



An Althusserian Reading of John Dos Passos' *The 42nd Parallel*, the First Volume of the Trilogy U.S.A.

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Abstract

This paper discusses the devastating effects of the State ideology-enforced through multiple ISAs and RSAs on the lives of individuals; as a matter of fact it aims to investigate such impacts on the lives of members of the working class. In this work of research, the main focus of attention is to show how ideology plays the dominant role in the lives and fates of members of the mentioned class and how ultimately those members are incarcerated in the impossible walls of ideological determination, to the extent that failure, loss, marginality, and frustration are the most noteworthy lifetime experiences of such individuals. The ideologically-stricken American society of the late nineteenth and early twentieth century is - as described by Dos Passos in his *The 42nd Parallel*-the center of attention in this study.

The researcher has tried to depict how such deterministic forces influence the lives of individuals from the very beginning stages of their lives; how individuals, lacking free will, lose their identity and simply turn into subjects of the State ideology. In addition to the fictional instances taken from the work under study, the researcher has included historical facts and figures regarding the unavoidable reigning of the ideology, and this attempt makes this study original and novel. In fact this work depicts one of the main characters' (Mac) odyssey toward his meaningless destiny, produced and directed by ideology and its supporting institutions.

Key words: Ideology; ISA; RSA; Individualism; Subject; Interpellation; Overdetermination

INTRODUCTION

John Dos Passos's major work, the *U.S.A* trilogy consists of these three novels *The 42nd Parallel* (1930), *Nineteen-Nineteen* (1932), and *The Big Money* (1936). It is a widely accepted verdict among the critics that Dos Passos's reputation as an acknowledged author is mainly based on this early trilogy. John Roderigo Dos Passos experienced many national and international historical landmarks throughout his life, which among them are: the turn of the century, the First World War, the American Great Depression, and even the Vietnamese War. Born in Chicago on January 4, 1896-he was the illegitimate son of John Randolph Dos Passos a notable New York lawyer and lobbyist and a wealthy Virginian lady; Lucy Madison. He was not acknowledged by his father up until he was twenty years old, and quite exactly one year before his father's death. He graduated from Harvard University in 1916, and a year after that he moved to Spain to study the Spanish culture and architecture. During the First World War, he served as an ambulance driver in the Norton-Harjes Ambulance Unit-the same organization for which Hemingway and E. E. Cummings drove-in Spain, Italy, and France. Dos Passos's Wartime experiences deeply influenced his artistic career (especially his *The Three Soldiers*), and also in his masterpiece the *U.S.A* trilogy. He also worked as a newspaper correspondent during his seemingly endless European wanderings, which had great impacts on his later writing techniques and styles. He was very interested in sitting for a drink with total strangers

and listening to their stories—especially member's of the working class—and as an intellectual he had strong leftist tendencies and admired and historically traced the fate of the working class:

The reticent writer was always disposed to the action. In the post war twenties, he managed time and again to place himself in history's hotspots—whether the literary scene in New York and Paris, revolutionary Mexico after the death of Emiliano Zapata, the newly Communist Soviet Union, or the nativist city of Boston, where he marched for the two imprisoned and condemned immigrant anarchists Sacco and Vanzetti (*The 42nd Parallel*, p.viii).

As a socialist intellectual, Dos Passos was aware of the course of the historical era he lived in, and constantly tried to depict the devastating functions of such institutions—both ISAs and RSAs Althusserianly speaking—on the lives the individuals, especially those of the working class of the American society of the late nineteenth and early twentieth century. The culmination of such literary revolutionism was the *U.S.A* trilogy. According to E. L. Doctorow:

In fact, the pervading vision of *U.S.A* is of people dominated by institutions, which is to say trapped in history. The novel is without a hero. We are given narratives of the lives of a dozen men and women—and watch three decades pass through them as they reach their prime and then age and flounder, either to die or to simply to disappear or, with one or two exceptions, to end in moral defeat (p.viii).

