

**INTERPELLATION AND NATIONAL  
POLITICS: A STUDY OF MARKUS ZUSAK'S  
*THE BOOK THIEF* AND JOHN BOYNE'S *THE  
BOY IN THE STRIPED PAJAMAS***

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By

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## THESIS AND DEFENSE APPROVAL FORM

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Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Interpellation and National Politics: A Study of Markus Zusak's *The Book Thief* and John Boyne's *The Boy in the Striped Pajamas*** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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## ABSTRACT

**Title: Interpellation and National Politics: A Study of Markus Zusak's *The Book Thief* and John Boyne's *The Boy in the Striped Pajamas***

This research study examines the interplay of ideology and interpellation in contemporary war fiction. Selected texts i.e. *The Book Thief* (2005) by Markus Zusak and *The Boy in the Striped Pajamas* (2006) by John Boyne are analyzed in the light of Louis Althusser's concept of interpellation expounded in *Lenin and Philosophy and Other Essays* (1971). Benedict Anderson's views on nationalism are used as a secondary lens to conduct this study. The study focuses on highlighting the function of various institutions i.e., the military, politics, family, and education, and their effects on the characters in shaping their ideology in the favor of nationalist stance. Firstly, the texts are analyzed to see how the characters are interpellated through nationalist ideology and then the researcher has examined how inversely these characters contest the idea of nationalism, building a counter-discourse. Anderson's criticism of nationalism is significant because it throws light on the fact that the nation is an imagined political community and still people sacrifice their lives for it. It serves the state's purposes in times of social, political, and economic crisis. In World War II, Hitler's use of interpellation affected a large number of native German populations in a way that people started to lose control over their personal choices. In the novels, Hitler's forceful execution of nationalist ideology is portrayed by the novelists. Both novels deal with various institutions promoting the ideology of nationalism. This study aims to highlight the dangers imposed by the growing use of nationalist ideology and how characters get motivated to contest this ideology, building new spaces for countering interpellation. This whole investigation of interpellation and nationalism is significant to highlight that besides the display of revulsions of war, war fiction cannot be void of certain ideological schemas which explain the impact of warfare on the sociological existence and endurance of humans.

**Keywords:** Interpellation, National Politics, Nationalism, Ideology

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## **DEDICATION**

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# CHAPTER 1

## INTRODUCTION

This study aims to analyze the selected novels *The Book Thief* (2005) by Markus Zusak and *The Boy in the Striped Pajamas* (2006) by John Boyne, considering Louis Althusser's concept of interpellation. Benedict Anderson's critique of nationalism has been utilized to understand new dimensions of national politics. The selection of Louis Althusser's interpellation and Benedict Anderson's views on nationalism are likely to be useful in exploring the concept of interpellation and studying how various characters in the novels get the motivation of contesting this ideology and build new spaces for countering interpellation.

The summary of the literature under consideration emphasizes the study's research gap even more. Through the innocent eyes of Bruno, the eight-year-old son of the commandant at a German concentration camp, John Boyne's 2006 novel *The Boy in the Striped Pajamas* explores the startling and unexpected effects of a forbidden friendship with a Jewish boy on the other side of the camp fence. Bruno is the commandant's son, an eight-year-old kid from Berlin, Germany, who is relocated to the European countryside with his mother, older sister, and (SS Commander) father. His father is in charge of a concentration camp for Jews. One day while exploring, Bruno made friendship with a young boy called Shmuel who is a Jew. The research of this novel by examining it through the lens of Althusser's interpellation and Anderson's nationalist beliefs bridges a knowledge vacuum in current War Literature. It is the year 1939 in Markus Zusak's 2005 novel *The Book Thief* where Hitler's Germany is presented. The entire nation is shown gasping for the free air of freedom. Liesel's life is transformed at her brother's grave when she picks up a solitary item that is half buried in the snow. She accidentally left *The Gravedigger's Handbook* behind, marking her first instance of book theft. When Liesel learns to read with the aid of her accordion-playing foster father, a love affair with words and books starts. She soon starts taking books from libraries owned by the mayor's wife and Nazi book burnings, among other places. Yet, these are perilous times. Liesel's world is both opened and closed as her foster family hides a Jew in their basement. Markus Zusak has provided us with one of the most enduring stories of our time in exquisitely constructed prose that burns with fire. Both these novels are Holocaust writings that

the researcher has deciphered under unique lenses. This study is significant because it deals with the explication of the German nation that defined itself in national terms during World War II. Powerful nations always take great interest in nationalist ideology and invest huge amounts of their GDP in wars. Such powerful nations show radical estrangement from human morality and ethics by using various war-based technologies. This study is a wake-up call to human beings about the dangers of war, ideologies, and nationalism. It is significant because it aims to ignite the minds of new researchers to take interest in unveiling the evils of contemporary war fiction. This study is also significant as it has shed light on new vistas of knowledge like the sociopolitical and psychological reasons behind the creation of wars. Although, Althusser's ideas have been discussed by various researchers in literature but integrating his ideas with Anderson's nationalism is a new gap in the existing literature. Further, Althusser's and Anderson's ideas on interpellation and nationalism create a gap in the existing literature on Holocaust studies.

An ideology is a set of opinions or beliefs of a group or an individual. Very often ideology refers to a set of political beliefs or a set of ideas that characterize a particular culture. It is a systematic body of concepts, especially about human life or culture, or a manner or the content of thinking characteristic of an individual, group, or culture. Malcolm Hamilton, in his article "The Elements of the Concept of Ideology" offers a more scholarly formulation, writing that ideology is "a system of collectively held normative and reputedly factual ideas and beliefs and attitudes advocating and/or justifying a particular pattern of political and/or economic relationships, arrangements, and conduct" (18). Louis Althusser defines the function of ideology in his famous work *Lenin Philosophy and Other Essays* (1971). He writes, "All ideology hails or interpellates concrete individuals as concrete subjects, by the functioning of the category of the subject" (173). Ideology becomes a medium for the process of interpellation. In his essay "Ideology and Ideological State Apparatuses," Althusser defines the meaning and function of interpellation as "I shall then suggest that ideology 'acts' or 'functions' in such a way that it 'recruits' subjects transform them all by that very precise operation which I have called interpellation or hailing" (174). In the novels, by Markus Zusak and John Boyne, a familiar play of ideology and interpellation in the form of nationalist ideology has been portrayed. The

characters get affected by various political beliefs in the form of nationalist ideology and they become dismissive of these institutions.

Ideology is a set of shared beliefs that can be used to both inspire and support different viewpoints among the general public. In general, it encompasses causative beliefs and normative value assertions. How do events take place? What is the overall meaning? An ideology could support the existing quo or be idealistic and progressive. It provides a framework for organizing the world by establishing our opponents and allies, threats and opportunities, and us and them. Ideologies frequently take the form of science or objective knowledge and are formal, structured, and based on their unique logic. Collective action often involves ideology in the form of criticism, provocation, justification, or promise. A community's symbols and core ideas serve as public expressions of it. Ideology is what we might refer to as false imagination; it is philosophy, science, and religion all at once. The ideology of nationalism is also an abstract theorizing of false imagination due to its nature, as Anderson speaks about a nation as an "imagined community."

In the same manner, various nations used different ideologies in World War II. The Second World War was a titanic conflict between two different forms of revolutionary socialism, Russian Communism and Nazi Germany. On the Japanese side, the supremacy of Asia and the Pacific was at stake, as well as the power of Europe, particularly central and Eastern Europe. The most extreme form of socialism was that practiced by Hitler. Soviet Communism has a propensity for sabotage, deceit, and a slow rate of historical growth. Nazism was a single man's dream that would come true within his lifetime. The pinnacle of National Socialism was Hitler. According to the theory of historical determinism, communism will eventually rule the world. The triumph of National Socialism was meant to be the lot of one man—and the German nation. Hitler's socialism was not the well-recognized form of Marxist, Revisionist, or any other socialism. It was Nazism or National Socialism, often known as Hitlerian socialism. It was violent, anti-communist, nationalist, racist, and revolutionary. Hitlerian nationalism had an impact on several characters in the chosen novels, making it difficult for them to succeed in avoiding the interpellation.

Ideologies have deeply affected human beings throughout history. During World War II, many nations used various institutions to promote the ideology of nationalism. The military, family, and education were playing a significant roles in

the production of the ideology of nationalism. People were treated like the state's subjects. Althusser sought to explore the mutual relationship between the subject and ideology in his essay "Ideology and Ideological State Apparatuses" in *Lenin and Philosophy and Other Essays* (1971). Addressing dissimilar approaches and modes of the process of the subject hood, he developed the notion of interpellation which is the procedure through which individuals develop into subjects. Althusser writes, "All ideology hails or interpellates concrete individuals as concrete subjects, by the functioning of the category of the subject" (173). In the selected novels by Markus Zusak and John Boyne, individuals are exposed to ideology and they act according to its rules, they are altered to the subjects of that ideology. Interpellation, as Althusser says, occurs at the time when the subjects are hailed directly or dramatically by ideology.

On the other side, Anderson's *Imagined Communities* (2006) is a criticism of the overly emphasized and romanticized idea of nationalism, nation, and nationhood. As we know that our primary texts are concerned with Anderson's views on nationalism, thus it becomes highly significant to talk about his ideas that are closely related to my work. Anderson presents nationalism as a way of imagining and thereby creating community. The nation "is imagined as a community, because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship" (9). Calhoun argues that for Anderson, the key question was how concepts like community, solidarity, identity, and society itself were conceived and given form and substance through this imagination. He sought to demonstrate, among other things, the roots of nationalism and national identity in actual material circumstances. To illustrate how a certain type of capitalist firm encouraged the development of national languages and communication within them, he introduced the concept of print capitalism (12). Anderson's criticism of Nationalism challenges Hitler's preaching of nationalist ideologies in World War II. As Calhoun writes that nationalism has been used by politicians for gaining personal benefits. He analyzes Anderson's idea that nations are important because people are frequently persuaded by ideologues that foreigners are dangerous, that immigrants are stealing their jobs, or that foreign investors are hurting domestic companies. They are important for good reasons, nevertheless (16). This insecurity from the people of other

origin can be seen in both novels where the military, family and education system are involved in promoting nationalist ideologies.

Anderson's ideas of nationalism can be seen in both novels where Germany declare war against every other nation and expect his countrymen to think likewise. The characters get offended by the very idea of nationalism and start reacting in counter way. They seem to be dismissive of the very idea of nationalism and create a counter-discourse by denouncing and contesting nationalism. Benedict Anderson has presented the idea of nationalism as an ideology or doctrine which is something in the mind of individuals. Some other theorists have given different views as well for instance, while discussing the idea of nationalism, Zake presents a concept of "national body" (237). According to this concept, the process of nationalism takes shaped of a national body which has a material existence. This significantly shows that how nationalism is such a powerful phenomenon which can bring many dangers. Anderson has also analyzed and criticized the phenomenon of nationalism prevalent in different nations. He has thoroughly discussed the history of various nations and then has lined their histories to their ideas of nationalism. Following the theoretical ideas of Anderson, Ichijo has also challenged the 'western nature of nationalism' (7). Anderson has geographically explained the concept of nationalism that how western nationalism is different from the eastern one. The western nationalism has its roots in the concepts of colonialism as well. The pride of western nations is in their glorious history of ruling eastern nations. Bonikowski has very well drawn a connection between national attachments and group attachments, "national identification cannot be understood without reference to other levels of group attachment" (421). Group attachments of nations depend on various ideologies, to which Louis Althusser has named Ideological state apparatuses. These state apparatuses are in form of various institutions, as family, the military, politics, schools, religion etc. Althusser has explained that such institutions make common masses follow specific agendas. These institutions basically create group attachments which then take shape of nationalism and jingoism. The public blindly follows the agendas of the institutions and here the dangers of nationalism and other extremist sentiments begin.

The novels under observation are directly linked with the nationalist ideas. These nationalist ideas are originated from Ideological state apparatuses and hence the researcher has put an effort to link all these concepts with war fiction. As the setting

of both the novels is Germany, the analysis of German nationalism is important. For this the researcher has explained the background of both novels in the literature review section. Even in the present times, researches are carried on psychology of German individuals and their nationalist ideas. The phenomenon of nationalism occurs due to some ideological state apparatuses as educational institutions, religion, politics etc. in case of Germany, the military has been very influential institution to create a strong level of binding strength in public. This dangerous nationalism of Germans gave rise to anti-Semitic ideas which resulted in Holocaust of Jews. The ruthless brutality and violence committed by Germans on Jews is exemplary to the world. The vanity and nationalism of Germans is discussed in this research. Krueger has also presented a psychological study in which he criticizes the nations which practice nationalistic ideas. He has specifically discussed the case of Germany and has explained that how “German pride” should be re-defined and must not include hatred for other nations/races or superiority complex (28). Further, the rationale of selecting these novels is the genre of these novels i.e. Young Adult Fiction. This contemporary genre as in the selected novels, provides innocent eye narrators in the form of child characters which are trying to understand the grand narratives of the cruel world they are living in. The selection of Young Adult Fiction to unveil the grand narratives of interpellation and nationalism makes it more impactful to understand the binaries of such concepts. Another important factor here is the context of World War II in the both selected Young Adult Fiction novels. The context of war in the backdrop of both novels also assists in elaborating the theoretical underpinnings under discussion.

In *The Book Thief* (2005), most of the characters find themselves trapped in the shackles of nationalism. Hans and Alex are forced to join the military and Liesel gets punishment every time she raises her voice for Jews. In *The Boy in the Striped Pajamas* (2006), Boyne’s main character Bruno gets killed in a gas chamber while saving his best Jew friend, Shmuel. He is forced to leave his motherland for the dignity of country. In both novels, we see how ideology and national politics ruin the destiny of most of characters. In the fewest possible words this research study examines the interplay of ideology and interpellation in contemporary war fiction. The study aims to analyze the texts of *The Book Thief* (2005) by Markus Zusak and *The Boy in the Striped Pajamas* (2006) by John Boyne in the light of Louis Althusser’s concept of interpellation expounded in *Lenin and Philosophy and Other*

*Essays* (1971) and Benedict Anderson's ideas of nationalism. This whole investigation of interpellation and nationalism is likely to productively intervene in the production of knowledge in contemporary war fiction.

The most inimitable thing about this research is that it produces counter-narrative discourse where certain characters challenge the ISA(s) that are produced to alter the minds of common people. In this scenario the researcher has examined how inversely these characters contest the idea of nationalism building a counter discourse. This entire investigation of interpellation and nationalism is significant because it highlights the fact that war fiction cannot be devoid of certain ideological schemas that explain the impact of warfare on sociological existence and the capacity of humans to endure it. This is in addition to the display of revulsions of war, which highlights the entire debate of topsy-turvy political and social systems in wake of the times of crisis.

### **1.1. Delimitation**

This study is delimited to *The Book Thief* (2005) by Markus Zusak and *The Boy in the Striped Pajamas* (2006) by John Boyne, and have been analyzed from the perspective of Louis Althusser's interpellation and Benedict Anderson's views on nationalism. Further the present analysis is delimited to the analysis of characters in the selected novels, the theoretical underpinnings are analyzed through these characters.

### **1.2. Thesis Statement**

The novels *The Book Thief* (2005) by Markus Zusak and *The Boy in the Striped Pajamas* (2006) by John Boyne portray the nationalist ideology of the states which results in creation of interpellation in characters; this phenomenon of interpellation and building of counter-interpellation is divulged to understand the impact of nationalist ideology on the characters in the selected novels.

### **1.3. Research Questions**

- 1) What are the various institutions that promote the ideology of nationalism in *The Book Thief* and *The Boy in the Striped Pajamas*?
- 2) How does nationalist ideology interpellate various characters in the selected novels?



- 3) How do characters in the novel inversely contest the process of interpellation and build new spaces for countering interpellation?

#### **1.4. Significance of the Study**

The study of Markus Zusak's *The Book Thief* (2005) and John Boyne's *The Boy in the Striped Pajamas* (2006) from the perspectives of Althusser's interpellation and Anderson's views on nationalism is significant to understand the theoretical knowledge in contemporary war fiction. This study is significant because it deals with the notion of nationalism that has defined itself in national terms during World War II. It is evident that during World War II strong nations showed a significant interest in nationalist ideology and devoted a significant portion of their GDP to funding military conflicts. By employing a variety of technologies that are based on war, these powerful nations demonstrated a profound disconnection from human morality and ethics. This research should serve as a wake-up call to people everywhere, regarding the perils posed by war, ideologies, and nationalism. This study is also important because its goal is to pique the interest of new researchers in modern war fiction as to discourage the carnage, it is mandatory to dismember the constituents of warfare. This study is also significant because it has shed light on new vistas of knowledge by demonstrating that war fiction cannot be devoid of an impactful theoretical standing. This opens up new vistas of sociopolitical and psychological knowledge associated to warfare, which is why this study is so important. The integration of Althusser's ideas with Anderson's nationalism, despite the fact that Althusser's ideas have been discussed by a variety of researchers in various pieces of published literature, makes it significant to understand the entire sociopolitical web of warfare. In addition, the ideas that Althusser and Anderson had regarding interpellation and nationalism enables to illuminate the covert motivations of both states and individuals in the field of Holocaust studies. It is possible to say that no work of fiction can be written in a void; rather, there are always some sociopolitical underpinnings in the texts that explain the psychological and logical actions of humans and their impact on human welfare.

#### **1.5. Rationale of the Study**

Despite the fact that Althusser's views have been examined by a number of scholars in various published works of literature, the integration of Althusser's ideas

with Anderson's nationalism makes it important to comprehend the sociopolitical web of conflict. Markus Zusak is an Australian writer while John Boyne is an Irish but still I have chosen them to conduct my research thesis because their novel depicts what Althusser "Interpellation" and Anderson's "Nationalism" suggest. Additionally, in the field of Holocaust studies, the theories of Althusser and Anderson on interpellation and nationalism help to provide light on the hidden motives of both states and people. One could argue that no work of fiction can be created in a vacuum; rather, there is always some social or political context for the writings that explains how people behave in rational and psychological ways and how those actions affect people's wellbeing.

