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КВАЛІФІКАЦІЙНА РОБОТА МАГІСТРА З АМЕРИКАНСЬКИХ СТУДІЙ

на тему: **ІДЕАЛОГІЯ ТА ЛІТЕРАТУРНЕ ВИРОБНИЦТВО У США**

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Introduction

The historical trajectory from Gutenberg's invention of the printing press to the founding of the first English colonies in North America unfolds as a continuum of transformative events. In the mid-15th century, Johannes Gutenberg's pioneering work revolutionized the dissemination of knowledge, ushering in an era of mass book production and the democratization of information. With the beginning of the Age of Exploration, European states, driven by new access to printed knowledge, turned their attention to distant lands. This era culminated in the establishment of the first English colonies in North America in the early 17th century. The transmission of ideas facilitated by the printed word played a crucial role in shaping the perspectives of those seeking refuge and opportunity across the Atlantic. In this way, the printed press not only catalyzed intellectual and cultural movements, but also served as a bridge, carrying ideas across oceans and laying the groundwork for the intellectual landscape of the emerging American colonies.

A detailed study of the significance of ideologies in the literary production of the United States emphasizes their pervasive influence in historical epochs. The early colonial period, shaped by Puritan ideals, witnessed the emergence of literature reflecting religious piety and moral integrity. Subsequent movements, such as 19th-century Transcendentalism, revealed a philosophical departure, emphasizing individual intuition and the inherent goodness of people. The 20th century witnessed a kaleidoscope of ideologies, from the celebration of African American culture in the Harlem Renaissance to the countercultural movements of the 1960s that challenged conventional norms. These ideological movements not only influenced thematic elements but also dictated the choice of style and narrative technique, reflecting and shaping social attitudes.

By examining the evolution of literary production in the United States, it becomes apparent that ideologies serve as both mirrors and architects, intricately weaving into the fabric of narratives to articulate, challenge, and redefine the nation's cultural and social consciousness.

In tracing the intricate relationship between ideologies and literary production in the United States, it is important to recognize the theoretical frameworks that have shaped critical discourse on literature. Contemporary Marxist theorists such as Terry Eagleton and Slavoj Žižek have become influential figures whose contributions resonate in the fields of literary theory and cultural criticism. Their analyses delve into the complex interplay of socio-political ideologies and literary expression, providing nuanced perspectives that illuminate the ways in which literature serves both to reflect and construct social consciousness. In contemporary discourse, a figure such as Sacvan Bercovitch deserves attention. Bercovitch's studies of American literature through the lens of cultural history together contribute to our understanding of how ideologies are shaped and formed by literary expressions.

My methodological arsenal is influenced by Marxist theories, which provide a critical lens through which I examine the inherent power dynamics, class struggles, and economic foundations that shape human societies. From a Marxist perspective, my work attempts to uncover the hidden forces that influence the production, distribution, and reception of cultural products. This approach serves as a catalyst for exploring how economic systems permeate the fabric of cultural expression, elucidating the ways in which literature, art, and various forms of representation act as a reflection and challenge to dominant socioeconomic paradigms.

By increasing analytical depth, the inclusion of New Historicism and cultural materialism enriches the structure of my work. The emphasis of New Historicism on the relationship between literature and historical context allows for a detailed examination of how cultural artifacts are embedded in certain periods of time. At the same time, cultural materialism draws attention to the material conditions that underlie cultural

production, encouraging the study of the tangible influences that shape artistic creativity. In light of the notable gap in contemporary American literary studies regarding a detailed study of the publishing environment, there is an emerging academic imperative to launch a focused investigation. This research task aims to unravel the intricacies of the publishing process, to clarify the dynamic relationship between authors, publishers, and readers. The main goal is to make a valuable contribution that bridges the gap between theoretical literary criticism and the pragmatic intricacies of the publishing industry, thus enriching the scholarly discourse in contemporary American literary studies.

The first chapter lays the groundwork for the study by exploring the ideological foundations that shape both contemporary American literature and the decisions made in the publishing industry. Through the lens of ideological studies, we will analyze how prevailing cultural beliefs influence the content of literary works and the editorial decisions of publishers. In addition, this section will use a historical approach to trace the evolution of the publishing industry, exploring the impact of social change, technological progress, and economic trends on publishing practices. By intertwining these perspectives, we aim to uncover the complex interplay between ideology, history, and the distribution of literary works.