Having strong faith in the leftism as a mighty stronghold for fighting the injustice of the fast-growing capitalist power of the early twentieth century, Dos Passos believed that literary figures need to revolt—at least literarily speaking—and invent new techniques and concepts; concepts and techniques that would be able to reveal the ideological malfunctions of the people in power. In one of his essays, titled as *The Writer as Technician* (1935), he declared that: "... At this particular moment in history, when machinery and institutions have so outgrown the ability of the mind to dominate them, we need bold and original thought more than ever (12)."

Thus John Dos Passos committed himself to such revolutionary notions that created his *U.S.A.*, and this trilogy extremely diverts from the literary tradition of that time, and besides this great work of literature introduces several novelistic techniques which are: "... the so-called 'Newsreels' that interrupt the text with actual headlines from newspapers of the time, fragments of news stories, advertising slogans, and popular song lyrics (*The 42nd Parallel*, p.ix)." Another mode is the minute biography, the periodic insertion into the text of highly editorialized lives of some of the paramount figures of each of the decades he covers," and, and also "through [another] major mode of address under the heading 'The Camera Eye,' Dos Passos records his own nameless life of sensations beginning with his early boyhood" (p.x).

At the time of its publication, the *U.S.A* trilogy,

was both praised and flayed. Different critics, distinct outlooks; this was the cause of such a debate over that brand new invention. While some critics found fault with the author's visions about the vanity of the individual characters against history and institutions, and condemned the work for its non-heroism and also in more severe cases for its anti-heroism, the prominent French leftist thinker, Jean-Paul Sartre, admired the work's objectivity and regarding the so-called 'overdomination' of history over the characters expressed that: "the pressure exerted by a gas on the walls of its container does not depend upon the individual histories of the molecules composing" (p. xi). And most probably through such a comment Sartre had approved of the specific outlook Dos Passos had had about the political and historical atmosphere of the time.

The author John Dos Passos, according to John P. Diggins, is considered as a historian, in the way that in his works, especially the *U.S.A.* "History as well as society becomes a protagonist...history often speaks of as the ironic chorus of conscience...history is all memory, studies of moral heroes who are actually noble losers, 'masterless' men who, though not deceived by society, have nevertheless been defeated by the crushing might of historical events" (Diggins, p.329).

In order to present a decent analysis of the mentioned concepts, the researcher has picked one major character, Mac, and has attempted to demonstrate how an individual advocating the working class undergoes such unimaginable impacts of ideology; to show how vulnerable and fragile an individual can be faced with the multifaceted power of the State and its institutions.

1. ARGUMENT

According to various scholars, the most important contribution of Althusser to Marxism has been his redefinition of Marx's concept of ideology. Marx believed that ideology is simply 'false consciousness', and Althusser opposing the oversimplification of this notion stated that "Ideology is a 'Representation' of the Imaginary Relationship of Individuals to their Real Conditions of Existence" (Rivkin-Ryan, p.299). He believed that ideology of a certain society is the ideology of the ruling class, and the ruling class imposes its ideology upon the subjects or members of the society through multiple institutions which in Althusserian terms are ISAs, or the Ideological State Apparatuses, which may include the church, the school, the media, and RSAs, the Repressive State Apparatuses including the army, the police, etc (Althusser, p.143). Althusser believes that whereas ISAs function mainly through ideology, RSAs function through violence. But according to Althusser, based on his book *Lenin And Philosophy and Other Essays*, there is no such thing as purely repressive apparatus. Both RSAs and ISAs function by ideology and repression. The main distinction

is that the RSAs function primarily by repression (army, police) and secondarily through ideology. RSAs need ideology to guarantee their own internal and external cohesion, and also in some certain occasions ideology is required by the RSAs to enforce submission in society (the term 'repression' does not necessarily mean physical repression) (p.146). According to Hawkes:

The first task of any economic system, according to Althusser, is to reproduce its own conditions of production. This involves reproducing the kinds of people who will be able to participate in the process of production. The power of the modern capitalist state to do this is dependent on two types of institutions: the 'Repressive State Apparatuses', such as the police, law courts and army, and the 'Ideological State Apparatuses', which include the Church, the family, political parties, the media and, most importantly the educational system (p.118).