## **CHAPTER 2**

### **LITERATURE REVIEW**

The basic purpose of reviewing literature is to situate your study in the already existing literature. It is to find a research gap to spotlight the core values of your proposed study or project. This literature review comprises of the two sections: research done on theoretical framework and research studies conducted on *The Book Thief* (2005) by Markus Zusak and *The Boy in the Striped Pajamas* (2006) by John Boyne.

#### **2.1. Althusser's Ideology and Interpellation**

This phrase 'Ideology and Interpellation' was originally used by French philosopher Louis Althusser in his influential article 'Ideology and Ideological State Apparatuses'. From a Marxist perspective, Althusser examines how the state, modes of (re)producing power, and ideology are related in the essay. He defines ideology as people's imagined relationship to their actual conditions of existence (162). According to Althusser's definition, ideology serves as a bridge between people and political structures. By concealing conventional forms of repression and integrating people into the power structure, it enables hegemonic authority to reproduce itself. By proposing the interpellation process, Althusser clarifies the relationship between domination and subjugation. He used the example of a policeman yelling, "Hey, you there!" in broad daylight. When someone hears this exclamation, they turn around, and as a result of this simple one-hundred and eighty-degree physical transformation, they become a subject (174). The person therefore accepts his subjecthood by confirming that he is the one being spoken to. It is significant to emphasize that this subjecthood is dual: the law both acknowledges him as a social subject and subjects him to the law.

By pointing out how subjects are consistently created by Ideological State Apparatuses (ISAs) including the family, educational institutions, and media like literature, radio, and television, Althusser underlines the pervasiveness of ideology and interpellation. Later, theorists from numerous fields, including film, media, and cultural studies, would adopt the notion that a person can be interrogated through a variety of channels. Althusser emphasizes that the process of interpellation is not

governed by cause and effect but rather occurs concurrently, despite the fact that he initially gives a temporal example. He underlines the connection between the existence of ideology and the exaltation and denigration of people as subjects (175). Ideology, interpellation, and subjecthood, in other words, mutually reinforce one another in such a way that ideology has always interpellated individuals as subjects, demonstrating that individuals are always interpellated by ideology as subjects, which inevitably brings us to our final proposition: individuals are always subjects (176).

Many critical theorists have drawn on Althusser's interpellation framework and his focus on the circulatory connection between subjectivity and external systems. Michel Foucault shares strikingly similar ideas on how subjectivity is created by focusing on sexuality discourses. He describes how scientists from numerous professions developed discourses at the end of the 19<sup>th</sup> century that allowed them to categorize and classify people and their sexual orientation. Similar to Althusser, this subjecthood has a dualistic nature that both subjugates people as passive, involuntary beings defined by scientific language while also, and counterintuitively, fostering the ability for autonomy and resistance through organizing around these new identities. Althusser does not fully develop these points on how subjects can oppose or reject dominant authority, but later theorists like Ranciere have made them a key point of discussion.

Shah in his article studies interpellation from the perspective of law. Although Marxism's heyday is passed, the paper contends that Althusser's Theory of Ideology (specifically his theory of Interpellation) nevertheless provides a compelling explanation of the political subjectivities that exist inside the global capitalist order (Shah 3). The essay intends to show how many of Althusser's critics (writing in the 1970s and 1980s) largely misinterpreted his assertions and adopted a constrained and straightforward interpretation of his writings. Such a case is supported by the more recent (post-2000s) Althusser scholarship rests only on the reading of Althusser's own writings, particularly his seminal work *Ideology and Ideological State Apparatuses*. By offering a sophisticated understanding of individual-social dynamics in the state-centric legal discourse, one that captures the paradoxical nature of the self and the other, it is argued that Althusser's conception of the subject rediscovers the context for understanding the perennially elusive question of the self and the other.

Stocchetti's work takes interpellation into the world of selfies. Stocchetti gives a basic analysis of selfying in this article that integrates the critical evaluation of scientific knowledge with the social construction of the self. The works of Goffman and Barthes, as well as Althusser's concept of "interpellation," provide helpful conceptual tools for a radical discussion of the social implications of selfies. This initial study primarily believes that interpellation from below is a particular and ambivalent type of self-expression, addressing but also reenacting the difficulties with self-construction in the world of symbols for the neoliberal agenda (44). The social construction of the self is set within the constraints of capitalist ideology and its symbolic ways of expressing the relationship between reality, the individual, and society. This process is significant from a semantic perspective because the "signifier" creates its "signified." This strategy has at least two applications. Stocchetti is attempting to theoretically integrate Kenneth J. Gergen's approach to the social construction of the self and Jürgen Habermas critique of the ideology of science with Barthes' insights on the problems of meaning, Goffman's understandings of the "problems of the real," and Althusser's concept of interpellation. The goal is to inspire more emancipatory responses to these difficulties—responses that are more independent of and perhaps even challenge the ideological agenda of neoliberalism—and to raise awareness and knowledge of the dilemmas surrounding the presentation of the self in the digital age.

The aforementioned ideas of Althusser's ideology and interpellation are adapted for this study in a unique way which fills a research gap prevalent in the relevant literature. The concepts of Althusser are deciphered in the present study by showing the relevance of these concepts with the sociopolitical systems during warfare. Further, the unique way of handling these theoretical concepts, hand in hand with the Anderson's concept of nationalism also fills a research gap specifically in war fiction.

## **2.2. Social Media and Interpellation**

Countless theorists have taken Althusser's idea of ideology and interpellation, removed the state as the primary concern, and applied it to numerous media texts. According to cultural theorists like Max Horkheimer and Theodor Adorno, the homogeneity of mass media entices passive subjects to seek out recurring themes and formulaic plots, which only serves to stifle them further. They express sympathy for

individuals who are taken advantage of in capitalist society, criticizing how it limits them physically and mentally to the point that they are powerless victims of what is being provided (8). Adorno and Horkheimer go on to claim that the ordinary people's acceptance of the culture industry simply serves to maintain their predicaments and that they continue to uphold the very ideology that holds them captive. Greater than the authorities' cleverness is the mistaken love of the common people for the injustice done to them. Adorno and Horkheimer, like Althusser, contend that the proletariat submits to ideologies that portray them as passive and allows them to succumb to their own dominance.

David Gauntlet similarly explains how interpellation happens when someone connects with a media text: for instance, when we enjoy a magazine or TV show, this uncritical consumption means that the text has interpellated us into a specific set of assumptions and caused us to tacitly accept a particular approach to the world (27). The claim made by Adorno and Horkheimer that media consumers uncritically accept a medium's subject placement of them as passive viewers seem to be echoed by Gauntlett in this instance. Later theorists that support greater agency for interpellated subjects will argue against this structuralist framing. In order to better understand how viewers, perceive a film, many film scholars have used Althusser's framework. This has advanced the conversation about the connection between a medium and its audience. In structuralist cinema criticism, Lapsley and Westlake explain "how a film as a pre-existing structure...interpellates the spectator, thereby forming him/her as a subject" (12). Feminist cinema theorists in particular have incorporated ideas of interpellation into their work. According to Laura Mulvey, traditional narrative film serves as a (ideological) device that encourages viewers to empathize with the masculine protagonist (6). The ideological interpellation through social media is very old phenomenon and it can be traced back to 1960s when consumer culture was introduced into European and American societies after World War II.

The use of the media to showcase the phenomenon of interpellation is relevant to the present study as it depicts the influence of assorted art on the human thinking patterns. This idea fills a gap in present literature through its unique approach as here the phenomenon of interpellation is associated to bring a miscellany in human thinking and actions.

### 2.3. Interpellation and Literature

Louis Althusser's interpellation had been used as a literary theoretical device to conduct research studies in literature. Ardhana & Wardani have also examined the process of interpellation in Kenzaburo Oe's novel entitled *A Personal Life* (1968). The researcher has explained that how after going through the process of interpellation, the characters "become the agents of the State's ideology" (93). The values and norms of the societal systems make all the characters agents of state's ideology and hence the dangers of interpellation are inevitable. Another research by Rauch on the novel *Blood on the Forge* (1941) explicates that how "absoluteness of ideological interpellation" reveals the dominating force driving perception and the classification of what Althusser refers to as concrete topics (94).

Koç has analyzed the process of interpellation in *Fahrenheit 45* (107). According to her the ideological state apparatuses produce "anti-intellectual society" in the novel. This link between interpellation and loss of intellect is quite interesting to read. Ningsih and Wahyuni examined the book *Eileen* by Otessa Moshfegh (2015). This analysis falls under the category of feminist literary theory and is related to the ideas of interpellation by Luis Althusser and misogyny by Sheila Jeffrey. This can be observed in two ways: in the behavior of sexist women and in the ways in which misogyny is interjected (69). The concerns brought up include women who both promoted and practiced misogyny. The most prevalent misogynistic behaviors displayed by female characters in this book were self-criticism, self-objectification, and hostility against other women. The setting or background where this concept can be infused is the family and the workplace. The analysis demonstrates that women also engage in misogyny, in addition to men. It might be said that women indirectly support the worldview developed by these patriarchs.

Saeed and Khan's study tried to critically examine how Zari Bano, the main character in Qaisra Shahraz's novel *The Holy Woman*, formed her identity in relation to the ideological state apparatuses, as defined by Louis Althusser. Althusser contends that ISAs, which transform people into ideological subjects in capitalist society, are the means by which ideology operates. This study focuses on how Zari Bano's character is affected by the cultural, political, and family ISAs. By analyzing the novel's text critically, the study also examines the "interpellation" moments and demonstrates how the characters act in particular ways and unquestioningly support

particular ideas and views (37). The research's conclusions show that ISAs are important in shaping people's identities and that it is challenging to oppose sociocultural and political beliefs that impose double standards, especially on women, in patriarchal societies. The study is important because it addresses the topic of passive discursive ideologies at work in establishing various norms and values in a patriarchal society and how they are given the status of unquestionable natural laws of life that social beings must obediently adhere to. Only Zari Bano and characters intimately associated with her in the first half of the novel are the subject of this research study's analysis of interpellation and ISAs. The study is reproducible and might encourage researchers to look into the function of ISAs other than those discussed in this paper in order to explain the behaviors and reactions of the main characters.

Baktiar Sadjadi et al studied Bozorg Alavi's *Her Eyes* from the perspective of Louis Althusser's ideology and ideological interpellation. The goal of the current study is to critically examine *Čašmhāyaš* (Her Eyes), the well-known Persian novel by Bozorg Alavi, in light of Louis Althusser's ideas on ideology, interpellation, and—most importantly—the subject/subject model. Interpellation, as described by Althusser, is the process by which people are made subjects via what he called Ideological State Apparatuses. As a result, “subjects” and “the Subject” exist and are at work in the same way as “ideologies” and “the Ideology” is present during the subjectivization process. The person who is interpellated while the subject is demanded by ideology is referred to as the subject (203). *Her Eyes* by Bozorg Alavi, regarded as the pinnacle of contemporary Persian realist literature, depicts a protagonist who is unwaveringly committed to his ideological Cause and a person who has spent his entire life to socialist ideals. Alavi shows how people are both consciously and subconsciously recruited by ideology, a process in which the subjects seek to emulate the Subject, through the brilliant representation of the protagonist, Master Makan, and other significant characters, including Farangis in particular. The ideological fervor of the protagonist, in this case the communist Tudeh Party, structurally entangles the subjects with a restricted domain in a harmful way that results in their destruction.

The analysis of the novel *Unwind* (2007) by Pertiwi also elucidates the process of interpellation. The researcher has analyzed that how interpellation occurred



through ideological state apparatuses are some ways or another not suitable for society. In this scenario the ideological state apparatuses of law enforcement agencies are criticized. The researcher has named such inaccurate or unjust laws by such institutions as, “repressive laws” (14).

By reviewing already existing knowledge on Althusser’s ideology and interpellation, we come into conclusion that it still needs to be studied from a different perspective. Thus, in the proposed study I have combined Althusser’s views with Benedict Anderson’s views on nationalism and conducted this study. Although, Althusser’s ideas have been discussed by various researchers in literature but assimilating his ideas with Anderson’s nationalism is a new gap in the existing literature. By the assimilation of the concept of ‘Nationalism’ with ‘ISAs’ and ‘Interpellation’, the researcher has showcased that nationalism is a broader concept which is like an umbrella term in the entire present debate. In the foreground of nationalism, ISAs and interpellation function and all these concepts go hand in hand and are dependent on each other. This web of theories and their interconnection is drawn uniquely in the present study which creates a research gap in the prevalent war fiction literature.

#### **2.4. Benedict Anderson’s Imagined Communities**

The premise that nations are a fundamental or inescapable social unit is repudiated at the outset of Benedict Anderson's analysis of nationalism in his book *Imagined Communities*. He instead refers to them as cultural constructions with unique histories and characteristics. He draws attention to similarities between many countries, such as those in various ages and locations, to explain why states have such influence on individuals. In order to demonstrate how they rely on history while retaining many elements from earlier social systems, he also examines how they are different from one another.

In order to establish the idea that how nationalism differs from other political philosophies, Anderson first lays forth his analysis of power of nationalism. He explains this as, “nation-ness is the most universally legitimate value in the political life” (14). According to him liberalism and communism lack power compared to nationalism. People might be inspired by nationalism to give their lives for their country, but no one would do so for an unbigoted or communist government. Since World War II, every revolutionary movement has identified itself in terms of a

particular country because the concept of the nation is so pervasive that everyone feels all the others relates to one. The United Nations is also the most significant international political organization. But despite all the discussion, nobody truly understands what the terms "nation," "nationality," and "nationalism" rightly imply. They don't appear to have a clear description since they are imagined societies that resemble emotions more than actual objects. According to the concept of Anderson, countries are psychological phenomena where people feel like they are a member of a family with similar interests, indistinguishable origins and bilateral camaraderie. The borders of nations also appear to be extremely defined and autonomous (the unique sovereign authority).

One of nationalism's most significant benefits, according to Anderson, is to give people's life purpose. After the Renaissance, when religion lost its political influence and relevance, nationalism neatly stepped in to provide purpose to people's efforts to better themselves, serve their oppressors, and even to die. Instead of viewing history as God's will, people started to view it as a never-ending series of causes and effects. The development of vernacular languages made a significant contribution to the development of a community spirit among various populations. While newspapers created 'imagined communities' out of their consumers from their cultural influence, such as ads and news articles, nationalist novels written in local dialects began depicting communities that survive together in restricted geographical units.

He goes into further detail on how written books influenced individuals and propagated ideas. He adds that the Protestant Reformation, which made English the dominant language among intellectuals and political leaders in Europe, made it feasible for this to happen. Then he talks about how publishers decided to print in a standard dialect so that their audience could read it. These common dialects developed into prestigious varieties of the languages, changing through time far less than spoken languages.

Anderson talks about the rise of nationalism in the United States. Elite educated people who were conversant with European ideals and ideologies spearheaded the American revolution. Due to their economic repression and cultural discrimination, they rose up against their rulers, resulting in a democratic republic as opposed to a monarchy. The colonies in Britain were close around each other, whereas in Spanish territories were dispersed, and there was less communication

among them because bureaucrats only could work from home and were not likely to travel far from their residence. This is why it required more time for the public to get along and unite into one nation, according to Anderson. Due to these restrictions, each province developed its independent newspaper network, economic system and hence a unique sense of national identity, which finally sparked uprisings against Spanish rule. The concepts of Anderson are inimitably used in the present study by linking the entire debate of nationalism with the functioning of ISAs and then in return arousal of the idea of interpellation. This is a gap in the existing literature as the dependency of all these theoretical ideas on each other in the backdrop of warfare is a unique attempt of this study.

## **2.5. Nationalism in Contemporary World**

In this modern world, nationalism still persists and has deep connection with global peace and conflict situations. Apparently, the world has turned into a global village and diversity is being promoted globally but still the role of nationalism is present in political situations of nations. It can be said that the survival of politics is dependent on nationalistic agendas. The politicians deliberately use nationalism as a tool to exploit common masses and fulfil their political schemas.

In this regard Wimmer has presented a very logical hypothesis on Nationalism in modern world. According to Wimmer nationalism itself has a peripheral role in creating wars and chaotic political situations. But nationalism is used as a tool by state leaders, politicians and even military personnel to justify the need of wars and conflicts (110). In the contemporary world nationalism is merely used as an instrument of exploitation. The men who possess power positions in society are never affected by the anarchy which war and conflicts bring. It is only the public which suffers and schemas like nationalism are used to fool the public.

Many researchers have also given some alternative ideas regarding relation of nationalism and war in modern times. Mann finds the relation of war and nationalism in contemporary times in some way skeptical. According to him technology is the sole reason behind power game and wars in the modern world and on the other hand nationalism is somehow ideology of bygone times. But he also firmly suggests that nationalism played a vital role in the WWII. In Germany and Japan, nationalism was at its peak “fascism and extreme militarism” caused extreme destruction (193). Hence even if we believe that now nationalism is somehow losing its grip in the

national politics of countries, we cannot ignore its obvious role in the wars fought in the past.

In his research article 'War and Nationalism', Conversi explains that the relationship between nationalism and war reaches its acme 'under Fascism' (367). The concept of fascism is also linked with the current research as the case of Adolf Hitler in Germany has been discussed. The fascist leaders deliberately use nationalism as a disguise to emotionally move people and convince them on their favorable political agendas. Further he discusses the situation of modern world and elucidates those political agendas work under the influence of certain ideological state apparatuses. These Ideological state apparatuses are multilayered and nationalism is the upper most layer of these ISAs (368).

Another research by Juan et al explicates the relationship between nationalism, fascism and wars. According to them the counties which bear higher fatality rate during WWI, "voted more strongly for extreme nationalist parties" (34). This shows the influence of false narratives like nationalism, on common people. The glorious ideas regarding war and martyrdom are skillfully presented by the extremist political parties so that the public vote them. At the end of the day, it's all about power game and such fascist leaders merely fulfill their own personal agendas. Consequently, the precious lives of innocent people are wasted mercilessly in wars.