The second section focuses on a case study of two iconic works, “Gone with the Wind” and “The Hunger Games”, as case studies in the contemporary publishing environment. Through an in-depth analysis of the subject matter, we aim to explore how ideological elements manifest themselves in the narratives and how they resonate with different audiences. At the same time, this chapter examines current trends in the publishing industry, exploring the marketing strategies, reception, and cultural impact of these literary phenomena. By examining these specific works alongside broader industry trends, we aim to reveal an understanding of the evolving relationship between literature, ideology, and the dynamic currents of the contemporary publishing industry.

The qualification work consists of an introduction, two sections, conclusions and a list of used literature (55 items). The total volume of the qualification work is 70 pages, of which 62 pages are the main text.

CHAPTER I. Ideological Alchemy: Unraveling the Essence and Impact of Ideas within the Publishing Domain

1.1. The concept of 'ideology' and different views on this concept

Defining the term 'ideology' can be a challenging task due to its multifaceted and evolving nature. At its core, ideology encompasses a set of beliefs, values, and ideas that shape and influence individuals' or groups' thoughts and actions. However, pinning down a precise and universally accepted definition proves elusive, as ideology often intertwines with cultural, political, and historical contexts. Terry Eagleton in his work "Ideology: An Introduction" outlines sixteen of them, confessing that all of them are "compatible" jets that can be taken as something "illusionary" and "imaginative" (Eagleton, 2020: 3).

The complexity of ideology lies in its dynamic character, adapting to the ever-changing landscapes of societies and their ideological underpinnings. What one era or culture deems as a central ideology may be subject to reinterpretation or even upheaval in another. Additionally, the term spans a spectrum of applications, from political ideologies that guide governments and policies to social ideologies that shape interpersonal relationships and cultural norms.

The journey into the scope of ideology begins with an exploration of its entry point and the further development. As a term, 'ideology' finds its roots in the works of Enlightenment philosophers, notably Antoine Destutt de Tracy, who coined the term in the late 18th century. His use of 'ideologie' in the early 19th century book named "The Elements of Ideology", referred to a few understandings of the new science of ideas,

proposing a systematic study of the origins and nature of human ideas (Vincent, 2009). While Tracy's contributions laid the groundwork for the study of ideology, his writings did not delve deeply into the specific content or political implications of ideologies as we understand them today (Ideology, 2023). Instead, his focus was on laying the methodological foundation for a scientific examination of ideas. Tracy's legacy in the realm of political thought is thus more closely tied to his methodological innovations and his promotion of empirical inquiry than to specific political doctrines.

Karl Mannheim, a renowned sociologist and philosopher, accused Napoleon Bonaparte, asserting that the erstwhile French leader played a pivotal role in imbuing the term 'ideology' with a negative connotation. He stated that modern understanding of this concept emerged when Bonaparte labelled his opponents as "ideologists", when they opposed his "imperial ambitions" (Mannheim, 1991). Napoleon's comments on ideology, notably concluded in his reference to Enlightenment thinkers as the "individuals, who wished to reform the world simply in their heads armchair metaphysicians with little or no political acumen" (Vincent, 2009) reflect a critical perspective that positioned ideology as a purportedly flawed and misguided intellectual pursuit.

Correspondingly, Teun A. van Dijk, a prominent linguist and discourse analyst, scrutinized the ideological underpinnings of language, turning his attention toward the fundamental contributions of Karl Marx and Friedrich Engels. According to van Dijk, the negaitve meaning of 'ideology' shall be traced to Marx-Engels, who referred to it as a form of 'false consciousness', explaining that the proletarian "may have misguided ideas about the conditions of its existence as a result of their indoctrination by those who control the means of production" (Dijk, T.A., 2006). Although Marx never used the term "false consciousness," Friedrich Engels, his partner, deserves credit for this notion.

Post-Napoleon, a perceptible sense of disillusionment settled over those who clung desperately to the remnants of outdated ideologies. The ideals of the Enlightenment, once confined to the pages of philosophical treatises, gained practical

expression as the Napoleonic Wars redrew borders and redefined the very nature of governance.