This very notion of being produced, transforms the idea of individuality into being a commodity that has been manufactured by the modern capitalist regimes since their emergence. To put in other words, human beings in such societies are like instruments whose adjustment tools are in the hands of the ruling class of those societies. M.H. Abams believes that Althusser actually intended that "the structure of society is not a monolithic whole, but is constituted by a diversity of 'nonsynchronous' social formations, or 'ideological state apparatuses'", and "these [are] interrelated with the others in complex ways, but possesses a 'relative autonomy' (p.150, 151)". Most probably Althusser believed that although these social formations ostensibly contradict each other, they hand in hand serve one similar purpose; the success of the ruling class. According to Althusser the School Apparatus is the most powerful State apparatus, an institution that "has the dominant role, although hardly anyone lends an ear to its music: it is so silent! This is the school" (Althusser, p.155). This apparatus also is depicted by ideology as a "neutral environment purged of ideology...where teachers respectful of the 'conscience' and 'freedom' of the children who are entrusted to them (in complete confidence) by their 'parents' "and very discreetly quiet apparatus ensures the ideological purposes of the ruling class in the most efficient ways (p.156)".

As far as his philosophy is concerned, for Althusser there's not even a single individual existing outside ideology. He takes this notion to the very extreme expressing that "man is an ideological animal by nature" (Althusser, p.171). Besides he believed "...you and I are always already subjects" (p.172). But he differentiates between the two concepts of 'individual' and 'subject' and he believes that in order to have concrete subjects we need to have concrete individuals in advance. Thus individual-quite in an abstract fashion-precedes subject. Using this distinction, he expresses that the actions and functions of ideology are supported by the process of recruiting subjects among individuals. He believes that ideology transforms all the individuals into subjects, and

he terms this process as 'interpellation' or 'hailing' of individuals, very much similar to the hailing of the police (and other hailing), which is: "Hey, you there! (p.174)" Therefore this hailing, which in ten cases might only miss one individual, seems to have security or suppressing functions. And also this process upon any individual doesn't succeed due to the 'guilt feelings' of the individual in question, but it has things to do with the individual's conscience or even unconscious. So once an individual is inside an ideology, there will be no outside of the ideology he or she has been hailed upon.

The character Fainy McCreary or better known as 'Mac', is the opening character of the trilogy and naturally the novel under study in this paper - *The 42nd Parallel* - a character whose life drastically suffers from State power and its ideology, a character who is doomed to fail, even before he finds out why. Why is failure his destiny, has been the underlying motivation for composing the following parts.

2. SCHOOL APPARATUS LEAVES MAC NO ROOM FOR INDIVIDUALITY

The author of the novel describes Mac's childhood as follows:

When the wind set from the silver factories across the river the air of the gray fourfamily frame house where Fainy McCreary was born was choking all day with the smell of whaleoil soap. Other days it smelt of cabbage and babies and Mrs. McCreary's washboilers. Fainy could never play at home because Pop, a lame cavechested man with a wispy blonde-gray mustache, was nightwatchman at the chadwick Mills and slept all day. It was only round five o'clock that a curling whiff of tobacco smoke would seep through from the front room into the kitchen. That was a sign that Pop was up and in good spirits, and would soon be wanting his supper (*The 42nd Parallel*, p.4).

