an external social and internal psychological conflicts and struggles that affect his mental health. Despite his rebellious acts, Guy Montag faced certain pitfalls that make him question the seriousness of his deeds; he was unsure of whether it is right or wrong decision. This situation makes Montag in need to psychological defenses to fix this mental instability.

**Conclusion:**

The latest chapter of this research had attempted to focus on the interconnectivity between ideological repression and rebellion in Fahrenheit 451 novel. The researcher focused on the psychological aspects of the protagonist's personality transformation to find out the mechanism of how this ideological repression system can affect individuals' psychology.

Guy Montag was a conformist fireman who finds his pleasure in burning books and houses. After a series of psychological crises, his personality had transformed into a rebellious one. However, Montag's rebellion act was a harsh act on account of the three psychological organizations conflict, id, ego, and superego. Montag had finally discovered that his fondness for burning was not an innate desire, but rather an acquired repression system taught to firefighters from an early age. Despite this decision, Montag had suffered from a series of mental disorder sand anxiety caused by these repressive dystopian circumstances. He becomes a person who finds difficulties to make decisions because of the constant repression he has received. The current psychological analyses had proved that Montag's act of rebellion comes as a reaction to this ideological repressive regime. Psychoanalysis theory on id, ego, and superego, as well as the defense mechanisms, were ideal theories to analyze such model of transformation.

## **General Conclusion**

Ray Bradbury's dystopian novel *Fahrenheit 451* represents a portrayal of an American futuristic society that is highly engaged with vital issues, like thought control, ideological repression, censorship, anti-intellectualism, technology, and book burning. Although the novel is Bradbury's depiction of his imagination to a futuristic totalitarian world; but the novel's themes are significantly near to real social climates. The totalitarian regime in the novel is executed by the state's ideology upon the citizens by prohibiting the existence of books and knowledge. Paradoxically, the firefighters in the novel work to set on fires on books and houses rather than put them off. Therefore, through this novel, Bradbury's intends to focus on the new manner of repression which is represented in intellectual terrorism and ideological repression. Hence, this study aimed at reveal the portrayal of the ideological repression in Bradbury's *F451* and analyze its impacts on the protagonist's psychology. Seeing from the Marxist and the Psychoanalysis perspectives, it can be concluded that Bradbury first succeeds in portraying an ideological repression which highly affects the individual's psychology. The results indicate that the Protagonist's personality is transformed from a repressive conformist fireman to a rebellious one.

This research was designed as qualitative, descriptive, and analytical research. It aimed at describing and simulating the ideological repression in the novel as well as analyzing its impacts by detailed in the protagonist's psychology. As it is previously mentioned, this dissertation was divided into three parts. The first part tackled with the historical background and the theoretical framework of this work, which hold the theories that built the next two chapters. Then, the second chapter was based on the Marxist Philosopher Althusser's view and his perspective on ideology known by "Ideology and Ideological State Apparatuses". Based on his theory, the researcher attempted to describe the ideological repression in the novel, and how the state can use both its repressive and ideological apparatuses to control and impose its ideologies on its citizens. In addition, the

researcher described the reaction of certain characters against this repression. The finding of this chapter shows that the firefighter, the police, and the Mechanical Hounds were represented as a repressive apparatus, while the educational system and the mass media were represented as preoperational apparatus. Finally, the third chapter revealed the interconnectivity between this repression and the protagonist's act of rebellion. Using Freudian psychoanalysis criticism, the researcher shed the light on how this repression affects the protagonist's psychology through analyzing his interactions and deeds with the other character. As a result, the protagonist's personality was transformed from an aggressive and repressive to a mature rebellious individual.

Ultimately, it is appropriate to note that the major research question has been answered throughout the second and the third chapters. This work was analyzed by several critics with various interpretations, practically through the linguistic and the historical angles, while the psychological and the social perspectives were neglected. Therefore, this work attempted to provide the academic branch with a Marxist and a Psychological literary criticism on Bradbury's text *Fahrenheit 451*. The researcher's final objective is to prove that even the non-violent repressive acts as the ideological one can lead a harmful psychological crises that urge a sort of resistance. Hence, from the researcher's view, the protagonist's act of rebellion is a positive point to prove his existence and to save his happiness, and that was mentioned at the end of the novel.

In the end, *Fahrenheit 451* has been quite closely studied by critics since decades; however, it would be possible to open the angle of the Feminist perspective to discuss how the woman had been portrayed in two different ways in this novel. Where, for instance, Mildred has mirrored the image of the oppressed woman; however, Clarisse has reflected the image of independent combative woman, who did not accept submission.

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### ملخص

في روايته فھرنهايت 451 عام 1953 ، يصف راي برادبيري تشكيل اجتماعي استبدادي حيث تقوم الحكومة على مراقبة وحظر وجود الكتب. تحاول هذه الدراسة التحليلية الوصفية استكشاف القمع الإيديولوجي والتمرد في فھرنهايت 451 لراي برادبيري. حيث يتم تحليل ووصف تصوير القمع الإيديولوجي والتمرد في مجتمع فھرنهايت 451 وكيف يؤثر هذا القمع على نفسية الشخصيات، خاصة بطل الرواية. وتحقيقا لهذا الغرض ، صمم هذا البحث في إطار النهج الماركسي بتطبيق وجهة نظر لويس ألتوسير بشأن الأيديولوجية "الإيديولوجية وأجهزة الدولة الإيديولوجية" ونقد التحليل النفسي في فرويد كإطار نظري لهذه الدراسة. يكشف الاستنتاج هذه الدراسة أن القمع الإيديولوجي في الرواية هو مثال لنظرة ألتوسير حول الكيفية التي تنفذ بها الدول الديكتاتورية أيديولوجيتها بواسطة بعض الأجهزة القمعية والإيديولوجية. تشير النتائج إلى أن شخصية بطل الرواية تتحول عن طريق هذا القمع من ملتزمة إلى متمردة بعد سلسلة من الأزمات النفسية مع نفسه. هذه الدراسة تفترض الوجه الجديد للقمع كما أنها توفر طريقة ممكنة للمقاومة ضده.

**الكلمات الرئيسية:** القمع الإيديولوجي ، الإيديولوجية ، القمع ، التمرد ، فھرنهايت 451