Anderson's anti nationalistic views have been discussed in great detail in this section. Almost every scholar has highlighted the same explanation as put forward by Anderson in his book *Imagined Communities*. In this thesis, we have combined his anti-nationalistic stance with Althusser's idea of interpellation. The state, the military, family and education system are promoting national interests by interpellating common masses in the name of nation. Anderson's ideas on nationalism will help in understanding the true meaning of ideology that was used by dictator like Hitler in times of Word War II. As the ideas of Althusser are blended with the concept of nationalism by Anderson which showcases the interconnection of these theoretical concepts, thus this study creates a new gap in Anderson's ideas on nationalism in literature.

## 2.6. *The Book Thief*

Bladfors studies *The Book Thief* from the perspective of magical realism. It is rumored that it is challenging to depict the Holocaust in fiction for kids and teenagers. *The Book Thief*, a magic realist novel by Markus Zusak, is read by six High School students for this study, which looks at their cognitive and emotive reactions. The goal of his study was to determine how high school students who speak Swedish deal with magic realism in English and whether teens may use magic realism to interact with the Holocaust. The study's original goals were to study linguistic distinctions and the portability of reading abilities between languages. But these conclusions are not trustworthy because of variations in data outcomes between the groups (4). There are two groups of three pupils each made up of the students. The students take part in group interviews—which in this study may be referred to as focus groups—while reading Zusak's book. The conversations among the students are taped, then they are written down, coded, and examined. The focus groups serve as the study's primary approach, although they are additionally supplemented by “sticky notes” and a written assignment. According to the study's findings, the magic realist story increases the students' emotional involvement, and it is suggested that this discovery can be used to harness the power of magic realism and help young people understand the Holocaust. Since the majority of the students' replies are unstructured, the researcher decides against organizing any report like an experiment with parts for results, discussion, and conclusions. Instead, he separates the content into two themes: Death as a Narrator and Historical Knowledge, basing his study on Kokkola and Fjällström (2015). In the final phase of the study, he combines all these components to provide answers to his research questions.

Oliveria and Maggio studies Markus Zusak's *The Book Thief* under the theoretical underpinnings of narratology. Knowing the perspective of the one who perceives is crucial for a better comprehension of a given tale (the focalizer) (Oliveria and Maggio 135). Which characteristics and circumstances are to be disregarded or carefully studied through the use of sight, hearing, sensation, taste, or smell depends on the focalizer's beliefs and cognition. As a result, when analyzing a literary work, the issue of focalization should be considered. The work of Australian author Markus Zusak's *The Book Thief*, is explored in this article using narratological presumptions, particularly those of Gérard Genette, Mieke Bal, and Rimmon-Kenan. One of the

primary literary devices that is claimed to contribute to the atmosphere and meaning of *The Book Thief* is focalization.

Fincel has studied *The Book Thief* from the perspective of narratology where death has been personified. Hayden White's explanation of how history and its representations in historical fiction create the present are used in this research article to investigate the personification of Death in *The Book Thief* and its effect on young adult readers (3). The researcher contends that by making young adult readers confront their mortality and the Holocaust, Death's complexity as a character permits him to lead them from one understanding of reality into a deeper, more complex reality. Through the representation of Death, *The Book Thief* challenges readers with these truths and alters their perceptions of death and the Holocaust.

This research article by Rizka Merdifa uses a psychological technique to demonstrate the study of Markus Zusak's book *The Book Thief* (2005). The main character of this study, Liesel Meminger, is assumed to suffer from anxiety and trauma as a result of losing the people who matter most to her. This research is therefore focused on Liesel's personality. This study draws on Freud's theory of anxiety as well as Lacan's psychoanalytical theory concerning the real, symbolic, and imagined aspects of human experience (63-64). This study concludes that Liesel does, in fact, experience trauma and anxiety, as evidenced by some of the symptoms that were linked to the early death of her parents and brother. Because of the loss, Liesel unconsciously yearns to fill the void that this loss has caused. Liesel's effort to fill her emptiness and lack symbolically with a book she stole from her brother's burial makes a huge contribution, but the book also traps her in her fictitious order, preventing Liesel from completely realizing herself and recovering from her trauma.

Dr. Kaushal Kishore Sharma studied *The Book Thief* from the perspective of power and language. According to Sharma the impact of language and the power of words may be found throughout the entire book. He claims that both positive and negative effects of words may be seen in the main characters. From the 'detrimental effects' of the 'anti-Semitic propaganda' (105) present in Nazi Germany, to Liesel's comforting reading in the bomb bunker, everything depicts the use of language to display power. The novel skillfully illustrates the impact and utility of words to inspire, influence, threaten, and enthrall multitudes by their presence or absence. Additionally, enhancing the novel's linguistic skill is its metaphorical structure and

harmony. This observation of Sharma shows that language plays a vital role to showcase power, hence it would not be wrong to link this with the nationalist agendas which also function to hold power within a society by selling a popular narrative.

Thresia chose *The Book Thief* by Markus Zusak for her study. From the German perspective of regular civilian struggles and survival under the Third Reich, Markus Zusak wrote the riveting novel *The Book Thief* (150). It honors the ability of love and language to overcome indescribable agony. As told by death, this is the story of the book thief. A girl, an accordionist, several fervent Germans, a Jewish fighter, and a good deal of theft are among the other characters in this little story. The notion that people can feel secure, powerful, and able to express themselves through words is the book *The Book Thief's* most significant topic.

The study by Windratama looks into the female resistance to the Nazi regime in Markus Zusak's book *The Book Thief*. In order to analyze *The Book Thief*, this study draws on James Scott's theory of resistance, which distinguishes between overt and covert forms of resistance. The study is a qualitative investigation. The research is primarily concerned with identifying the Nazi resistance of the primary character. The research's findings indicate that the indicators of main character resistance can be categorized into four categories: ideological differences, alliance with Nazi enemies, humiliation that prompts resistance, and having compassion for people of different races and cultures (1). These categories are determined by analyzing the main character's background, social relationships, and experiences with discrimination. As a result, the authors of *The Book Thief* wanted to inform readers about the role of women in the resistance movement against the Nazi regime.

Victor et al studied *The Book Thief* from the perspective of human psychology. In order to illuminate the tragedies connected with one of the darkest periods in the annals of world history, *The Book Thief* provides a realistic representation of the Holocaust from a detached yet effective perspective (86). The horrific horrors of the Holocaust and the unquenchable optimism of humanity are powerfully shown and imagined in Zusak's book, which is a true eye-opener for its readers. The Holocaust horrors in the book are highlighted even more by juxtaposing the innocence of children with the crimes committed by the Nazi government. As a result, the young Liesel Meminger, the book's protagonist, is a living example of the extreme devastation that the Second World War might inflict on the life of a helpless

kid (87). *The Book Thief* by Markus Zusak perfectly conveys the suffering that people in war-torn Germany experienced. The goal of this study is to contrast the Holocaust survivors' devastating loss with their diverse evasion tendencies. Liesel, the main character in the book, is a metaphor for the entire scarred society that endures its darkest moments while still surviving. Thus, her story reveals the damaging effects of trauma and underlines the significance of community in the healing of the traumatized as part of the growing canon of Holocaust literature. In the midst of all the turmoil, the ability of words to escape was a powerful motivator for the troubled souls of Nazi Germany. In eras of utter betrayal and poverty, books became an escape for many people. Trauma and escapism, which the protagonists exchange among themselves in a totalitarian setting, thereby connects the horrific experiences with fleeing mechanisms.

Rönn explores the theme of death in Markus Zusak's *The Book Thief*. Death tells the tale of a young girl who is placed in a foster household in Germany during World War Two in Markus Zusak's historical novel *The Book Thief* (1-2). It can be categorized as young adult fiction because it depicts the maturation of the little girl Liesel Meminger. Numerous significant personalities who all affect Liesel's life are featured in the narrative. The main characters are Hans and Rosa Hubermann, Liesel's foster parents, Rudy Steiner, and Max Vandenburg (a Jew hiding in their basement). As the narrator of the story, Death introduces himself as a character who is tasked with gathering the souls of the deceased. He is therefore deeply immersed in Liesel's story and the characters she meets. Death explores the life of Liesel and her family in a tiny German town while putting the reader in the historical background of World War II. Naturally, he describes both their joy and happiness as well as their difficulties and hardships. His narration is heavily influenced by death, as he alternates between being far away from and close to the characters. He has a lot of room to move around while he tells the story. This definition of space refers to the vast space that Death, a character in the novel who has many feelings and thoughts, occupies.

For instance, Death claims to have knowledge of everything, including human emotions, dreams, and thoughts. As a result, because of how he presents the story, the narrative space he uses substantially influences the novel. It is critical to examine both the space he claims and the way he narrates it in order to comprehend how he



employs his narrative space. The story itself is quite serious because it centers on the Holocaust, but Death's narration gives it a humorous touch. Young adults are drawn to the book because the narration lessens the misery of the plot. By releasing the hold of the tragedy in it, Death is able to capture each horrible incident as well as the novel's overarching melancholy. He comes out as friendly, relaxing, and compassionate, for instance, in his narrative space. The researcher is examining Death's narrative space in *The Book Thief*, not comparing it to the movie adaptation or any of Zusak's previous books. The key contexts in which narration is examined include focalization, time, and atypical narration. In this context, narration that seems extreme, weird, or unique is referred to as unconventional narration. Additionally, the analysis of the realm of Death considers how literature depicts death—both as a concept and as a potent being. The purpose of this study is to examine how Death lessens the tragedy of the story by occupying narrative space. Every living thing, including we humans, may have gone through such a horrible experience at some point in our lives. An incident that harms someone physically, emotionally, spiritually, or mentally is referred to as a traumatic event. It is possible for the individual going through the upsetting incident to feel intimidated, uneasy, or scared as a result. (1) explains that a person may experience the trauma of a sudden death, being cut off from loved ones, losing a sibling, or losing family, and that later on after the event, the person may experience the trauma or crisis of being overwhelmed by all the guilt, denial, and conflict that they have been suppressing in relation to that event.

From the above research works, it has been confirmed that Zusak's *The Book Thief* has never been studied from a perspective of interconnecting nationalism with ISAs and interpellation. Thus, the research of the proposed study felt dire need of analyzing this Holocaust-based novel from Louis Althusser's concept of interpellation and Benedict Anderson's views on nationalism. It was kept in mind before conducting research on this work by Zusak that ideologies like nationalism are still part of our capitalist structure. The state controls everything under various ideologies. Thus, exploring Zusak's *The Book Thief* from Althusser's and Anderson's ideas on interpellation and nationalism create gap in the existing literature on Holocaust studies.

## 2.7. *The Boy in the Striped Pajamas*

Irish author John Boyne's 2006 book *The Boy in the Striped Pajamas* is a Young Adult Fiction which narrates the World War II experiences. As the son of Ralph, a senior SS commander in the Nazi party, the novel follows an 8-year-old German kid named Bruno during World War II on his thirst for discovery and adventure. Bruno is distraught when his family moves from their luxury house in Berlin to the rural after learning that his dad has been elevated in the Third Reich.

John Shoemaker examined how Mark Herman's *The Boy in the Striped Pajamas*, a story about an improbable friendship involving a well-to-do German boy and a Jewish boy in a concentration camp, uses language to persuade the readers. A more thorough examination of the novel's significance was motivated by the controversy that surrounded it, particularly the uncommon and controversial viewpoint of a German family's sufferings during World War II. While Herman offers a distinctive perspective, the researcher contended that the novel goes beyond simply showing a family and genuinely provides an explanation and an object to blame for the World War II crimes (1-3). This novel was also adopted into a movie to increase the impact of the book. The cluster critique theory of Kenneth Burke, which holds that the text of an artifact—in this example, the screenplay of a film—is utilized to symbolize and or transmit a major notion, message, or idea—is the foundation of the rhetorical research findings used to analyze the movie. Furthermore, this novel promotes the idea that Germans are not to blame for the atrocities connected with the Holocaust and are not the enemy during World War II, despite the fact that Herman may not have been fully aware of the rhetorical force behind his artefact, as readers by the significance of the contrast between god and devil terms used throughout the novel. Instead, the researcher argued and demonstrated that the enemy is the German people's dread of discovery. The fact that *The Boy in the Striped Pajamas* was among the pioneering novel of its sort in laying the groundwork for later rhetorical analysis and debate on the German people and the dread of discovery that rendered them powerless during World War II is even more significant.

Widyantoro et al studied *The Boy in the Striped Pajamas* from the perspective of psychoanalysis. Children's and teenagers' lives differ significantly from adults in many ways. Participating in their daily lives might help you better comprehend their individual traits. Young adult fiction is typically concerned with portraying children's

interests, aspirations, and daily lives. As it develops, this genre of literature may serve as a vehicle for educating society about the lives of children and teenagers. Famous author John Boyne wrote a book called *The Boy in the Striped Pajamas* about a little boy named Bruno who survives in a Nazi death camp. This research aims to examine Bruno's coping strategies for adjusting to his new surroundings (1). To discover how Bruno employs his protection mechanism after moving to a new home, the researcher utilized a descriptive qualitative method. A general description, conflict, and context are used by the researcher to convey all the data together with the citation. According to the findings of this study, Bruno employs sublimation and projection to lessen his fear when he is in a new setting. In his sublimation, Bruno engaged in activities like adventuring, playing, and making friends, while in his projection, he took different actions like blaming the circumstances of the new house, seeking social justification, seeking safety, and blaming his father's employment.

The *Boy in the Striped Pajamas* has emerged as a powerful and significant portrayal of the Holocaust since its publish in 2006 and subsequent cinematic adaptation two years later. The book has been translated into 46 other languages and has sold over a million copies only in the UK. Michael Grey evaluated *The Boy in the Striped Pajamas*' potency as a teaching aid for Holocaust education. It shows that the book and the movie have had a significant impact on preexisting notions and have helped to build problematic misconceptions based on an empirical study done on the assumptions of the Holocaust held by 298 students (109). This research article contends that *The Boy in the Striped Pajamas* is mostly a curse for Holocaust teaching by pointing out its historical mistakes and twisted moral themes. In considering solutions to the story's popularity and ways to lessen its negative effects, it concludes.

Rauch used empirical methods for studying how spectators react to Holocaust-themed movies. Existing research frequently concentrates on the outcomes of, or reactions to, a single film, or to a single style of film, which leads to distorted perceptions about "Holocaust films" and their audience (1-3). Rauch discussed a qualitative study that she had performed in Britain on how different Holocaust-themed movies were received by viewers and show how doing so can help us better understand how these movies are interpreted and have an impact. This article compared and contrasted how audiences have reacted to fictitious narrative-based feature films and "real stories," while also considering spectators' interpretive

communities. The study demonstrated that historical knowledge and awareness were improved more noticeably by movies based on true stories than by those based on fiction, the latter of which tended to be held to differing standards of authenticity. Although viewers seemed to be able to tell when a movie is not primarily based on reality, they still expected a movie on the Holocaust to be “accurate” in other respects.

Noy studied *The Boy in the Striped Pajamas* and discussed the element of loneliness in the characters. The purpose of this study is to talk about loneliness concerns in the book *The Boy in the Striped Pajamas*. The study goes on to discuss several causes of loneliness as well as solutions to it. This study consists of three research questions: (1) How does characters’ loneliness in the novel are portrayed? (2) What are the reasons for the characters’ loneliness in the novel? (3) How do the characters in the novel get over their loneliness? Additionally, this study utilizes new criticism as its analytical framework. An additional tool used by the researcher is a psychological strategy. The psychological strategy employed is a hypothesis about loneliness that addresses its causes and responses (Noy 4). Here, the researcher selects passages and stories from the book that, according to the theory, best describe loneliness. According to this study, the book contains some of the causes of loneliness (dislocation, forced isolation), as well as the symptoms of loneliness (dynamic solitude, social contact, and sorrowful passivity). Here, the common causes of loneliness for all characters are forced isolation and dislocation (leaving Berlin) (live in Out-With). While there are both positive and negative ways to deal with loneliness. For Bruno, overcoming negative behaviors entails engaging in active isolation (reading adventure books, swinging, and engaging in forbidden exploration) as well as social contact (engaging in meaningful conversation with Gretel, Maria, Pavel, and Shmuel). Positive habits such as social engagement (such as being friends with Lieutenant Kotler) and engaged solitude are also helpful coping mechanisms for Gretel (studying geography and history).

As more states have mandated genocide or Holocaust curricula in recent years, film portrayals of the Holocaust have become a staple of social studies education (Rich and Percy 294) However, the caliber of these curricula varies greatly, as does the measure of teacher development for Holocaust-based instruction. Many teachers use movies like *The Boy in the Striped Pajamas* to help students understand the horrors of the Holocaust due to the rise in mandates and the absence of more rigorous

topic understanding expertise (295). The movie is, however, seriously flawed in a number of respects, including historical inaccuracies, issues with freedom and gender, and a guiding theme that gives a potentially deadly view of who is to blame for the greatest tragedy in human history. This study by Rich and Percy examined *The Boy in the Striped Pajamas*' flaws and suggested methods that teachers could employ to make up for them while still giving pupils a worthwhile educational experience.

One genre in popular culture that has been used to impart moral lessons is children's books. Children's literature refers to a variety of published literary works, including *The Cat in the Hat* by Dr. Seuss, *Charlotte's Web* by E. B. White, and the *Harry Potter* series by J. K. Rowling. Prajaningtyas and Adi studied *The Boy in the Striped Pajamas* by John Boyne from the perspective of children literature. The question of whether *The Boy in the Striped Pajamas* by John Boyne belongs in the category of children's literature is explored in this article. A nine-year-old German kid named Bruno and his Jewish companion, Shmuel, are main characters in the novel (171). Since the genre approach is the most appropriate method for analyzing the genre features of children's literature, character and characterization, didactic elements, the happy ending, and the element of pictures in children's literature—it is used in this graduating paper. Along with the novel itself and other materials from reputable websites, library research was done to assist the analysis. The analysis's findings indicate that John Boyne's *The Boy in the Striped Pajamas* cannot be labelled as children's literature since it lacks the elements Nodelman suggests define children's literature. The novel *The Boy in the Striped Pajamas*, however, qualifies as high literature because it largely possesses these qualities.