Therefore, clearly living in the most sordid and the most unhealthy condition a citizen might do, Mac's working class conditions of life, to a great extent depicts the future life of this character. Althusser believed that ideology-which in modern conditions is administered through the ISAs-places individuals in their predominated positions, and this function is guaranteed mainly through ideology rather than violence: "...the ideological state apparatus functions by ideology" (Hawkes, p.118). Having left his birthplace as a child, he moves to Chicago, and spends his teens in that city which according to his uncle, Tim O'Hara, in a comment on justifying Mac's obligatory migration: "...The only man that gets anything out of capitalism is a crook, an' he gets to be a millionaire in short order...But an honest working man like John [Mac's father] or myself we can work a hundred years and not leave enough to bury us decent with" (*The 42nd Parallel*, p.10). The originally Irish Mac, then living in Chicago, attends school until comes "his last commencement" (p.12). Therefore he's done with school as a teenager and

due to the indecent financial condition he's living in, and his deprivation of higher education, he has to find a job to get on with his life. As far as capitalist regimes are concerned, the most powerful ideological weapon is the educational apparatus, which Althusser believed that this apparatus:

"...takes children from every class at infant-school age, and then for years, the years in which the child is most 'vulnerable', squeezed between the family State apparatus and educational State apparatus, it drums into them, whether it uses new or old methods, a certain amount of 'know-how' wrapped in the ruling ideology (French, arithmetic, natural history, the sciences, literature) or simply the ruling ideology in its pure state (ethics, civic instruction, philosophy). Somewhere around the age of sixteen, a huge mass of children are ejected 'into production': these are the workers or small peasants" (p.155).

According to Balibar and Macherey in their essay *On Literature As An Ideological Form*, there is not only one 'level of teaching' in an State school apparatus, and whereas there is a 'primary' teaching level (the above mentioned quotation) there are some other levels that although they serve the same purposes as the 'primary' level does, prepare the attendants for other various ruling class-oriented purposes. Althusser's comment on the importance of distinguishing between such levels follows as: "...Another portion of scholastically adapted youth... goes somewhat farther...and fills the posts of small and middle technicians, white-collar workers, small and middle executives, petty bourgeois of all kinds" (Althusser, p.155). He even identifies another level:

A last portion reaches the summit, either to fall into intellectual semi-employment, or to provide, as well as 'intellectuals of the collective laborer', the agents of exploitation (capitalists, managers), the agents of repression (soldiers, policemen, politicians, administrators, etc.) and the professional ideologists (priests of all sorts, most of whom are convinced 'laymen') (ibid).

Thus the role of school apparatus in this case is definitely to cram the minds of the children various ideological stuff also to train them to fit into the positions which ultimately serve the ruling class (and their ideology). One of the methods such schools take advantage of to reinforce their ideology is the Popular Songs Apparatus, which as mentioned earlier the author Dos Passos brings to our attention throughout the trilogy several times, and particularly in the case of Mac the pertinent song is: "*My Country, 'Tis Of Thee*" (*The 42nd Parallel*, p.12), which is an American patriotic song which is also known as 'America', the song contains lines as: "... Sweet land of liberty...Land of the noble free...Happy and free...Stronghold of slavery, of thee I sing" and as itself depicts, it can easily be labeled as 'ideological', because probably the purpose of such a song is to render the difficulties of a harsh, poor life into a natural responsibility for the subjects who are destined to live in destitution. As John Trombold believes, "[i]t is

a widespread assumption that Dos Passos included the popular songs ...to indicate his disdain for the centralized power of American commercial capitalism...to dramatize the power and pervasiveness of the capitalists who fought against the revolutionary impulses that Dos Passos appreciated (Trombold, p.290)". And particularly for the teenaged Mac, the goal of such ideological preachings is to instill into him a futile sense of nationalism just before exporting him into the marketplace. Therefore in the case the character under study, Mac, as mentioned before, who is unable to achieve a decent education, joins the hugest class of a capitalist society, the working class, and being subdued and located in his pre-determined subject position by the School apparatus (and also the Popular Songs Apparatus included in the school curriculum), has to work as a lowly worker for his uncle Tim O'Hara, who owns a small printing business. As soon as Mac started working"... he ran errands, delivered packages of circular, throwaways, posters,...swept under the presses, cleaned type, emptied the office wastepaper basket.... (*The 42nd Parallel*, p.13)". Now the question is 'if there are suppressed members in that society of America, is it possible to trace the people in power and find out the origin of ideological suppressions?'

3. ANDREW CARNEGIE: A BENEVOLENT ALTRUIST?

It appears in the Newsreel II that:

Mr. Carnegie, while extolling the advantages of higher education in every branch of learning, came at last to this conclusion: Manual labor has been found to be the best foundation for the greatest work of brain (*The 42nd Parallel*, p.17).

This very brief quotation alludes to the compelling fact that the government of United States has always been identified as the most colossal capitalist ruling system, and therefore the School apparatus has always played indescribable roles in keeping such huge an edifice upright. The stability of this system in different ages had been dependent on influential men and women, and one of the most prominent figures is Andrew Carnegie (1839-1919)-who is also known as the second richest man in the history of the U.S.- the son of a handloom weaver in a small factory, was born in Dunfermline, a small town in Scotland, on 25th November, 1835. The economic depression of 1848 persuaded the Carnegie family to immigrate to the United States where they joined a Scottish colony at Allegheny near Pittsburgh. Carnegie an industrious person ever since his childhood with a paltry amount of luck and most probably with quite a lot of cunning discovered his path to the pinnacle of extreme opulence. Andrew Carnegie began his career as a simple working man but ended up as a world-famous industrialist and more precisely as the owner of the Carnegie Steel Company. As the history reports Carnegie, who in his

political views always praised the egalitarianism of the U.S. government and lauded the democracy-based justice of that society, later in his life turned his thoughts and attention to altruistic activities, gained a second-time fame as a philanthropist whose major contribution was the establishment of several libraries and not only in his land of opportunities but also in many different parts of the globe, including Canada and United Kingdom. According to the book *Andrew Carnegie* (2006) by David Nasaw, a writer who wrote against the fabricated legendary figure capitalism has created out of Carnegie:

We thought we knew him, but we didn't. And it was how he wished it...Andrew Carnegie's decision to give away all he earned set him apart from his contemporaries. It also, paradoxically, encouraged him to be even more ruthless a businessman and Capitalist. Recognizing that the more he earned, the more he had to give away (Nasaw, p.xi, xii).

Nasaw not only accuses capitalism of falsification of facts surrounding Andrew Carnegie, but also charges Carnegie in person with demagoguery, which in Althusserian terms is daubed 'ideology'. In fact, according to Nasaw, he had been responsible for creating "imaginary relationship of individuals to their real conditions of existence" (Rivkin-Ryan, p.294):

Carnegie, a consummate optimist, took naturally to the task. He was the classic Yankee Promoter, the boomer, the salesman, the purveyor of success tales writ large, but he was also a self-trained professional who knew how to construct prospectuses for bankers. (Nasaw, p.129)

In 1901 he even sold all his property to devote it all to the foundation of organized educational systems in the U.S. and other aforementioned countries believing that the educational system in the United States is the best and all the citizens should be proud of such an efficient system. Regarding his great donations to the improvement of higher education, and arguing the role of School apparatus in supporting the ideology of the state. Nasaw mentions that Mr. Carnegie "had to respond himself to petitions from...politicians...the college presidents, of whom he knew dozens, were the most insistent. While the foundation for the Advancement of Teaching funded faculty pensions, it didn't give money for other purposes" (Nasaw, p.720). Nasaw explains that the educational institutions Carnegie established and supported were not in fact huge universities but smaller technical schools which were meant mainly for the children of the working class families, and the purpose of such foundations for Mr. Carnegie had been to support these children with jobs available to them. Nasaw in fact declares that "many of these small colleges were, in fact, not colleges at all, but technical schools like the one he had established in Pittsburgh" (p.720), and also "Carnegie was committed to finding schools for the children of the working people, black and white...[who] required specific technical training for the jobs available for them" (p.714). Andrew