*The Boy in the Striped Pajamas*, a book by Irish author John Boyne, paints a vivid depiction of the existential concept "Bad Faith." The novel's characters are forced to forge their own existences in order to survive. Bruno, a German, and Shmuel, a Polish Jew, are portrayed by the author as the embodiment of mankind, whilst the other characters are unable to rationally describe themselves. The nine-year-old, Bruno, treats other people's feelings and emotions with innocence. The facts about Bruno, a German youngster, are highlighted in this work by Arunprabu et al, and Shmuel, a Jewish boy in a concentration camp, is also discussed. The existential dilemma of both innocents is the main topic of this article (854). It uses historical anecdotes to emphasize the veracity. Through the lesser characters' displays of

misery, it also conveys thrownness, an idea that was built by Martin Heidegger. The focus of the research article is on hopelessness and its effects based on a person's fate in a combat zone.

According to the aforementioned research, Boyne's *The Boy in the Striped Pajamas* has never been examined from a Marxist standpoint. As a result, the suggested study's research felt compelled to examine this Holocaust-themed book through the lenses of Benedict Anderson's nationalism and Louis Althusser's concept of interpellation. Boyne kept in mind that nationalism and other ideologies still have a role in our capitalist system while he conducted his study for this article. Everything is governed by the state under a variety of ideologies. Consequently, there is a lacuna in the body of work on Holocaust studies when examining Boyne's *The Boy in the Striped Pajamas* through the lenses of Althusser and Anderson's theories on interpellation and nationalism.

## **2.8. *The Book Thief* and *The Boy in the Striped Pajamas***

There has been much written about Holocaust literature; in particular, there has been discussion about what should and should not be depicted in stories about this historical mass slaughter. The kinds of stories being published about the Holocaust have altered in the 65 years since the end of World War II. After a brief period of relative silence following the war, a greater collection of work began to appear in the 1960s. For a while, survivor memoirs were the most popular.

Young adult and children's literature have increasingly portrayed the Holocaust, and this representation frequently uses unusual narrative structures. For instance, to depict the Holocaust in narrative form, the young adult books *Briar Rose* by Jane Yolen, *The Boy in the Striped Pajamas* by John Boyne, and *The Book Thief* by Markus Zusak use the forms of the fairy tale, the narrative, and a very distinctive narrator, respectively. The Holocaust spaces identified by Theresa Rogers are used in this research thesis by (1) to demonstrate which Holocaust spaces are depicted in each text (2). Additionally, Rick Altman's theory of narrative is used to discuss how the narratives function in relation to the framing and following-patterns employed.

Another thesis by Medinger Jessy initially focused on how the Holocaust is depicted in two works of young adult fiction, *The Boy in the Striped Pajamas* by Boyne and *The Book Thief* by Markus Zusak. Its goal is to draw attention to the

method both authors use to describe the Holocaust and use it as the backdrop for their stories. It also makes one wonder how significant the Holocaust actually is in the views of young adult readers. A student survey will be one of the tools utilized to investigate this subject. This research will also demonstrate how Boyne and Zusak use historical tragedies as a canvas for moral and political difficulties of the present, demonstrating how both works are less interested in historical accuracy than in the underlying messages about the modern family and its struggles (1-3). Furthermore, this research is quite interested in the significance of the child narrator and how they relate to modern readers. Despite their frequently emotional distance from the subject, young adult audiences seem to be persuaded to directly empathize with the narrator, which presents another possibility to incorporate the reading into any type of awareness-raising, such as in the context of preventing radicalization. Jessy's work describes, contrasts, and compares a few worldwide responses to the Holocaust in education with the Luxembourgish system. Along with a questionnaire to determine the children's general reactions to the subject, there will also be a brief emphasis on the instructors and their motivations for selecting these or similar works at such a young age. Overall, these various threads come together to highlight how authors use and sometimes even misuse the past, especially its tragedies, in books written for young adult readers. This argument also contends that broaching the subject of the Holocaust too early could be seductive.

In light of this, it's crucial to highlight the risks of romanticizing the Holocaust. Is it accurate to state that the overwhelming violence and the appeal of evil in everyday people are the reasons why the Holocaust attracts attention? Do language teachers consider the fact that teaching about the Holocaust to young adult readers—who have little to no prior cognitive understanding of the facts—requires a specific set of skills, knowledge, and—most importantly—attitudes that ensure the facts are protected as well as the protection and regular follow-up of the class? How effective are *The Boy in the Striped Pajamas* and *The Book Thief* for Holocaust education in language classes? What effects might it have to discuss such a complex subject in a language lesson without the assistance of a history teacher? What do the pupils ultimately learn from reading these novels, as well as how do they truly respond to the topic's confrontation? A researcher Martens has also analyzed both these novels under the lens of post-humanism (68). It has been explained in this research that how

these novels turn to a post postmodernist humanism. These two novels under discussion are dissevered under the same theoretical lenses and it is deciphered that both these war fiction novels are in some ways similar to present the characters and situations during World War II. This is hence a unique effort to analyze both these works together under the lenses of nationalism, ISAs and interpellation, this creates a research gap in existing literature.

The literature review chapter has presented the overall background and foreground of the topics under discussion in the thesis. This chapter shows that how both theoretical and textual selection in the present research is unique and impactful. The assortment of the concepts of Anderson and Althusser is a unique effort by the researcher to create a deep understanding of the sociopolitical hidden schemas depicted in war fiction. Further the texts are also selected uniquely which are written by different authors and depict different stories in the backdrop of World War II. The researcher has filled the research gap in the present literature on war fiction by analyzing these two texts together and by adapting a divergent theoretical framework.



## **CHAPTER 3**

# **RESEARCH METHODOLOGY AND THEORETICAL FRAMEWORK**

My theoretical basis will be the work of Louis Althusser and Benedict Anderson, specifically their "interpellation" and "anti-nationalistic" approaches. Numerous nations' governments and other organizations spread nationalist ideology during WWII. The development of nationalist ideology was facilitated by a number of factors, including the military, family and schools. In his article "Ideology and Ideological State Apparatuses," which can be found in *Lenin and Philosophy and Other Essays*, Althusser aims to investigate the connection between the subject and ideology. Althusser wrote, "All ideology hails or interpellates concrete individuals as concrete subjects, by the functioning of the category of the subject" (173). In his essay "Ideology and Ideological State Apparatuses," Althusser defines the meaning and function of interpellation as "I shall then suggest that ideology 'acts' or 'functions' in such a way that it 'recruits' subjects transform them all by that very precise operation which I have called interpellation or hailing" (174). Interpellation, the process by which persons become subjects, is a concept he creates to address the various means by which this transition can occur. The person who is being greeted realizes that he is being directed to him and hence turns around to react. Since the hailed person always recognizes himself as the hailed subject, Althusser shows that hailings are very accurate and rarely overlooked. Therefore, it would appear that interpellation takes the form of an ideological rallying cry. This kind of ideological interpellation is used by capitalist civilizations to preserve and bolster their dominance over the populace without resorting to physical force.

*Imagined Communities*, written by Benedict Anderson in 2006, is a look at the rise and fall of Nationalism. Anderson argues that nationalist ideals can foster community because they foster shared visions of what it means to be human. The nation "is imagined as a community, because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship" (9). The illusory unity of a nation's citizens is nevertheless

powerful. As a result, we can conclude that Althusser's and Anderson's perspectives on ideology and Nationalism, respectively, expose the covert tactics of capitalist regimes to interpellate and hail the common masses, which ultimately results in the loss of human subjectivity. As Anderson writes “ultimately, it is this fraternity that makes it possible, over the past two centuries, for so many millions of people, not so much to kill, as willingly to die for such limited imaginings (7). He provides a detailed debate over the use ideology of Nationalism and Calhoun analyzes his views by saying “Nations sometimes matter for bad reasons and in bad ways. They matter because people under pressure from globalization seek the reassurance of a local identity” (Calhoun 16). While keeping in mind my research questions, I have discussed research methodology and theoretical framework in great detail in the following sections.

### **3.1. Research Methodology**

The present study is qualitative research, according to Denzin and Lincoln's handbook of qualitative research, this methodology is all-inclusive as being “an interpretative naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomenon in terms of the meanings people bring to them” (3). Textual analysis will be used as a research method to conduct the proposed study. Further as it is a qualitative research, qualitative content analysis will be applied to analyze the addressed themes from texts. The qualitative content analysis is “a research method for the subjective interpretation of the content of text data through the systematic classification process of code and identifying theme or patterns” (1288). Additionally, textual analysis—more specifically, Catherine Belsey's paradigm of textual analysis—is organized in the current study to support both the methodological and conceptual designs. This operating method aims to provide a clear and thorough evaluation of the chosen literary works. She views this approach as an “irreplaceable” research technique used to understand how culture is present in the texts (157). It will be used to describe, understand, and interpret the selected texts by employing Louis Althusser's model of “Ideological Interpellation” and Benedict Anderson's perspective of “Nationalism”. In this method of textual analysis, I will take particular lines and paragraphs from the selected novels by Markus Zusak and John Boyne and

will analyze them in the light of specific concepts of interpellation and Nationalism, taken from the theoretical lens of Louis Althusser and Benedict Anderson.

### **3.2. Theoretical Framework**

The research data of this study is confined to two novels i.e. *The Boy in the Striped Pajamas* by John Boyne and *The Book Thief* by Markus Zusak. The theoretical underpinnings of this research lie in the concept of 'Nationalism' and 'Ideological State Apparatuses'. These theories are analyzed to understand the process of 'interpellation' as depicted in the novels under consideration. The most unique aspect of this research is how it challenges French Marxist thinker Louis Althusser's notion of ideology and interpellation by examining characters who reject ideological interpellation in the two chosen novels. The study has looked at how these characters invert the idea of nationalism in this circumstance, creating a counter discourse.

### **3.3. ISA and Interpellation by Louis Althusser**

I have examined how nationalist ideologies construct nationalist subjective consciousness using Louis Althusser's theories about the role of ideology in interpellating the subject and creating its "lived experience." Three inventions make up the method, i) Political Ideological State Apparatuses (ISA), ii) Family ISA and iii) Cultural ISA. Althusser defines the connection between ideology and individuals as, "All ideology hails or interpellates concrete individuals as concrete subjects, by the functioning of the category of the subject" (173). Further this term interpellation can be unstated by understanding the link between one's identity and awareness of that specific identity. For instance, if someone has a superior position in society, then one must be aware of the power they possess and this awareness is actually the interpellation. Althusser writes, "I shall then suggest that ideology 'acts' or 'functions' in such a way that it 'recruits' subjects transform them all by that very precise operation which I have called interpellation or hailing" (174).

In "Ideology and Ideological State Apparatuses," Louis Althusser makes a significant contribution to Marxist theory by conducting an in-depth analysis of the role ideology plays within a given social formation. According to Althusser, the military, police, courts, and prisons make up the state's repressive apparatus in the Marxist tradition. He characterizes the Marxist image of society as an edifice with a foundation and a superstructure (137-143). Althusser goes on to suggest that these

concepts are only descriptive and require new consideration. In order to better understand the state from his own point of view, Althusser expands the Marxist theory of the state by introducing a new concept, the apparatus of state repression. Ideological State Apparatuses is a novel term that refers to "a specific number of realities that manifest themselves to the immediate observer in the form of unique and specialized institutions" (143). Both state apparatuses are violent and ideological in their operation. When it comes to maintaining their own coherence and reproduction, oppressive state apparatuses like the military and the police rely heavily on ideology. In addition, ideological state institutions like schools and churches employ disciplinary measures including expulsion, selection, and punishment as necessary. Unlike the oppressive state apparatuses, which rely on primarily on violence to achieve their goals, the intellectual state apparatuses rely primarily on ideology to achieve those same goals. State authority, as exercised in these apparatuses, is what Althusser sees as securing the reproduction of relations of production. Simply put, the state apparatuses exist to ensure that the ruling class retains its position of dominance.

Louis Althusser argues that modern power structures like capitalism require subjects that are able to reproduce the capitalist mode of production because they are knowledgeable, motivated, organized, and under control. As a result, people are indoctrinated from a young age to respect and uphold the established socioeconomic order by learning not just the "laws of acceptable behavior", but also specific behaviors, manners, moral principles, civic responsibility, and proficient ethics. This socially ordered (manufactured) subjective consciousness is a direct product of the apparatuses of hegemonic ideology in contemporary social systems (132). These Althusserian perceptions of the function of ideology also assist in comprehending the subject formation process in Nationalism. He believes that ideology provides an "imaginary form of existence" that can be utilized to interpret and give significance to both individual and collective experiences (152).

The objective of ideology and its state apparatuses (ISAs), in Althusser's view, is to promote the growth of conceptions of consciousness, such as independence of awareness, the importance of one's own experiences, and freedom of action. Modern ideological apparatuses change people into members of specific governmental, cultural, and economic models, allowing them to use their liberty, effectiveness, and individuality to the best degree. The very concept of "self" is a product of a particular

ideology, which supplies individuals with ongoing cognitive and experiential meanings. That's why, in Althusser's view, it's necessary to examine the modern state's ideological procedures of consciousness formation if we want to comprehend the nature of individual subjectivity. This topic, in and of itself, is a singular instrument of contemporary state authority. The only way the subject as such "materializes" or becomes real to oneself and others is through the process of "subjectification" by contemporary, ideological state apparatuses (ISAs). However, without allegedly independent but created individuals who uphold their power, neither ideology nor ISAs would exist (170). This analysis portrays contemporary authority as an all-pervasive system of discipline and control that eclipses all other kinds of social management. But how exactly are people fashioned into subjects endowed with unique awareness? The lifelong socialization carried out by various ISAs is the first important stage in this process. The second is what Althusser refers to as "interpellation," an ideologically ordered method in which authority meets people as free and "actual" subjects. Louis Althusser lists a variety of ISAs, including the political organizations, family, legal system, labor groups, broadcast media, the humanities, sports and even literature that all help to socialize people into being subjects.

The internalization of subjects begins in the home, continues in school, and is completed by those who like reading or join labor unions. According to the needs of the prevailing ideology and the objectives of the current social order, ISAs manage the educational process. By internalizing the lessons provided by various ISAs on the rational, ethical, perceptual, and emotive levels, people develop the degree of awareness required to engage fully as members of and identify as "real" subjects within a certain contemporary system of power. However, assimilation is not the conclusion of the subject development process. The person is interpellated as a (independent) subject in order for him to (freely) submit to the Subject's commands, or in other words, to (freely) embrace his subjugation. There are no subjects other than by and for their subjugation, which Althusser describes to as "interpellation," which is the following important stage or the way in which ideology and thus, the state power address individuals as free and autonomous subjects, not merely brainwashed subordinates (182).

Ideology and its institutions "hail" or figuratively "call" socialized people into life as real subjects of the power structure throughout the interpellation process. Because ISAs here perceive people as subjects with a distinct sense of uniqueness and identity, people feel themselves to be subjects of power, entitled to concepts of freewill, orientations, and opinions. Interpellation entails fitting a person's concept of self into a "subject" category that has been ideologically predetermined and molded. Having a strong sense of one's own subjectivity is the key to full participation in the power structure. The initial step in the process of socializing people's minds is the power system's wide system of ISAs. Then, in response to the many ideological and political imperatives, new subjects are repeatedly "brought into existence" as distinct and autonomous individuals. Subjects who define and connect themselves experientially, emotionally, and intellectually with the ways that authority treats them are the end result. ISAs are essential for the development of a topic. They enable people to identify with the subject identity created by the power structure and they socialize people directly and personally. They produce subjective consciousness. They give moral and emotional significance to people's lived experiences as real, authentic, individually unique, and acceptable. When applied to the study of nationalist ideology, Althusser's analysis of ISAs proves to be a valuable tool.

In Nationalism, people are persuaded that they are freer and more independent if they adopt a certain national subjectivity, which is the result of sophisticated ideological machinery. Through the nationalist ideology, which seeks to persuade people of the existence and reality of a distinct national identity, people are "called on" (interpellated) to demonstrate and maybe even act freely in the name of this identity. According to this Althusserian theory and its application to nationalism, ideology is not just a force used by dominant groups to compel people into servitude. Instead, in every contemporary social order, it is ideology that forges what is seen by concrete individuals as a real, true, and legitimate link to the social, economic, and political system. It is a factor that makes it possible for people to coexist in the same social world. Because it provides a framework for understanding and making sense of one's own group's experiences, it is essential for all social groups, whether dominant or submissive. Consciousness formation occurs through the same ideology for both dominant and subservient populations. Nationalist ideas, for instance, provide the way for diverse communities to live side by side and even work together within a certain

social order. Therefore, in nationalist politics, both dominant and subordinate factions can rationalize their actions as necessary components of a larger historical mission of national liberation. It is crucial to keep in mind that Althusser was primarily interested in the ways in which an ideology that justifies class society is used to preserve and reproduce capitalism. As a result, he believed that the ideology of national consciousness was nothing more than a tool for capitalist exploitation (155). In order to combat this, I contend that his approach of assessing subject formation, as we have seen above, may be successfully used to nationalist ideology in and of itself, as opposed to just as supporting the objectives of capitalist production. Many socialist groups and regimes employ nationalist ideas, but not all Nationalisms can or should be understood in the framework of capitalism.

To be more specific, nationalist ideologies typically use a mix of the three subject creation strategies (or "inventions") listed below. The first step is to establish a distinctive ethnic or national culture. The following is to create and preserve a national language, and the third is to establish a distinctive national or ethnic history and memory. All these strategies are employed to shape citizens' minds into loyal citizens of a nation. These methods define what it means for a national subject to be an educated, moral, and emotionally stable human being who is fluent in the national language and cultural norms. Ideologies create and uphold norms of shared history, language, and culture as part of building nationalist consciousness. First, people are inculcated with a sense of national identity by being immersed in the correct national language and taught the correct historical canon and cultural tenets. Because of this, they grow more patriotic. Then, they are made to feel like national subjects, with the expectation that they will perceive their lives exclusively through the lens of the national group, and be willing to take action in defense of the group's history, language, and culture. When people can independently and freely reproduce nationalist concepts, they gain the status of national subjects. National subjects are people who don't need to doubt their position in the world since it has been rebuilt and reconstructed by numerous nationalist ISAs and who believe that their existence have real purpose within those parameters. Therefore, these subjects also consider everyone else to have a fundamentally distinct state of mind, which helps to justify and explain nationalist tensions and a feeling of threat.