Carnegie explaining about the purpose of his vast investment in such schools stated that:

"...Yale University, Boston Tech., Colgate University, and Hamilton College, might all be considered institutions of higher learning. We are not of that grade and have no intention entering it, being technical schools, in which class, however we should be at the top. Our field seems to me to be entirely different from that of the Scientific Schools and Universities. We aim to reach the children of poor people, especially those who have to work thru the day and acquire knowledge at night." (p.714).

In a quite german definition, Althusser commenting on the essence of such technical schools, which train apprentices rather than highly-educated individuals asserts that "it is by an apprenticeship in a variety of know-how wrapped up by the massive inculcation of the ideology of the ruling class...the relations of exploited to the exploiters and exploiters to exploited... The mechanisms which produce this vital result for the capitalist regime are naturally covered up and concealed by a universally reigning ideology of the School" (Althusser, p.156). Thus considering the Newsreel II of the first volume of the trilogy one can conclude that the members of the 'manual labor' (the way Mr. Carnegie put it) or the working class are the 'exploited' and the members of 'brain' are the exploiters, that is, the foundation of such schools had had no goals except for reinforcing the strongholds of capitalism through inculcating the state ideology into the minds of the working class children specifically, and also since the ruling ideology is the ideology of the people in power, undoubtedly this particular ideological assumption-the superiority of the brain over the labor- had been insured through Mr. Carnegie's wealth and ideological institutions, which are both nothing but material and are rooted in the interests of the State. David Hawkes puts this final conclusion in a much more erudite manner expressing that "'Ideology' is therefore embodied in material practice. Althusser notes that 'an ideology always exists in an apparatus, and its practice, or practices. This existence is material'" (Hawkes, p.118).

Well, here the famous quotation: "History is written by the victors", which is attributed to Winston Churchill, but of unknown origin comes to our mind reminding us that if we find a plethora of annals of contemporary American history replete with reputable philanthropic givings of figures such as Carnegie, is because they've had the power of the ruling class and been able to yield the history for their own good, as in the aforementioned book we see that "Carnegie's first biographer Burton J. Hendrick was specially chosen by Louise Carnegie to write her husband's life...paid as an employee...received no royalties...and agreed that should his biography not to be Mrs. Carnegie's liking, it would not be published" (Nasaw, p.xi).

As we see in these few lines, even that autobiographer had been enslaved by the capitalism, or more precisely the advocates of it, and deprived of his natural rights

as an author, had had to act as the supporter of the ruling ideology had wished. But what if such a mighty ideological apparatus as School apparatus is not sufficient enough in subduing the subjects who are reigned under capitalist regimes?

4. SUPPRESSION IS ON ITS WAY

According to Althusser, in addition to the Ideological State Apparatuses available to capitalist governments, there exist the RSAs, which as mentioned before are the Repressive State Apparatuses that function mainly through violence. They are institutions which include the army, the police, different branches of the security forces, the courts, and the prisons. Besides "the unity of the (Repressive) State Apparatus is secured by its unified and centralized organization under the leadership of the representatives of the classes in power executing the politics of the class struggle of the classes in power", and these apparatuses also exercise ideology especially within their own system which means that ideology is utilized to ensure that the members of these institutions which are under control (Althusser, p.149). In fact the functions of the RSAs in a way guarantee the fulfillment of the ISAs and of the ruling class ideology, which ultimately serve the political conditions of the reproduction of relations of production:

The role of the repressive State apparatus, insofar as it is a repressive apparatus, consists essentially in securing by force (physical or otherwise) the political conditions of the reproduction of relations of production which are in the last resort relations of exploitation. Not only does the State apparatus contribute generously to its own reproduction (the capitalist State contains political dynasties, military dynasties, etc.), but also and above all, the State apparatus secures by repression (from the most brutal physical force, via mere administrative commands and interdictions, to open and tacit censorship) the political conditions for the action of the Ideological State Apparatus (Althusser, p.149, 150).

The character Mac of the trilogy, as pointed earlier, just in the prime of his youth when "the girls looked terribly pretty...and Fainy felt the spring blood pumping hot in him, he wanted to kiss and roll on the ground... and make speeches from the tops of telegraph poles and to vault over the trolley cars; but instead he distributed handbills and worried about his pants being frayed" (*The 42nd Parallel*, p.14). And those handbills Mac had to distribute were those related to "a strike in the Chicago printing trades "which uncle Tim O'Hara has signed as "A Citizen, entitled An Ernest Protest", which alludes to an actual protest in the form of a massive strike run by union members of the railway industry in the city of Chicago in the year 1894, in which the ISAs and RSAs of the U.S. government played a huge role in suppressing the dissenters (*The 42nd Parallel*, p.13). According to the electronic Encyclopedia of Chicago:

The most important early attempt of the new unionism to penetrate the domain of corporate-run industry came in 1894

when the American Railway Union, an industrial union founded by Eugene V. Debs, mounted a boycott of the nation's Pullman rail-way cars. With much of the nation's transportation at a standstill, a federal court granted the railroaders an injunction declaring the strike illegal, and president Grover Cleveland dispatched 2,000 federal troops and 5,000 marshals to Chicago, precipitating widespread violence. Despite a general strike by 25,000 Chicago unionists, the ARU was crushed.

This is a historical event to which Dos Passos makes recurrent allusions throughout the trilogy, and Mac is the character who is mainly involved in this context and its aftermaths. Taking the above-mentioned quotation and the aforementioned comments on ISAs and RSAs into account, in that historical era, the functionality of the ruling class ideological apparatuses was backed by the multiple repressive apparatuses, and even if subjects of the society try to defy the oppression imposed on them through such acts of objection, there are huge violent organizations that through crashing down the protestors guarantee the dominance of the state. In this particular example we witness the intermediation of the various RSAs such as the police, the army, and the court which function both through ideology and violence. Although in this huge strike the unionists outnumbered the armed forces of the State, they were defeated and forced into the margins. Perhaps the conclusion one can make upon ruminating on the issue would be that no matter how united and determined the working class members, it is the state and its advocates of its ideology who finally triumph.

In addition to the actual historical examples of the state repression the author provides the reader with several fictional instances, to mention an example, in the first volume of the trilogy, when the young Mac was prompted to hand out the handbills containing "it is time for all honest men to band together to resist the ravages of greedy privilege", he was hailed by a member of the police as: "Hey young feller, where's your permit to distribute them handbills?" (*The 42nd Parallel*, p.14). This very act of 'hailing', according to Althusser, depicts that "all ideology hails or interpellates individuals as concrete subjects" (Rivkin-Ryan, p.301). On this act of hailing Althusser also comments that: "by this mere one-hundred-and-eighty-degree physical conversion, he [the individual] becomes a subject" (ibid). Besides, Hawkes commenting on this ideological phenomenon believes that:

When the concrete individual comes along, ideology, has 'always already' determined a specific set of roles, a particular subjectivity, into which the individual will be slotted. This occurs through a process of 'interpellation', which basically means that a person will be systematically addressed, or 'hailed', in such a way as to force him or her into this pre-allocated 'subject-position' (p.119).