The development of the national family or notions of national character as an "essential expression" of a particular culture may be institutionalized via the employment of various ISAs. A state-mandated process of subject development may be aided by the institution of the family. Similar to this, many cultural norms and behaviors may be seen as authentic representations of the collective consciousness and thus politically endorsed, encouraged, educated, and formalized. By taking Althusser's recommendations into consideration, we can see how nationalist ideologies may transform into systems that first socialize people as national subjects before interpellating them as such. To put it more specifically, national culture and character have developed into traits that can be taught, prescribed, and applied to people in order to make them the carriers of national distinction, and therefore, they might well be inspired by and utilized in political conflicts.

To sum up, according to my interpretation, which is influenced by Althusser, nationalist ideologies socialize its adherents through the creation of national history, the development of a national language, and the institutionalization of particular, "important" aspects of national culture. Different ISAs that are motivated by the ideology of defining and reproducing the nationalized subjective consciousness are used to fuel these creations. A standardized version of the national language, an accepted canon of history, and the appropriate cultural practices, habits, and even personal qualities all contribute to this state of mind. The ISAs that socialize the subjects into this mindset have policies that are shaped by the prevailing ideology, which eventually becomes fundamental to the subjects' way of life. They need it in order for them to perceive themselves as having "lived experiences" of topics unique to their country. Last but not least, nationalist politics, including wars for independence, ethnic conflicts, and discriminatory laws, "bring into existence" or "interpellate" this new consciousness.

### **3.4. The Concept of Nationalism by Benedict Anderson**

Regardless of the actual inequality and exploitation that may exist in each, the nation is always regarded as a profound, horizontal comradeship, according to Benedict Anderson, which is why the nation is imagined as a community (9). He has clarified the meaning of patriotism, or love for one's country, in order to clarify the concept of nationalism. According to Anderson, the idea of being associated with one's country gives rise to numerous radical ideologies. In the end, he claims, it is this



brotherhood that has allowed so many millions of people to willingly die over the previous two centuries for such constrained imaginings rather than kill (7). This argument explains how people who want to demonstrate their love for their country go to great lengths to do so. Nationalism is influenced by this sense of affiliation and identity. The trend of globalization, which is accelerating, is one of the reasons why people seek refuge in their national identity. People are drawn more strongly to their national identities when the world becomes a small, interconnected community. As Anderson notes, sometimes nations matter for undesirable causes and in undesirable ways. They are significant because individuals who are feeling the pressure of globalization want to feel secure in their local identities (16).

Regarding the spread of Nationalism, Anderson proposed a theory with little research on the "modular" nature of Nationalism. After describing Nationalism as "a particular kind of cultural artifact," he went on to say, "The creation of these artifacts towards the end of the 18th century is a complex" crossroads "of separate historical forces. It was a spontaneous distillation. However once created, they become "modular" and can be ported and fused to a wide variety of social terrains with varying degrees of self-awareness. Nationalism is being discussed with the nation. What is the "nation"? Fostering "very different and sometimes unexpected hand piracy," "20th century Nationalism is a deeply modular character drawn from the collective wisdom of three different nationalist traditions over more than 150 years. These words are reminiscent of the spiritual image of artifacts, abstract objects, carefully packaged and shipped to new homes, and can thrive in a new historic era.

Anderson's treatise, "The Ubiquitous Spread of Nationalist Speech," was confirmed and denied. Despite the widespread agreement between scholars that Asian countries are shaped by looking at the United States and Europe, many believe that these examples do not adequately represent the diversity of Asian nation-states. One of the main criticisms of the discourse of diffusionism is the treatment of people in previously colonized areas as second-class citizens in relation to historical behavior. Anderson says that the post-colonial experience is an imitation of the European / Western model, at least as long as Nationalism is seen as a form of politics (i.e., the development of a modern state). The most famous is the dissenting opinion of Partha Chatterjee where she writes "What can they imagine if Nationalism in other parts of the world needs to choose an imaginary community from among the specific

‘modular’ forms already available by Europe and the United States? mosquito?’” (215). The story has more than it was told before. Indian political scientists advise to focus on the "private" territory. This is an area where colonial Europeans existed untouched and the country has always exercised invincible sovereignty. This preceded colonization and suggests the inherent subjectivity of Native Americans.

In the present study the focus of researcher is on Nationalism in German context. During the Hitler regime Jews had suffered a lot due to jingoistic ideas of Germans. The vanity and cruelty of Germans lead towards holocaust of several Jews. The researcher has tried to bridge this connection between Nationalism and hatred towards Jews as depicted in the selected novels. The nationalist ideas in the novels are underlined which will convince that how Nationalism created the sense of superiority in the characters.

The Althusser’s and Anderson’s theoretical concepts are integrated to develop a framework that will inform textual analysis. The concept of nationalism by Anderson and ideology and its state apparatuses (ISAs) and Interpellation by Louis Althusser are critically engaged together to bring forth the entire web of sociopolitical and psychological underpinnings involved behind the human actions during the warfare. The phenomenon of nationalism goes hand in hand with the ideological state apparatuses. As the institutions of society like family, military etc. function on the grand narrative of nationalism inculcated in them by nation state. The constituents of a society i.e. family, military etc. are greatly impacted by the popular notion of nationalism. This notion is sold to these state apparatuses which in return greatly impact on the functioning of these institutions. Further the concept of interpellation is directly linked to the phenomenon of nationalism as nationalism is a sold narrative which is needed to be questioned and challenged. Hence here the concept of interpellations comes into action and the value of the ideology of nationalism is interrogated. The present research has logically combined all these aforementioned theoretical concepts to bring forth a unique framework for textual analysis of the war fiction.

## CHAPTER 4

### INTERPELLATION AND NATIONAL POLITICS: TEXTUAL ANALYSIS OF *THE BOOK THIEF* AND *THE BOY IN THE STRIPED PAJAMAS*

#### 4.1. Summary of *The Book Thief*

The narrative begins with the narrator, Death, introducing himself and outlining the three times that he came across "the book thief." Liesel, her mother, and her brother Werner are on a train as the story begins. Liesel and her mother get off the ship and go to bury Werner. Despite Liesel's lack of reading ability, she finds a book at the grave called *The Grave Digger's Handbook*. Liesel is sent off in Molching by her mother, where she makes herself at home with Hans and Rosa Hubermann, who are serving as her foster parents. Rosa does laundry for a number of affluent town people, including the mayor. On a day soon after the book burning, Liesel is expected to deliver the laundry to the mayor's wife, Ilsa Hermann. As Ilsa welcomes Liesel inside her library, Liesel is overjoyed to see the volumes. She returns frequently to read. Teenage Jewish boxer Max Vandenburg hides out for weeks in a cupboard. A friend gives him an identity card that is hidden inside of Hitler's book *Mein Kampf*. Max finds the Hubermanns as he travels to Molching. Death explains that when Max's father Erik saved his life in World War I, Hans promised to help Max's mother if she ever needed it. The Hubermanns invite Max inside and keep him concealed in the basement, where he starts to daydream about battling Hitler. Liesel and Max get along well and have similar dreams. Max paints over the pages of *Mein Kampf* and crafts a book called *The Standover Man* for Liesel. Liesel insults Ilsa Hermann as she leaves the laundry service. Later, Liesel and Rudy return, and they start stealing books from Ilsa's library. Max gets sick and falls into a coma, but thankfully for the family, he wakes up. Nazi Party members look for potential bomb shelters in the basement but miss Max hiding there. When Liesel receives a message from Ilsa in one of the items seized, she realises that she is aiding her in stealing the books. As the war intensifies, the Hubermanns are forced to leave Max in the basement during an air strike in Molching. Liesel reads aloud to the other occupants of the bunker during the ensuing raid.

On their journey to a concentration camp, troops march Jewish prisoners through the town of Molching. Hans, moved by compassion, donates a piece of bread to an elderly Jew before receiving a beating. Max goes that evening since he doesn't want to cause the family any more problems. Rudy is being sought after by the Gestapo to attend a prestigious Nazi school, but Alex Steiner won't let him go. Alex and Hans will both soon be selected for the military. Bread is left on the sidewalk by Rudy and Liesel for the upcoming Jewish parade. Rosa hands Liesel Max's sketchbook, which has a piece titled "The Word Shaker" on the impact of language and their friendship. Hans is tasked with cleaning up after explosions in the military, but his bus crashes. Hans suffers a broken leg and is permitted to recover at home. During another raid, an Allied pilot crashes and perishes in front of Liesel and Rudy. There are further Jewish parades, and one day Liesel recognizes Max in one of them. When they cross paths, they are both beaten. Liesel storms over to the mayor's library in a fit of wrath, destroying books. Liesel starts writing the first draught of *The Book Thief* in the basement. Soon after she finishes, the neighborhood is attacked, but she is still reading it in the basement of her house. The other residents of Himmel Street, including Rudy, Hans, and Rosa, also pass away. After being rescued by workmen, Liesel finds Hans' accordion ahead of the bodies of her parents. She kisses Rudy's corpse. Death saves *The Book Thief* from a garbage truck. Liesel departs for home with Ilsa Hermann and meets Max later. Liesel immigrates to Australia where she eventually settles down and has a family. Death arrives to get her soul, displays *The Book Thief* to her, and informs her that people haunt him.

#### **4.2. Summary of *The Boy in the Striped Pajamas***

In a five-story home in Berlin, Germany, Bruno, a nine-year-old kid who referred to his father as a "Desperate Case" and a Nazi officer, lived with his mother, sister, who was twelve, and father. One day, Bruno receives a dinner invitation from The Führer, who Bruno thinks is named Fury. Due to Fury's alleged significance, her parents are overjoyed. Following that meal, Bruno finds out that his father has been given a promotion at work, thus they will relocate to a neighborhood called Out-with (Auschwitz). He is devastated by this because he adores their neighborhood and friends. Numerous soldiers enter and exit the home as they move outside. Because he has never been a fan of troops, Bruno is extremely irritated by this. She and her older sister, Bruno, receive instruction from a teacher who visits their home every day.

Bruno enjoys reading adventure books and despises history, despite the fact that his teachers place a high value on history lessons and considers reading and art to be time wasters. But because of her sister's professors and the neighborhood they reside in, she becomes a full-fledged Nazi. Bruno is extremely lonely because there are no homes in the immediate vicinity of his home. However, thousands of men and children, all dressed in the same striped pajamas, can be found behind the wire fences surrounding the garden. Through the window of his room, Bruno witnessed everything. Bruno makes the decision to embark on an adventure in the garden one day as a result of the adventure novels he has been reading. He travels a considerable distance along the strands before coming across a boy sitting down on the opposite side of the wire fences who is wearing striped pajamas and shaving his head. The youngster appears to be very depressed and weak. Like the other child, Bruno too takes a seat on the fence's edge, where they begin conversing. Schmuel is the child's name, he discovers.

It did not take long for Bruno to establish a routine of going through the wire fences every afternoon to meet Schmuel where they would sit on the ground and talk. Schmuel and Bruno were close friends. He sometimes takes food from the kitchen, stuffs it into his pocket, and brings it to Schmuel. When he sees the child's smile, he is happy. Even though he has forgotten their identities, Bruno no longer misses his closest friends from before he moved to Out-With that much. Schmuel is now his best and only friend. Bruno eventually informs his father that he wants to go back to Berlin after first grumbling that there weren't any other troops near them and that two kids couldn't be raised in such a setting. Even though his father initially rejected the notion, he subsequently acknowledged that it made sense and that everyone was happier there. They start making plans for the move as a result. Bruno, though, is not as keen to return to Berlin. He is reluctant to depart from Schmuel. When Bruno visits Schmuel the day before he moves, he discovers that he is considerably more upset than he already is. He claims that once his father was driven to work, he never came back. The two then make the decision to look seek Schmuel's father together while still wearing those striped pajamas. They spend hours looking, but they are unable to locate his father. Bruno is about to return home when the soldiers surround them and announce that they will be taken for a walk. Both are clueless as to what a walk is. Schmuel and Bruno, however, never return from their walk.

### 4.3. Role of Institutions in Encouraging Nationalism

According to Benedict Anderson, the country is always viewed as a profound, horizontal comradeship, which is why the nation is conceived as a community, regardless of the actual inequality and exploitation that may exist in each. (9). In order to better understand the notion of nationalism, he has explained what patriotism, or love for one's country, is. According to Anderson, a variety of radical ideologies are spawned by the notion of being identified with one's nation. He concludes by asserting that this brotherhood is what has permitted millions of people to gladly die over the past two centuries for such restricted imaginings as opposed to killing (7). This argument explains why individuals would go to tremendous measures to show their love for their nation. This sense of association and identification has an impact on nationalism. One of the factors driving people to seek solace in their national identity is the rising trend of globalization. When the globe shrinks to a small, linked community, people become more strongly attracted to their national identities. As Anderson points out, sometimes countries matter for bad reasons and in bad ways. These matter because people who are struggling with globalization want to feel safe in their local identities. (16).

Political, psychological, and cultural or familial definitions of nationalism can be grouped along with related terms like patriotism and national pride. The first focuses on nationalism at the level of the collectivity and its elites, the second on nationalism at the level of the person, and the third on nationalism at the level of people who are enmeshed in social institutions that shape their access to cultural resources. In the novels under discussion these levels of Nationalisms will be discussed. Nationalism functions as an ideology that political groups can utilize intentionally to forward their objectives and that also exists on a less overt level as a lens through which individuals interpret social reality. From a political standpoint, both the historical roots of contemporary nation-states and contemporary efforts by non-state entities to wrest sovereign power over a geographically constrained population have been examined. One alternative definition of Nationalism places greater emphasis on the bond between a person and the idealized representation of their country.

In the novel *The Book Thief* the traces of Nationalism are evident from the behavior of various characters and most importantly from the ideas of Adolf Hitler.

In the novel a very important thing has been addressed which is the importance of words in spreading hatred and nationalist ideas. Hitler who is named as Führer in the novel thinks that words can work better than guns. “[sic] he would rule the world with words. I will never fire a gun; I will not have to” (315). Here the institution of politics has been used as a mediator to promote Nationalism in the country and people would madly follow the words of Hitler. The impression of such politicians on the public is depicted through the character of protagonist Liesel. She as a child is trying to comprehend the discourse presented by Hitler. In her dream Liesel sees Hitler speaking to her and she is inspired by him. “His sentences glowed in the light. In a quieter moment, he actually crouched down and smiled at her. She returned the smile and said”, “Guten Tag, Herr Führer. Wie geht’s dir heut?” (18). The writer here has shown that how a child is idealizing a political figure who is a nationalist. In this way the ideology of nationalism spread in the new generations.

The idea of nationalism is also promoted at the institution of school. Liesel had joined Hitler Youth organization at school and the innocent child had no idea regarding the nationalist agendas of the organization. This organization was merely aiming at encouraging children to follow Hitler’s nationalist discourse. The first thing they did there was to make sure that “Heil Hitler was working properly” (30). At another instance it has been explained that how this Hitler Youth organization promoted the idea of German superiority, “they had been told that Germany was the superior race, but no one else in particular had been mentioned. Of course, everyone knew about the Jews, as they were the main offender in regard to violating the German ideal” (80). The killings of Jews for racial discrimination are what Hitler wanted to promote in the hearts of Germans. Max, Liesel’s friend has lived in poor condition till the last page of the novel was due to Germans’ the military hateful nationalist feelings for Jews.

The theme of nationalism is also prominent in the novel in the form of words used by the author to demonstrate the positions of characters. The novel places a high emphasis on words and stories, indicating that they are among the most effective means of fostering interpersonal connections. Throughout the novel, there are numerous instances of how words may bring people together. Liesel and Hans Hubermann start to form a close friendship as they learn the alphabet and how to make words. Later, Liesel's comments of the weather to Max aid in forging their

relationship. The novella Max writes for Liesel, "The Word Shaker," is the finest gift Max gives her throughout the book. In it, he makes the argument that words are the most potent force in existence, as demonstrated by the fact that Hitler uses words to rule the globe rather than guns, money, or any other tool. The narrative essentially dramatizes Liesel's use of language to construct a haven for herself in the face of Nazism, and how Max was also able to find safety in her words. Later, Liesel reads aloud from her book to reassure her neighbors during the air raids, and she also comforts Frau Holtzapfel by giving her private readings. In the end, the novel itself forges a bond between the reader and the characters, and Liesel's comments in the book she leaves behind after the explosion establish the emotional connection Death feels to her. Even while the novel doesn't go into as much detail, it makes it apparent that words have the ability to disseminate ideas, and it implies that this power may be hazardous. Once more, Max raises this idea in the book he leaves for Liesel when he claims that Hitler ruled the globe with words. Given the extent of the misery brought about by Hitler's rule, it's a strong remark that demonstrates how insignificant things like words can have profound effects on actual events. This concept is also sparked by the book burning Liesel sees. Max, on the other hand, acts somewhat in the opposite way. He pretends to be a non-Jewish (or gentile) German while reading MKPF on the train from Stuttgart to Molching, but on the inside, he is a terrified Jew who finds the book repugnant. This idea of duality is also present in the book Max writes later, which features the MKPF logo on the cover but is actually Max's account of opposition to the government inside. The duality in the behavior of characters show the processes of interpellation. The Hubermanns are included in the theme. They start living double lives once they start hiding Max. To their friends and neighbors, they appear to be law-abiding citizens, but on the inside, they are hiding a dangerous secret.

After slapping Liesel for publicly declaring her hatred for Hitler, Hans gives her advice about how to act in public, stressing that while she is free to feel whichever she wants in the house. In actuality, Liesel and Rudy's lives generally revolve around duality. Both of them spend a lot of time participating in traditional adolescent pursuits like playing street soccer. However, wonderful times are broken up by things like the Jewish parade through the city or the bombings that endanger and destroy Himmel Street. The theme expresses how many people had to exhibit their humanity



in covert, subversive ways under the harsh political context of Nazi Germany and argues that appearances don't necessarily correspond to reality. The great goodness and cruelty that people are capable of naturally tie in with this concept as well, and the two frequently overlap.