By the same token, in the work under study, *The 42nd Parallel*, Fainy as an individual experiences a very similar experience, after hearing the warning by the police officer,

"Fainy gave the cop one look over the shoulder" (*The 42nd Parallel*, p.14), for which Althusser believes that, this very act of hailing either a voice or a whistle almost never misses the target and the hailed individual knows that he or she has been hailed but not another individual. He also believes that this accuracy cannot only be justified by 'guilt feelings', but it's drastically dependent on the consciences of the subjects. Looking into the character Mac it can be concluded that although he manages to escape the police officer (an agent of repression) by himself, but as Althusser believes, this very act of repression (both through ideology and violence) is thoroughly effective; "[t]he next morning early Fainy was sweeping out the office, when a man with a face like a raw stick walked up the steps into the office" and having entered the office the stranger asks for Tim O'Hara (ibid). "Fainy hovered nervously around, a little bit afraid the man might be a detective following up the affair of the handbills" (p.15). Before approaching the outcome of this sudden but expected visit, it seems quite necessary to mention that, whenever in a society, especially in a capitalist-governed one, an effectively fabricated unity of apparatuses (ISAs and RSAs) work hand-in-hand, there will be nearly no chances for any individual to avoid the massive impact of the mainstream; the route obligingly marked by the ruling class. So, after that gloomy stranger and uncle Tim had a turbulent and ostensibly private conversation in which "[v]oices rose and fell, the stranger's voice in short rattling tirades, O'Hara's voice in long expostulating clauses" (ibid), suddenly:

[T]he door flew open and the stranger shot out, his face purpler than ever. On the iron stoop he turned and pulling a new stogy from his pocket, lit it from the old one; growling the words through the stogy and the blue puff of smoke, he said, "Mr. O'Hara, you have twenty-four hours to think it over... A word from you and proceedings stop immediately." Then he went off down the street leaving behind him a long trail of rancid smoke (ibid).

There would remain no doubt that Mac speculated correctly about the appearance of the stranger at the office; a member of the less seemingly violent member of a repressive apparatus, a detective, most probably dispatched by the Trade Union Apparatus, or the police RSA, or a collaborator of both apparatuses, ensures the functionality the State ideology, and the repressed subject, Tim O'Hara "came out of his office white as paper" and told Mac "you go get yourself a job. I'm going out of business" (ibid). Afterwards, a few days later: "...a number of meek-looking men appeared with summons, and Uncle Tim had to sober up enough to go down to the court, put in a plea of bankruptcy" (ibid). Thus, very similar to the actual historical event of the Railway Strike of 1894, multiple Ideological and Repressive apparatuses, including the court, trade unions, the army, and the police reply to the call exactly as the ruling class expected.

CONCLUSION

Just as E.L. Doctrow expressed in the foreword of the trilogy, the character under study in this chapter, very similar in fate to almost all the characters of the work or "people dominated by institutions (*The 42nd Parallel*, p.ix)", lives a satiric life of being shaped, suppressed and actually devastated by the colossal overdetermining influence of the State and its ideological apparatuses, and through this deterministic life he merely experiences "irresolution, self-deceit, and haplessness, and... failure to find empowerment in love or social rebellion" (ibid). After a rather long episode of aimless wandering in which "[l]onely as a ghost he walked up and down the streets until he was dead-tired", Mac met Maisie, they decided to walk down the isle (*The 42nd Parallel*, p.69). They got "married without saying anything to her [Maisie's] folks" and Mac was "pretty happy in his quiet life with Maisie (ibid)"; the fruits of their marriage were two children, but unfortunately this young family tree didn't look much promising and they usually quarreled "and... [did] make each other's lives miserable" and sulky up to the extent that after sometime Mac "didn't like to be at home any more (p.90). He and Maisie never got on now" (p.95). Therefore the tiny seemingly window of hope and happiness which opens on Mac, turns out to be another ideological entrapment which according to Althusser is called the family ISA (Althusser, p.143). Finally, it seems suitably proper to finalize this chapter with this quotation from Louis Althusser in which he believes that "it is not their real conditions of existence... that 'men' 'represent to themselves' in ideology... it is their relation to those conditions of existence which is represented to them there" (p.166).

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