According to Althusser's philosophy considering 'Family' as an institution, it can be analyzed in *The Boy in the Striped Pajamas* that children are influenced by the ideologies of their elders. As Bruno's grandfather and father both are nationalist, Bruno and Gretel believe that they are superior to all other nations. When Bruno meets Shmuel and asks him regarding his nationality, he could not comprehend that Poland is some country at the first place. After explanation of Shmuel he replies, 'Poland [sic] 'That's not as good as Germany, is it (86)? When Shmuel asks him the reason of this self-proclaimed superiority he replies, "Well, because Germany is the greatest of all countries" (86), remembering something that he had overheard Father discussing with Grandfather on any number of occasions that "We're superior" (86). The writer here has depicted the dilemma of Germans having nationalist approach and not having any concern for the world outside of Germany. Bruno had no idea where Poland is and he uninterruptedly emphasizes the greatness of Germany in front of Shmuel. While figuring out about Poland Bruno concludes, 'It's certainly not as nice as Berlin' (87). From these instances it can be seen that Bruno is following the nationalist ideology of his father. Here family is an institution which is promoting nationalist ideologies.

Blood is the ink that makes up the pages of history. Human nature, requiring harsh deeds to assert authority, is the root cause of war. This habitual, involuntary motion never serves any useful purpose. Literature, both fictitious and nonfictional, has chronicled these acts of sheer brutality that originate in people's thoughts and emotions. *The Boy in the Striped Pajamas* is among the most powerful fictional works to examine the causes, consequences, and recurring themes of World War II. In *The Boy in the Striped Pajamas*, Boyne explores the connection between Nazi brutality towards the Jews and Nazi violence against the German people. More so, it underscores how boundaries set in conflict are worthless. The Nazi Party, a political party from Germany's history that rose to power by appealing to rising nationalist sentiment among the German people, is the target of the novel's critique. This artificial sense of national pride is what enabled these horrific actions of warfare.

Boyne's literature tries to construct the 'us vs them' gap that was shaped by the German nationalistic ideals. Boyne also shows how Nazi leaders, in particular, rationalized the genocide of Jews as a necessary step in "cleaning" the world of its inferiors.

When Bruno innocently questions his father regarding people on the other side of the barrier, father replies, "Ah, those folks," (13) shaking his head and cracking a little smile. Boyne illustrates this patriotic worldview that divided the Germans from the Jews. That group of individuals, Bruno, isn't even human (13). The Commandant, "The Fury," and the Nazi Party all believed in the existence of a superior race, and Boyne uses this remark to introduce the gulf between Nazis and Jews. Perhaps the novel's most sad event, Bruno's death, was brought on by his family's unwillingness to reconcile their differing nationalist beliefs. But it's not simply the killing that stands for cruelty; it's also the effect it has on the novel's readers. The death of the novel's protagonist shocks readers, but the deaths of a Jewish youngster, his family, and a nation don't register as strongly. "One death is a tragedy, a million deaths are a statistic," so goes the alleged quote from the notorious Russian dictator Joseph Stalin. Herein is the novel's ultimate ruthlessness: a man who sees no difference between himself and his father or brother is willing to kill "the other," and it is only when his own child breaches this artificial barrier between Jews and Germans that his own death becomes a personal tragedy. The novel's savagery stems from the way in which the killing is rationalized on nationalistic grounds rather than from the killing itself.

It is not just in Boyne's *The Boy in the Striped Pajamas*, though; we see the same nationalistic ideas enforcing brutality on countless victims in other works of war fiction as well. 'Here dead we lie,' a poem by A. E. Housman, depicts the grim reality of death on the battlefield for soldiers on all sides. Here dead we [soldiers] lie because we did not want to dishonor the land from which we sprung," writes Housman. These statements show how national pride, encouraged by leaders who thought that fighting for this country was just, caused millions of fatalities. However, the persons in authority were exempt from responsibility because the fallen warriors gave their lives for their nation.

Housman's spare, straightforward style in the poem is also symbolic of the sacrifice these young men made when they did what they were ordered and were killed. The actual ugliness of war is not in the casualties but in the flawed reason,

where men were slain at too young an age because they were taught this battle, this senseless murder, was legitimate because of the land where they came from. Additionally, *The Boy in the Striped Pajamas* highlights the concept of how restrictions formed in conflict achieve nothing but can ruin a lot. Boyne utilizes the barrier around Out-With as a metaphor for how pointless war is. Two boys form a bond despite being separated from each other by a fence in this tale. A nine-year-old boy's terrible and pointless death is the result of both the physical fence and the deceptive, linguistic barriers put in place to prevent him from learning the truth. It is just another senseless death that the barrier could not prevent, like so many others around the world.

When Boyne writes, "Bruno realized that he was still holding Shmuel's hand in his own and nothing in the world would have persuaded him to let it go," (213), he elucidates the success of such efforts. Without the "Out-With" fence between them, the two boys were able to come together, and Boyne uses this sentence to symbolize this. Wartime boundaries that served to further isolate 'the Other' ultimately contributed to the deaths of millions. The fence was never intended to cause Bruno to suffer the same fate as the Jews. When one's own people are killed as a result of national boundaries being drawn, it is clear that any benefits received as a result of that decision are meaningless in comparison to the human cost.

Furthermore, one of the best war poets, Wilfred Owen, shares Boyne's stance on the futility of borders. The dying soldier in Wilfred Owen's poem "Futility" has his body moved towards the sun in an attempt to resuscitate him because "Always it woke him, even in France" (66). Wilfred Owen stresses that the universally present sun cannot once more awaken man. The dying man's friends ask Owen, "Was it for this the clay rose tall later in the poem" (66)? This single statement sums up perfectly the pointlessness of war. These young guys were cut down in the prime of their lives; men who may have started a family are instead lying in the mud, their blood soaking the ground. And for what? For the greater good of their country by murdering regular folks. Wars are fought for differences in opinion and beliefs, but in the end, they just bring about more suffering for everyone involved. There are no righteous wars. When many die, the few who survive ultimately win. Some people's opinions will lead to violence and the establishment of useless barriers. Boundaries separate those who, in an ideal world, would be allies due to Nationalism's imposition of artificial divisions.

Given the nature of humanity, it is reasonable to conclude that all wars are harsh and pointless.

The institution of the military must also be addressed in this context. Being the military officer, Bruno's father has been portrayed as a strong man. This power causes interpellation, which develops into nationalism. Bruno believes his father to be very strong and motivating; the little boy is captivated by the aura of his father. Bruno brags to Shmuel, "That's why he has such an outstanding outfit and why everyone calls him Commandant and follows his orders. Because he is such a skilled soldier, The Fury has enormous plans for him. There aren't any excellent troops, Shmuel responds in a very profound and sardonic way" (105). Bruno is ignorant of all the wrongdoing going on around him, while Shmuel is a victim who is more aware of the truth. They are both young children, but Shmuel's growth has been stunted by his misery.

The superiority complex and nationalist ideas are evident from the dialogues of Bruno's father. For him only Germans are superior and Jews are not even worth living. He says, "Those people...well, they're not people at all, Bruno" (98). Here it can be seen that family as an institution is a reason behind promotion Nationalism in future generations.

#### **4.4. Patriotism, Jingoism and Nationalism: All Leading to Xenophobia**

Patriotism when exceeds to certain dangerous limit, it becomes evil. The dangers of this sort of patriotism can be understood this quote, "As for patriotism, even more than Nationalism, it is an affect that the abstract structure of a functioning state harnesses largely for defense" (Spivak 89). This extreme level of patriotism is called jingoism which is defined as: "That inverted patriotism whereby the love of one's own nation is transformed into the hatred of another nation, and the fierce craving to destroy the individual members of that other nation" (Hobson 1). The novels under discussion are displaying the political extremism in Germany during Hitler regime. The common masses are influenced by this extremism and hence patriotism has taken shape of jingoism. It can be said that in one way or another the ideas of patriotism, jingoism and nationalism subsequently generate the feeling of xenophobia in individuals.

In the novel *The Book Thief*, the dangers of jingoism are depicted through the extremist attitude of Hitler which has a direct impact on German public. The jingoistic discourses are explicitly narrated to show the evils of nationalism. On the event of Hitler's birthday, the crowd gathered at the town hall and emotional speeches were presented. A snippet of it is, "Today is a beautiful day. Not only is it our great leader's birthday—but we also stop our enemies once again. We stop them reaching into our minds. [sic] We put an end to the disease that has been spread through Germany for the last twenty years, if not more" (80)! Here the choice of words depicts that how much proud the German people had been and this only created chaos and bloodshed.

Another funny yet ironic example of extreme level of patriotism shown by the characters is when a shopkeeper Frau Diller does not allow anyone to enter her shop without saying "heil Hitler". This shows that how extreme level of patriotism is penetrated into common masses. Her behavior is quite fanatical and jingoistic to which the child characters in the novel cannot comprehend. Rudy and Liesel once plan to steal candy from Frau Diller's shop and Rudy says, "Maybe if we say 'heil Hitler' and then steal something, we'll be all right" (206). This shows that how jingoism becomes dangerous as kids find it a reason to conceal their theft and get rid of punishment.

The extremist and jingoistic attitude of Germans has been portrayed recurrently in *The Book Thief*. The members of Nazi Party used to march on streets and chant extremist slogans. "Their voices were full of song, culminating in a roaring rendition of "Deutschland über Alles" which translates as "Germany over everything" (Zusak 45). This superiority complex brought anarchy and chaos in the country and various innocent people died for no reason.

In the novel *The Boy in the Striped Pajamas*, the dangers of nationalism are shown explicitly. The characters are having the jingoistic ideas which make them ruthless towards others. Bruno's father and grandfather criticize Lieutenant Kotler as his father leaves Germany. Bruno's father gives derogatory remarks on this issue, "for leaving Germany at the moment of her greatest glory and her most vital need, when it is incumbent upon all of us to play our part in the national revival? Was he tubercular" (109)? Further he also calls him a traitor and coward to which Lieutenant Kotler gives no response. This shows that how the patriotism of people has taken treacherous shape and now has become dangerous jingoism. The mindset of Bruno's

grandfather and father depict the pro-war ideas which promote jingoism. For both of them war, killings, bloodshed was a matter of honor and pride. At an instance the grandfather says proudly, “I remember you coming home to tell us how you had joined up and I was sure that you would come to harm. [sic] It makes me so proud to see you elevated to such a responsible position. Helping your country reclaim her pride after all the great wrongs that were done to her” (72). Here grandfather is glorifying the idea of war and finds it a matter of pride while in reality war is nothing but destruction.

One of the most harmful dangers of jingoism as explained in the both novels is Anti-Semitism. The love for Germany took shape of hatred towards Jews. The Representation of Jewish identity perhaps would be anticipated (and indeed expected) that Jewish characters occupy central roles in both *The Boy in the Striped Pajamas* and *The Book Thief*. Learning about the Holocaust or WWII in general requires some understanding of what it meant to be Jewish at that particular time, but also before, and more importantly, after the Holocaust. However, aside from this surface similarity, Boyne and Zusak approach the subject rather differently, and their characters reflect very distinguished qualities. It is these qualities which raise questions about the historical authority of the novels. In *The Boy in the Striped Pajamas*, it is Bruno’s discovery of Shmuel which proves significant on a number of levels. As he initially approaches the fence, his perspective changes gradually from a distanced panoramic view to a final close-up, his focus changing from the fence to the specific figure of the boy. In this moment Bruno is unaware of the fact that Shmuel is a Jew and indeed even if he knew this, Bruno might not even draw any conclusions from it. He notices the star on Shmuel’s arm, but is unable to decipher it, a gap in his knowledge which implies that he is free from any judgement or familiarity with Nazi ideology. Shmuel’s Jewishness is of no interest or importance to Bruno as it remains unspoken in his family. Naturally, this implies that Bruno is unable to draw parallels between the camp and the star or regarding the relationship between Shmuel and himself. This again mirrors the position of the young adult reader who is learning of the Holocaust for the first time, however even though the specific questions require particular knowledge, Boyne’s text recognizes that one of these boys is ‘on the wrong side’ of the fence, even if both could be considered

prisoners. But even though Shmuel's character works as a mirror to Bruno's and transmits other values, he is also a victim.

The implications of this kind of victimization appear obvious to an informed readership, but it becomes complex for Bruno and uninformed readers at a later stage. The alliance between Shmuel and Bruno is one without prejudice: neither is interested in the politics imposed by the other's origins as they seem ignorant of such concepts. The only thing that bothers them is the fence, a barrier which stops them from playing together in the same space. Likewise, the fact that Shmuel is Jewish is not essential to the understanding of the story on a first level. Young adults can read the novel without this knowledge and still make sense of most of the narrative. However, on one of Bruno's steps to final discovery and death, his sister attempts to elucidate the situation for him. Bruno insists that she tell him of the fence's purpose and significance. She explains that it is there to stop 'them' from coming out. She continually refers to the prisoners by using merely pronouns until Bruno finally asks her what she means by 'their own kind'. Bruno's reaction offers an interesting view on the question of identity in general: "Jews," said Bruno, testing the word out. He quite liked the way it sounded. "Jews, he repeated. All the people over that side of the fence are Jews. Yes, that's right, said Gretel. Are we Jews" (132). Gretel opened her mouth wide, as if she had been slapped in the face. "No, Bruno, she said. No, we most certainly are not. And you shouldn't even say something like that. But why not? What are we then? We're..." (132) began Gretel, but then she had to stop to think about it. "We're..." she repeated, but she wasn't quite sure what the answer to this question really was. "Well, we're not Jews" (132), she said finally. "I know we're not" (132), said Bruno in frustration. "I'm asking you, if we're not Jews, what are we instead? We're the opposite," (133) said Gretel, answering quickly and sounding a lot more satisfied with this answer. When Bruno first learns that Shmuel is a Jew—a trait he shares with everyone on his side of the fence—he appreciates the sound of the term while also "testing the word out" (133), which suggests that he has an unconscious notion of the implications of this new information and finally starts to realize the involvement of his family in particular. But instead of further questioning the fence, he first tries to position himself with respect to people who are Jews by asking his sister who they are. Interestingly she cannot really answer the question and instead she chooses to tell him that she and Bruno are the opposite of Jews. Not only does she

thereby illustrate the conflict that existed at that time, but she also reveals how little informed she is herself. Even though she shows great interest in her father's and Lieutenant Kotler's work, she does not fully understand it. This is symbolic of a German youth which was raised to believe certain assumptions about Jews often without knowing anything about Jews or Judaism. It becomes even more evident when Bruno deduces from Gretel's explanations that it must be the Jews who do not like 'the Opposite', the name he gives to 'his kind' in response to his sister's answer. Gretel explains to him that it is they who do not like the Jews, but she cannot give him any reasons for that. It is interesting how Boyne here creates a depiction of Jews which is purely based on the assumptions made by a little girl and her inquisitive little brother. Her explanations leave informational gaps that some young adults are unable to fill for themselves. What is inherent in this passage though is the insecurity and the vagueness in Gretel's renderings. Bruno is driven to find out 'what he is' and seems to be terrorized by the idea of not 'being anything'. Belonging to 'the Opposite' reassures him in a way as it positions him in the world - it is a sense of identity which is reliant on 'the Jew' if it is to have any meaning. When Bruno starts asking why someone cannot just get the Jews and the Opposite together, he is significantly interrupted by Gretel's scream at discovering lice in her hair. This moment does not only reflect the mere impossibility of solving the conflict at that time, but also the silencing of the resistance and the helplessness of many German civilians in the face of the Holocaust. While Shmuel is a rather one-dimensional character who only fully works as a counterpart to Bruno, Pavel, the former doctor who works in the Commandant's kitchen, offers a more complex view of what it meant to be Jewish during the Holocaust. In fact, his story clearly illustrates the enormity of the dehumanization that the Jews suffered. It is the doctor - who was deported to the camp having first been barred from practicing medicine in Nazi Germany - who fills in some of the informational gaps for Bruno. The atrociousness of the Nazis' actions becomes apparent in the disrespect for and negation of Pavel's high education and training as well as in the moment of his subsequent 'disappearance' (117). Boyne's decision to aestheticize the daily routine of the prisoners goes in line with his narrative approach and, of course, with the fact that his novel is not mainly about the Holocaust. However, the Jews portrayed in the novel seem to be reduced to what James Young refers to as the 'Holocaust Jew', namely figures who are merely defined and recognized through their suffering.



Since it has painfully become clear, a portion of the generation of Jews who grew up in Europe and America after the Holocaust was compelled by the circumstances to identify as Jews only in reference to Holocaust suffering. One of the dangers of this one-dimensional depiction is that young adult readers might not be able to distinguish between the victimized representation of the Jewish characters and real Jewish identity. As Althusser discusses the exaltation and denigration of people as subjects (175) same happens here in case of Jews. Even non-Jewish generations in post-war Europe often tend to connect Jewish identity to the past. What it means to be Jewish in Europe today is subjective to the Holocaust and explaining or writing the Holocaust for children requires the writing of Jewish identity with respect to the events. Whereas Shmuel fits perfectly in the pattern of victimized characterization of Jews, Gretel's explanations, or rather her inability to name her own identity also mirrors the difficulties of (German) post-war generations when it comes to positioning themselves with respect to the Holocaust. This somehow confirms Sartre's assertion that the anti-Semite's identity is defined by the Jew's and vice-versa. On the one hand, there were the Jews, clearly 'on their side of the fence', but on the other hand, the 'Others' as Bruno calls them, are also defined in relation to 'the fence' (122). Just like Bruno, young readers might be encouraged to ask elementary questions about their personal identity, but they might not always be able to interpret Gretel's failure to answer her brother's questions. The search and need for clarity about one's own identity is innate to everybody. It is never completed and continually shifting depending on the context in which it is considered. Certainly, the context of the Holocaust further complicates this attempt. In the context of historians' approach to the Holocaust and Jewish identity, the complex process of understanding is yet to be completed. One might argue, therefore, that while the depictions of the Jewish characters in Boyne's novel are somewhat overly simplistic, they still provide the basis for a valuable discussion on Jewish and European post-war identity and encourage young adult readers to strive for a completion of their individual understanding process of the Holocaust.

Even though *The Book Thief* is partially aimed at a young readership, its characters are complex and intriguing. Liesel Meminger undergoes definite involvement in her experience and suffering, and grows far beyond the one-dimensional equivalent in Boyne's narrative, for instance. But similarly, to Bruno, she

bonds with and finds encouragement in her closest ally, Max Vandenburg. The Hubermanns hide the Jewish fist-fighter in their basement and save his life. They refuse to follow their government's orders or submit to the Nazi doctrines. Consequentially, the Hubermanns refuse to adopt an identity accepted by, as well as forced upon, many German people. Their acts mirror the heroism and extreme courage, which numerous Europeans also displayed in the face of the persecution of the Jews. Their identity is inseparably connected to and completed by that of Max Vandenburg. The narrator indirectly introduces Max Vandenburg as the Jewish fist-fighter describing him on a literal as well as metaphoric level. Zusak writes this main Jewish character without any trace of victimization, instead highlighting Vandenburg's belligerence and tendency to cause violence and start fights. Even though Max's situation and identity transform as he is forced to adopt different positions because of his general circumstances. Throughout, however, his strength and willingness to fight never completely leave him: it is the reason which ultimately helps him to survive the war. Death comments on Max's violent debut on the playground by exposing a vital difficulty concerning the question of identity. Few visitors to his neighborhood engaged in physical combat, and those who did so did not typically use their fists. Of course, not all Jews are the same. Indeed, it is important to consider that one part of identity is formed and enforced by the predisposed beliefs and prejudices of society. In this case, Max behaves radically counter to the biased assumptions people supposedly had in 'those days'. In fact, this exaggerated almost sarcastic statement about the Jews' stoic preferences when confronted with abuse and aggression points towards their generally ascribed status as passive victims. Interestingly, Max (just like the Hubermanns) refuses to accept the artificially constructed identity.

Finally, Death sarcastically states that "obviously, every Jew is not the same" (133), which, even though it challenges a generalizing, stereotyping view of Jewish identity, simultaneously suggests that Max is only an exception. Besides Max's provident resolution not to die without a fight, he is controlled and tormented by another feeling which becomes a fundamental factor of his identity: guilt. The experience of major loss, which Max has in common with Liesel, leaves him in constant self-reproach for being the sole survivor of his family. He goes as far as resigning to the idea that he is indeed what the Nazis see in him. He seems to believe

that he actually deserves everything that happens to him. He falls apart emotionally in the Hubermanns' basement, and it is Liesel who ultimately manages to encourage him to live on. He finds comfort in their friendship and regains his strength, especially after writing the first story for her. After Hans gives bread to a starving Jew in the street, Max is forced to leave the basement and is finally caught and deported to Dachau.

Liesel recognizes him among a group of people who are being marched through their street. He survives the concentration camp and returns to find that Liesel is again the only survivor of her family, and friends. Max Vandenburg's wartime experience reveals diverse aspects about what it means to be Jewish at that particular time. The reason for his survival is the fact that his father saved Hans' life in the First World War. This hints at a time when the notion of Jewish identity was free of Holocaust assumptions and mostly free of preconceived, anti-Semitic judgment. His father gives his life on the battlefield to save Hans and his own family, an act which enhances Max's feelings of responsibility. However, Max takes a similar position when he starts looking after Liesel in the basement. They read and write together, and they discover their love for words, as long as they are the right ones. Max whitewashes Hitler's *Mein Kampf* in order to write an allegory about Nazi Germany for Liesel. In the end, Hitler's words are barely visible behind his own, which seems to foreshadow Max's final victory. Even though he suffered a great deal and transformed from aggressor, to fugitive, to perceptive friend, to inmate in Dachau, he finally survives the war. What is intriguing about Zusak's novel is that Max Vandenburg is not only represented as either a victim or a survivor, but rather as a complete, very complex character, which might be considered unusual for young adult literature but which also reinforces the historical authority of the novel. Although Zusak does not reduce his character to the 'Holocaust Jew', and delivers a complex rendering of what Jewish identity can be before, during and after the Holocaust, he is unable to impose on Max the notion of being different. Much of the implications of the Holocaust and the persecution of the Jews is transmitted and processed through Max's drawings and narratives. The fact that his fears and his emotional suffering also go in line with Liesel's demonstrates how much he really belongs to the small German society that tries to protect him.

What is more, his physical movement to Molching, Liesel's bedroom and the basement, another hiding place, Dachau and back, as well as his state of health underline his various symbolic facets. The idea of displacement, which is omnipresent in Max's existence, alludes generally to the Jewish people's constant struggles throughout history and the Diaspora. Young adult readers who know nothing or very little about the persecution of the Jews might find the clear, unveiled description of Max Vandenburg more explanatory and an easier way to draw the connection between their context and the past. Zusak's characters in general and Max Vandenburg in particular seem real, credible and alive, even (ironically) the narrator. The facts and historical elements in the novel are comprehensible even without much previous knowledge and the concept of Jewish identity is not unnecessarily veiled by stigmatizing or stereotypical features. Instead of victimizing his central Jewish character, Zusak manages to attribute him with strength and personality. His early phase of violence and aggression somehow blends the concepts of good and evil in Max Vandenburg and thereby contributes to his as well as the novel's credibility. The question of what it meant to be Jewish during the persecution under the Nazis is to some extent answered without leaving too many gaps. It is not through Max, but only through the narrator that the gas chambers and the systematic killing are mentioned. But Zusak's depiction of more everyday situations during the Holocaust is also revealing and educational. In fact, it becomes clear that identities are difficult to hold down or define. They are what situations require of them and they shift depending on the circumstances and influencing elements. Often, they are misconstrued, but most of the time, they are renegotiated and pursued. Jewish identity both then and now is difficult if not impossible to separate from the Holocaust and its consequences. Zusak's novel allows for opportunities to see beyond the events and the historical facts in order to consider the personalized fate of individual human beings, and gives young adult readers a chance to correlate the past with their own context.

#### **4.5. Ideological State Apparatuses and Interpellation**

In his path breaking essay "Ideology and Ideological State Apparatuses," Louis Althusser presents an unsettling portrayal of consciousness as an extension of cultural repression. This idea is revealing when applied to the story of *The Book Thief and Boy in Striped Pajamas*. The discrimination and exploitation that the Jews experience can be understood in terms of Althusser's theory of ideological and

repressive state apparatuses, which function continually to reproduce capitalist culture. Althusser explains that our cultures not only depend on production but, moreover, “the reproduction of the conditions of production,” which he refers to as “[t]he ultimate condition of production” (127). According to Althusser, a mode of production is reproduced through two kinds of influence over a cultural community. First are the repressive state apparatuses, and they are institutions, such as federal armed forces, state, and local police, which physically enforce the superstructure’s policies and laws. Althusser argues that “repression suggests that the state apparatuses in question ‘functions by violence’—at least ultimately” (143). Government and law enforcement agencies maintain productive modes by enforcing the policies of the symbolic order, controlling the behavior of societal subjects. Definitively, the repressive state apparatuses use physical violence to uphold their regulations. In *The Boy in the Striped Pajamas* there are profound differences in the way the repressive state apparatuses take form and function; however, they are the same in their basic means and ultimate function. Secondly, the ideological state apparatuses are the influential ideals and value systems of convention, which are represented as universal to culture. The ideological state apparatuses are responsible for passing on such values and ideals, as well as the subconscious framework that determines conscious autonomous perspective.

In the novel *The Book Thief*, most of the major characters are well aware of the German brutality and all of them do not get any charm in the interpellation they had regarding their power. On the other hand, almost all the minor characters are very much obsessed with the power. Viktor Chemmel is also an example of such character. He is the second leader of the fruit-stealing gang and is an agent of spreading hatred and chaos in the country. He used to gather up young boys and force them to follow his jingoistic slogans. At an instance he says that “Wanting more is our fundamental right as Germans. What does our Führer say? We must take what is rightfully ours” (197). This attitude of Germans rightly fit the definition of ideology by Althusser.

According to Althusser, “the class (or class alliance) in power cannot lay down the law in the ISAs as easily as it can in the (repressive) State apparatus” (147). There are two reasons for this relative difficulty of exerting power on the ISAs: firstly, “the former ruling classes are able to retain strong positions there for a long time” (Althusser 152) and secondly through the resistance of the exploited classes is

able to find means and occasions to express itself there, either by the utilization of their contradictions, or by conquering combat positions in them in struggle. Accordingly, the ideological state apparatuses seem as a venue for either the exploited class or the former ruling class that would support resistance and struggle. Additionally, as opposed to the oppressive state structures that “constitutes an organized whole,” (152) so, the ideological state apparatuses are “multiple, distinct, ‘relatively autonomous’ and capable of providing an objective field to contradictions” (152). In both the novels it is evident that ISAs are the driving force towards social injustice and anarchy and it is the sole reason of war as well.

In the novel *The Boy in the Striped Pajamas*, Gretel is very much impressed by her father. Here family works as an institution in the ideological state apparatus. The superiority complex and possession of power makes Gretel feel the social standing she has. This phenomenon is called interpellation and Gretel is very well aware of her power. At an instance when Bruno asks Gretel about Jews, she had no clear idea about them but as she has that interpellation of power, she was sure that Jew is something inferior to them. She scolds her little brother for not knowing that Jews are lesser creatures. “Didn’t you know that? That’s why they have to be kept together. They can’t mix with us” (133). After this when Bruno innocently asks “Are we Jews?” Gretel replies, “No, we most certainly are not. [sic] Well, we’re not Jews” (133). When Bruno asks why we hate Jews, Gretel replies, “Because they’re Jews” (133). This shows that Gretel has no logical reasoning of disliking Jews but still she hates them because her father hates Jews. Here the institution of family has created a process of interpellation in a child.

Ideological state apparatuses include the cultural institutions of family, religion, education, and employment, and these institutions influence the ideology of a culture or social formation through institutionalized rituals, such as attending sporting events, watching television, patronizing the arts, or recreational / social drinking for example. Certainly, families and social relationships constitute more than just state apparatuses. However, as institutions these things ultimately maintain and govern exploitative relationships by infusing such relationships with cultural ideology. Althusser describes how individuals become subjects of ruling-class culture through ideological conventions that are both consciously and subconsciously internalized and formalized through ritual and tradition. Similarly, to the changing role of repression

throughout *The Boy in the Striped Pajamas*, the ideological influences of culture shift dramatically, while ultimately maintaining their function. On the other hand, *The Book Thief* can be read as ideologically defined by the institutional pulls of their cultural environments, in both their compliance and resistance to it. In both cases, these institutions influence their perception of their circumstances. As Althusser explains, “Ideology represents the imaginary relationship of individuals to their real conditions of existence” (162). Moreover, as he establishes early on in the essay, “Ideological State Apparatuses [constitute] a certain number of realities which present themselves to the immediate observer in the form of distinct and specialized institutions” (143). These distinct and specialized institutions influence the daily lives of individual subjects, binding them together into a social order. There are signs of ideological social order similar to Althusser’s state apparatuses present throughout *The Boy in the Striped Pajamas* in the form of social influences filtered through institutions of family and politics, which give the illusion that exploitative conditions are natural. Hardship such as poverty and exploitative conditions are filtered through a worldview that valorizes hard work and formalizes a work ethic. Another character Lieutenant Kotler is also propelled by the superiority complex like Gretel. He is colleague of Gretel’s father and is a very proud the military man. In the absence of father, he used to take charge in their house. When Shmuel was brought by Kotler to clean little glasses, he meets his friend Bruno and both boys started a conversation. Kotler suddenly shows up and starts scolding Shmuel for talking in the house. Here the military as an institution has given Kotler this audacity to show his power position. Kotler’s dialogues depict his supremacy, “who told you that you were allowed to talk in this house? Do you dare to disobey me” (106)? Bruno’s character is somehow interpellated due to the family institution but he has been depicted as an innocent character without having any proper knowledge of power position of the society. When Bruno had lice in his hair, his parents shaved his head to get rid of the filthy parasite. At this instance Bruno’s cried a lot after losing his hair. When he saw himself in the mirror, he became terribly sad to find that he looks like Shmuel. This resemblance with someone lower to him made him feel terrible. Here the phenomenon of interpellation is at work as Bruno doesn’t want to look like Shmuel. When he admits this fact in front of Shmuel he says, “I look just like you now, said Bruno sadly, as if this was a terrible thing to admit.” Shmuel’s reply to this concern is

quite satirical he says, “Only fatter” (135) because still Bruno was looking better and healthier than him.

Althusser’s exemplary scenario of the hailed individual undergoing the process of interpellation is metaphorical for something that is actually determined or takes place as one enters the cultural community, at birth. It is an analogy of an event that has always already happened to the individual, meaning that the individual is born into a signifying system that defines social norms. Therefore, at birth and even before, interpellation takes place symbolically. Being born into a particular symbolic order is itself the instance of interpellation in that it sets in place the invariable conditions that govern a subject’s perception of reality. The unconditionally influential power of the ideological apparatuses and the cultural phenomenon of interpellation accounts for the deterministic or anti-humanistic quality of Althusserian philosophy. He states plainly, “I shall then suggest that ideology ‘acts’ or ‘functions’ in such a way that it ‘recruits’ subjects transform them all by that very precise operation which I have called interpellation or hailing (174). This kind of ideological process is reverberated in both novels, as there are key moments that signify ideological interpellation as being German citizens.

#### **4.6. Preservation of National Politics Through Interpellation**

The agendas of politicians can only be materialized when the masses are fooled on the name of certain ideological state apparatuses i.e., religion, nationalism, etc. the national politics can only be protected through interpellation. In both novels the political views are reasons of creation of boundaries between Jews and Germans. In *The Boy in the Striped Pajamas*, Bruno’s father, grandfather, Gretel and Kotler all are following the political agendas to sustain their nationalistic believes. The sense of superiority (interpellation) is the reason behind safeguarding national politics. When Bruno asks father who Fury (Hitler) is? Father becomes astonished by his question and Gretel replies, “He runs the country, idiot” (90). When Bruno’s parents used to arrange dinners for Hitler, Bruno found him the rudest guest ever witnessed but father and mother still praised him a lot and acted so well in front of him. This shows that political power and interpellation are interlinked.

In the novel *The Book Thief*, Hitler’s character is shown as a villain. He has been presented as a powerful man who runs the country and his nationalist politics create chaos. People used to salute him and fanatically followed him due to his great



linguistic rhetoric. During a speech the jingoistic remarks by the speaker show how interpellation strengthens the roots of national politics. “Undefeated! Over many a Jew, and over any other threat to the German ideal! Herr Führer” (182). When such forces conflict, society's health typically hangs in the balance since good and evil are constantly competing to rule inside humans. *The Book Thief* by Markus Zusak has as its main theme the presence of good and evil in humanity. During World War II, a little girl named Liesel Meminger lives in a depressed neighborhood of Munich with a foster family. Throughout the course of the novel, Liesel encounters the horrible tragedies of life in Germany during World War II, but three episodes that demonstrate how good can win over evil also reveal that she also meets many sympathetic and kind people.

First off, the friendship that Liesel and Max have formed as a result of the trauma they have gone through is an example of good triumphing over adversity. Second, Han consistently demonstrates benevolence for German Jews despite Nazi Germany's atrocities. Rudy's outstanding initiatives to assist and comfort people in need serve as a last example of how good wins over evil. Liesel and Max's bond shows what true friendship looks like in difficult circumstances. Despite having very different personalities and being under a lot of strain, Liesel and Max bond in an amazing way. Liesel was delighted when Max surprised her with a handwritten book for her birthday; she enjoys reading. After finishing the book, Liesel walked downstairs to thank Max. “They looked on as both the hidden Jew and the girl slept, hand to shoulder. They breathed. German and Jewish lungs. Next to the wall the *The Standover Man* sat, numb and gratified, like a beautiful itch at Liesel Meminger's feet” (238). Similar to this, Rudy Steiner accords those beneath him the respect and dignity they merit despite the horrors of war and acts of human cruelty. Rudy and Liesel find a brought down stream with an English-speaking pilot still on board after Munich is besieged. Rudy ran over to the man who was about to die and placed his stuffed bear on his shoulders. Carefully, he climbed to the dying man. He placed the smiling teddy bear cautiously onto the pilot's shoulder. The tip of its ear touched his throat. The dying man breathed it in. He spoke. In English, he said, “Thank you” (490). Despite the fact that the dying pilot is a member of the enemy forces and poses a threat to Munich, Rudy treats him with respect in his final moments among the horrors of combat. One more occasion of approaching people with deference and

conventionality despite unbelievable remorselessness is when Rudy in Hitler's Youth treats Tommy Müller with respect. Tommy, an individual from Hitler's Youth, experiences hearing misfortune and is habitually reproved by the specialists. Rudy consistently makes an effort to support and assist Tommy. That was when Rudy stepped forward. He faced Franz Deutscher looking up at him. "He's got a problem sir-- I can see that! With his ears," (259) Rudy finished. "He can't--Right that's it. Deutscher rubbed his hands together. Both of you -- six laps of the grounds. They obeyed but not fast enough. Schnell! His voice chased them" (259). Rudy spoke up in behalf of Tommy because he could not stomach the cruel way that Tommy was being treated. To assist Tommy and risk being punished in order to defend a helpless person, there was no other motivation but to help someone. Rudy consistently shows his desire to help and comfort others despite his surroundings. In Nazi Germany during the Second World War, despite the pervasive presence of the greatest human horrors, compassion and empathy nonetheless manage to stand forth. The good that humanity is capable of is demonstrated by Hans' continuous empathy toward the Jews in the powerless setting of Nazi Germany, Liesel's fellowship with Max over the injury the two of them encountered, Rudy's assurance to help Tommy Müller with his weakness, and the mitigating of the perishing pilot in his last minutes. *The Book Thief* gives the significant example that it is smarter to go to bat for what you trust in than to adjust to what you don't, even in that frame of mind of furious analysis.

#### **4.7. Restructuring Interpellation and Nationalism by Building a Counter-Discourse**

The power structure of each culture has an immediate impact on the protagonists and antagonists of each of these books. They have been indoctrinated to believe that Germans are above everyone else and that Jews are vile beings. This conversation has been going on in their heads for a very long time, but as the stories progress, so do the concepts that accompany them. For instance, in the story *The Boy in the Striped Pajamas*, the protagonist, Bruno, befriends Shmuel, and after a while, Bruno begins to understand the struggles that his companion is going through. Both the grandmother and the mother are unconvinced by the war narratives, and the ways in which they behave demonstrate how the institution of the family is harmed when its members adhere to disparate worldviews. In the novel *The Book Thief*, Liesel, Rudy,

and Liesel's father are all fully aware of the brutality of the Germans, and their understanding is shaped by the fact that they have seen it firsthand.

The protagonist of the book *The Book Thief*, Rudy, is a radical opponent of the oppressive social norms that prevail in Nazi Germany. After coming to the understanding of what is good and what is wrong, he began to fight against the wrongs. He is a fantastic illustration of the counter-discourse technique of interpellation. He was well aware of his own authority, as well as the brutality that the Germans used to maintain their position of dominance. He was a really nice and devoted individual who had a deep distaste for Hitler and said things like, "Did you hear that, you bastards? I intend to put an end to the Führer" (302)! The guy who plays the role of Liesel's foster father is likewise an extremely charitable person. His counter-discourse of interrogations takes place during World War I, when he is spared from certain death by a Jew named Erik Vandenburg. On the basis of humanitarian considerations, all of father's prejudices disappeared, and he built a new philosophy of humanity. Later on, the fact that the father assisted Jewish people got him into a lot of problems. Once, in front of other people, he donated a slice of bread to a Jew, which brought him into a lot of problems. I ought to have known better than to offer the man any bread, but I did. I just didn't think." In response, Liesel told her father, "Papa, there is nothing wrong with what you did" (286). A counter-discourse has been generated here thanks to the institution of the family, and the youngster is praising her father for his generosity.

The gulf that exists between the father and his son Hans Junior is yet another illustration of counter-discourse. Hans Junior was nothing like his father in appearance or personality. It demonstrates that the family unit as an institution was not successful in producing the same ideology. The kid had a habit of being critical of his father, telling him things like, "You've never cared about our nation. You are either for the Führer or against him, and based on what I see, you are against him. There is no middle ground. How a single guy can sit by and do nothing while a whole country purges itself of its filth and makes itself magnificent is pitiful to contemplate (76). The fact that members of the same family may have such divergent worldviews demonstrates that interpellation can work in the opposite direction as well, and that there is always room for individuals' own preferences and convictions.

The relationship of friendship that exists between Bruno and Shmuel in the book *The Boy in the Striped Pajamas* serves as the impetus for the construction of a counter discourse that interpellates. Bruno is able to empathize with Shmuel's predicament, while Shmuel is taken aback by the fact that a German is acting in such a considerate manner towards him. "He had seen Bruno's father on a number of occasions, and he simply could not comprehend how such a guy could have a kid who was so nice and polite." (143). As the passage of time, Bruno and Shmuel's relationship develops into new forms, and eventually, the counter-discourse of interpellation arises as a result of Bruno's changing behavior towards Shmuel. When Bruno has lied to Kotler about not having any connection with Shmuel, he is left with an overwhelming sense of shame and a comprehension of the wrongdoing he has committed. Again, the counterargument is effective because it causes Bruno to feel humiliated, which leads to his admitting that he was wrong and then apologizing to Shmuel. "In all of his life, he had never felt so embarrassed; he had never considered that he was capable of acting in such a harsh manner. He couldn't understand how a young man who considered himself to be a nice person could behave in such a dishonorable manner against a buddy. (128). Following the apology, they met for the very first time and exchanged handshakes. "This was the very first time that they had ever touched each other" (132). Since the beginning of their friendship, they had never once exchanged a handshake or touched one another in any way. Nevertheless, as the interpellation phenomena took on a new form, the boundaries between them began to dissolve, and they had their first friendly contact.

The intrusion of Lieutenant Kotler into the life of Bruno's family is a pivotal moment in the novel *The Boy in the Striped Pajamas* in terms of the breakdown of the institution of the family. As a result of the absence of Bruno's biological father, he inherits the house and develops a close bond with Bruno's mother. The fact that Bruno's father, a prominent man, has been taken advantage of by those in whom he places his faith is a very ironic turn of events. Here is where the disintegration of the family takes place. "Every time Father was required to leave the house for an overnight trip to Berlin, the lieutenant stayed around the house as if he were in control" (120). Bruno was aware of Kotler's odd conduct, and he attempted to stand up to him, but because he was a youngster, he lacked the strength to do so. It is clear from this that power is not distributed fairly among those in positions of authority.

Due to the fact that Bruno is still a minor, he is unable to exercise the authority that rightfully belongs to him following the passing of his father. This demonstrates that Bruno is also going through the same kind of power struggle that Shmuel and all of the other Jews went through. The method of interpellation is held in high regard in this location. Lieutenant Kotler exhaled hard and looked about as if this were his house rather than Bruno's, saying, "There will be a lot of people here." We'll be on our best behavior, won't we? Oh, I'll be, Bruno said, and I hope you will too (106). The frank conversations that Bruno and Kotler have had reveal everything.

In the counter-discourse that will follow the interrogation, the connection that Bruno has with his father will be brought up as an additional extremely significant subject to be considered. Bruno's gullibility led him to blindly accept his father's worldview, which was shaped by the authority that his father had over him. Yet, as a result of his time spent with Shmuel, he began to have new perspectives. He began to probe his father with questions. Bruno tells his father, "Well, I don't think you can have been very good at your work. I think you must have done something wrong, and you should go and apologize to the Fury, and maybe that would be the end of it." Bruno believes that his father could have done a better job at his job. If he sees how honest you are, there is a chance that he will forgive you. (45) As Gretel makes another complaint about the filthy atmosphere of their new neighborhood, her father responds by stating that Gretel is correct in what she is saying and that this location is not appropriate for children. The purity of Bruno's heart prevented him from seeing the duplicity of the situation, and he immediately said, "There are hundreds of children here." (139). When the truth about Bruno was revealed, everyone was taken aback because Jewish children were not even regarded to be persons. The divide that exists between the grandmother and the father also provides more evidence for the counter-discourse of interpellation. While grandfather and father tended to extol the virtues of war, grandmother was opposed to it. "He had argued with Grandma, and the two of them hadn't patched things up before she passed away" (130). The fact that the grandma passed away in an unstable state caused the father's mood to change after she passed away. Their disagreements were never resolved, and as a result, she passed away; this caused her father to feel an immense amount of remorse.

In order to draw a conclusion about the entire investigation, it is possible to state that the two books that have been under discussion are, in many ways, presenting

the complete geopolitical scenario and the influence that it had on individuals against the backdrop of World War II. The combined ideas of Althusser and Anderson enhance the commentary of the current textual analysis, which ultimately enables the study to provide the results that were intended. Therefore, it is evident from the aforementioned instances and their relevance to the theoretical underpinnings that the concept of nationalism, ISAs, and interpellation are interlined and that doing so in this instance helps in more explicitly analyzing the texts. This can be seen as a result of the fact that interpellation is relevant to the aforementioned instances.

## CHAPTER 5

### CONCLUSION AND RECOMMENDATIONS

In this section I am finally explicating the answers of the research questions explored in this research. Firstly, I will conclude how government institutions promote the ideology of nationalism in the selected novels. In both the novels under consideration, government plays an active role in the life of the common people. In *The Boy in the Striped Pajamas*, the entire story revolves around the discrimination between Germans and Jews. This political segregation is denoted in the form of a fence where the Jews are confined. The government promotes the idea of nationalism by treating Jews as untouchables and restricting all basic human necessities from them. The physical condition of Shmuel is described as thin as a skeleton and Bruno finds it disturbing and uncomprehend able. The influence of Fury (Hitler) on the characters is explicitly elaborated in the novel. The characters fanatically follow his nationalist ideas and find pride in their German ideals. Grandfather, father, Gretel and Kotler all are represented as extremely proud characters with superiority complex and nationalist agendas. Their nationalist discourse is reinforced through the government efforts and agendas. The speeches of Hitler are represented to be filled with extreme linguistic rhetoric which moved the sentiments of people. The characters found it their national duty to hate Jews and treat them as outcasts. In the novel *The Book Thief* the role of government in promoting nationalism is exposed very overtly. The entire society is shown to be severely influenced by the nationalist government. the elders as well as children are bound to participate in political activities. The organization named Hitler Youth is established for children which serves the purpose of nationalist government. At several instances Rudy and Liesel are unwillingly chanting Heil Hitler! This shows that government is actively involved in promoting nationalism in society. The way innocent children are bound to follow political agendas, explicate the extremist attitude of Nazi Germany. The characters are not having any free will in as described in the novel. For instance, Hans Hubermann who is Liesel's foster father is a kindhearted man who once tries to feed bread to a Jew. Unfortunately, someone finds him giving bread to a Jew and then he is afraid of the consequences of his act of kindness. This was the situation of Germany under fascist government. The extreme level of involvement of politically ill-informed people in politics is a sign of

nationalist government. this can be seen in the novel through the character of Frau Diller. She is a shopkeeper who refuses to serve anyone who does not salute the picture of Hitler and say Heil Hitler! Through her character the writer has shown that how deeply government has been involved in spreading nationalist and jingoist idea in common people. In the novel, Markus Zusak has also emphasized on the importance of language to promote nationalism. The speeches of Hitler spread hatred and anarchy among characters as seen in the novel. Hitler himself used to say that he does not need any weapon when he has the power of words.

Secondly, I would illuminate how does nationalist ideology interpellate various characters in the selected novels. The process of interpellation is directly associated to the concept of ideological state apparatuses. These ISAs are the reason behind the process of interpellation and nationalism is one of the layers of these ideological state apparatuses. Considering the ideas of Althusser, it can be concluded that ISAs like family, politics, the military government etc. are involved in interpellation of characters in the selected novels. In *The Boy in the Striped Pajamas* the protagonist of the novel Bruno is seen to be influenced by his father and because of this influence he finds himself to be superior to Shmuel. There are various instances in which he compares himself with Shmuel and finds himself more worthy. Bruno's interpellation is not rigid but on the other hand his sister Gretel is a flat character who is badly influenced by her family and finds herself superior to others. She literally hates Jews and scolds her little brother whenever he used to inquire about Jews. Bruno's father did not even find Jews worthy enough to be called humans. Such nationalist ideas pass from generation to generation and hence interpellation occurs. The role of ideological state apparatus of military is also very important to be discussed in this novel. As Bruno's father is the military personnel, he has been influenced by his institution and finds honor in killing Jews. The nationalist ideology of his institution has given him a sense of power and thus this process of interpellation makes him feel superior. The process of interpellation can also be observed through the character of Bruno's grandfather. He used to glorify the ideas of war and enjoyed the power his son possessed. In the novel *The Book Thief*, the process of interpellation can be observed in various characters. The nationalist ideas created a sense of superiority complex in the characters. For instance, Hans Junior is observed to have extremist and jingoistic ideas and he used to criticize his father for being kind



enough to help Jews. The protagonists of the novel also have the sense of superiority due to nationalist government but their process of interpellation bear good results. For instance, Rudy and Liesel knew they have the power to help and feed Jews so they used their power to bring good change in the society. The foster father of Liesel was also a kind person who made all efforts to help Jews. The institution of family, the military and government are observed to be indulged in the spread of nationalism among public. The political movements, speeches, rallies were used to be arranged by government so that the narrative of Hitler could reach the common masses. Most of the minor characters in the novel are fanatic and nationalist. For instance, Franz Deutscher a Hitler Youth leader is observed to be an extremist he had a rift with Rudy because Rudy did not follow the conventional believes of fascist government.

Thirdly, I would conclude how do characters in the novel inversely contest the process of interpellation and build new spaces for countering interpellation. This is the most interesting part of the entire research as it shows the transition in the believes of characters. The counter-discourse of interpellation is the basic agenda of both novels. The writers are basically showing that even in the worst scenario how still there is room of humanity and kindness in the characters. In *The Boy in the Striped Pajamas*, the character of Bruno is the one who contests the process of interpellation and becomes an agent of change. Here I would call to attention a very important point that is the ‘necessity’ of inversely contesting the process of interpellation. There is always a reason behind any change and here in case of Bruno, the reason of countering interpellation is his innocence and loneliness. After moving to a new home, he has no friends and satisfactory company. He fulfilled his need by building friendship with Shmuel who was a Jew. The friendship between Bruno and Shmuel gave birth to various questions in the innocent mind of Bruno. He could not comprehend the idea of Jews being filthy and untouchable creatures. After gradual process he finally gets rid of the shackles of interpellation and superiority complex he inherited from his family. The process of interpellation can also be observed through the destruction of the family system in the novel. The irony portrayed here is that the family was the institution which played role in interpellation and gradually this institution of family started dispersing. The involvement of Kotler in Bruno’s family played such a negative impact on Bruno. The rift between grandmother and father also showed that how interpellation needed to be reversed. In the novel *The Book*

*Thief*, characters like Rudy, father and Liesel inversely contest the process of interpellation. Here father is the driving force of this reversal of interpellation. The 'necessity' of father to produce a counter-discourse of interpellation was his personal experience. During the WWI a Jew named Erik Vandenburg, saved his life and after that father has a soft corner for Jews. He used to feed bread to Jews and he had also hidden Max Vandenburg, son of Erik in his basement. This kindness of father shows that how interpellation can be inversely used to bring positive impact in the society. The children Rudy and Liesel were also kind and followed the footsteps of father. They used to feed Jews and they knew the difference between nationalism and patriotism.

It can be concluded that nationalism has a direct impact on political situations of nations and the outcome of nationalism is interpellation. The process of interpellation brings the power recognition in public and this power can be dangerous if mishandled. On the other hand, interpellation can also be inversed to bring positive impact in society. Jingoistic politics has certain agendas which can only be fulfilled by misleading the public through the false concepts of patriotism and nationalism. According to Benedict Anderson, the nation is always perceived as a community because of its profound, horizontal comradeship, regardless of inequality and exploitation (9). He defined patriotism, or love of country, to explain nationalism. Anderson claims that nationalism breeds radicalism. He says that this fraternity has permitted millions of people to willingly die over the past two centuries for such restricted imaginings rather than kill them (7). This argument shows how patriots go to considerable lengths. This association and identification affect nationalism. People take refuge in their national identity since globalization is accelerating. When the world shrinks, people become more nationalistic. Anderson notes that nations matter for bad reasons and in bad ways. These matter because globalization-stressed people want to feel safe in their local identities (16). Anderson's "modular" theory of nationalism's spread had minimal research. After calling nationalism "a special form of cultural artefact," he said, "The creation of these artefacts towards the end of the 18th century is a complicated junction of diverse historical forces." Spontaneous distillation. . The nation discusses nationalism. "Nation"? 20th-century nationalism is "deeply modular" and promotes "quite various and sometimes unexpected hand piracy." These words evoke the spiritual image of artefacts, abstract items, neatly

packaged and shipped to new homes and thriving in a new historic era. Anderson's "The Ubiquitous Spread of Nationalist Speech" was verified and refused. Scholars agree that Asian nations are shaped by the US and Europe, yet many argue these examples do not sufficiently represent Asian nation-states' variety. As long as nationalism is perceived as politics, Anderson maintains the post-colonial experience is a copy of the European/Western paradigm (i.e., the development of a modern state). The most prominent dissenting opinion is Partha Chatterjee's "What can they foresee if Nationalism in other areas of the world needs to choose an imaginary community from among the precise 'modular' forms made supplied by Europe and the United States? Mosquito?" (215). Indian political scientists advocate focusing on "private" territory. This territory was unaffected by colonial Europeans and the country has always had unassailable sovereignty. This explains the mechanism of nationalism and its relevance to the presented claims.

Understanding the theoretical underpinnings of modern war fiction requires a close examination of Markus Zusak's *The Book Thief* (2005) and John Boyne's *The Boy in the Striped Pajamas* (2006) from the viewpoints of Althusser's interpellation and Anderson's views on nationalism. This work is significant because it addresses the idea of nationalism, which during World War II defined itself in terms of national terms. It is obvious that strong nations shown a major interest in nationalist ideology during World War II and committed a sizeable amount of their GDP to financing military wars. These wealthy nations showed a fundamental dissociation from human morals and ethics by using a variety of technologies that are predicated on conflict. This study should serve as a warning to everyone about the dangers that come with nationalism, ideologies, and conflict. This study is crucial because it aims to spark fresh scholars' interest in contemporary war fiction, which must be dissected in order to reduce the amount of bloodshed. This study is also crucial since it has opened up new information vistas by proving that war fiction cannot exist without a strong theoretical foundation. This work is crucial because it opens up new vistas of sociopolitical and psychological understanding related to battle.

Despite the fact that Althusser's views have been examined by a number of scholars in various published works of literature, the integration of Althusser's ideas with Anderson's nationalism makes it important to comprehend the full sociopolitical web of conflict. Additionally, in the field of Holocaust studies, the theories of

Althusser and Anderson on interpellation and nationalism help to provide light on the hidden motives of both states and people. One could argue that no work of fiction can be created in a vacuum; rather, there is always some social or political context for the writings that explains how people behave in rational and psychological ways and how those actions affect people's wellbeing.

There are few recommendations for the researchers who plan to work anew on this diverse concept of interpellation in connection to the concept of nationalism. It is impossible to comprehend any issue from all known points of view due to time and subject matter constraints. This study is also restricted to a certain area, and academic researchers have access to a variety of alternative study sites, such as the examination of these particular texts via the prism of trauma studies. The literary form and literary strategies employed in the novels chosen for this study can be further explored because both authors have a passionate writing style that occasionally allude to the holocaust's horrific past. Both these books mostly discuss histories that are defined from particular points of view hence, new-historicism is another interpretive strategy that offers opportunities for additional research. Besides focusing on the element of representation of trauma experienced by the characters, a more thorough analysis can be done by asking specific questions like what kinds of roles women play in these novels. The role of women in decision-making, the author's handling of both men and women who appear in the novels, etc., can all be investigated. Such research opportunities may pave the way for further avenues of study for academic researchers.

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