The term ‘ideology,’ having once occupied a prominent position within the intellectual discourse of European political thought, underwent a significant weakening following the turbulent epoch of Napoleon’s wars. The seismic transformations unleashed by these conflicts, which shattered established structures and catalyzed the ascendance of new political paradigms, relegated the concept of ideology to relative obscurity. Following the Napoleonic era, there was a marked retraction of the intellectual landscape as the demands of the historical moment replaced and eclipsed the guiding principles that had previously governed political philosophy.

Various intellectuals, such as Bonald, Goethe, Schopenhauer dismissed its relevance during the ideological turmoil, naming this philosophy “a sterile study” and “fantasy” (Kennedy, 1979).

It is during the subsequent European revolutionary era that the term ‘ideology’ experienced a renaissance, emerging from its erstwhile obscurity to assume renewed relevance in the discourse on governance and societal order. The resurrection of the term ‘ideology’ in this era conveys the imperative to comprehend the ideological underpinnings that informed the emergent political systems. Since then, the ‘ideology’ was highly associated with political agenda.

The depreciatory remarks associated with the term ‘ideology’ have endured for a considerable duration of historical discourse, constituting what philosophers colloquially referred to as a “boo-word.” Its utilization as an accusatory instrument was penetrative, particularly until recent epochs. This was expressed in the intentional contrast of ‘ideology’ to ‘science,’ the latter being regarded as a “hurrah-word” not requiring special justification for its use. (Drucker, 1972).

The humiliating nature of this comparison reflected a prevailing sentiment that ‘ideology’ lacked the methodological rigor and evidentiary foundations characteristic of good faith scientific enterprises. This nuanced historical context underscores the

evolution of the term ‘ideology’ and its transformation from a disparaged concept into a subject of contemporary academic inquiry. As Joseph S. Roucek commented on that “Science questions everything. Ideology takes its illusions for granted” (Roucek, 1944: 480).

The ideological framework of Karl Marx, as encapsulated in works such as “The Manifesto of the Communist Party” and “Das Kapital”, emerged against the backdrop of profound socio-economic transformations in the mid-nineteenth century. This period was characterized by the dominance of the Industrial Revolution, a transformative force that changed modes of production, labor relations, and social structures.

The Industrial Revolution ushered in a new era of mechanization, factory economies, and urbanization. This change led to the concentration of wealth among the industrial capitalist class, the bourgeoisie, while the industrial proletariat, consisting of factory workers and laborers, faced harsh working conditions, long hours, and meager wages. It was in this context of acute socio-economic inequality and the emergence of class struggle that Marx formulated his critique of capitalism.

Continuing the tradition established by Enlightenment thinkers, the positivist school of social philosophy offers a psychological explanation of ideology. On the contrary, Marx and Engels play a key role in shaping the modern understanding of the term we are exploring by delving into the historical origins and functions of this distorted consciousness. Their point of view is directly derived from the ideas of Ludwig Feuerbach. Although Marx and Engels were not the first intellectuals to perceive consciousness as a social influence, their analysis represents a key development in this line of thought. It is in line with the earlier findings of Rousseau and Montesquieu, who had earlier reached a similar understanding of the relationship between consciousness and social conditions (Eagleton, 1992: 71-72).

Nevertheless, scholars suggest that the development and conceptualization of historical materialism was significantly and fundamentally shaped by the profound influence of the German philosopher Georg Wilhelm Friedrich Hegel. Hegel played a

key role in shaping Marx's philosophical foundation, contributing significantly to the evolution of his ideas and the establishment of historical materialism as a fundamental concept of Marxist theory. Although Marx was critical of certain aspects of Hegel's idealist philosophy, particularly his emphasis on ideas and the absolute spirit, he also made extensive use of Hegel's dialectical method.

One significant departure from Hegel was Marx's reversal of the idealist system into a materialist one. Whereas Hegel considered ideas and the development of consciousness to be the driving force behind historical change, Marx, on the contrary, argued that materialism, as "the general theory that the ultimate constituents of reality are material or physical bodies, elements or processes" (Stack, 1998), especially the mode of production and economic structure, were the main driving forces behind historical development.

Despite these differences, Marx retained and adapted Hegel's dialectical method. Hegel's dialectic involved the interaction of opposing forces, which led to the development of new ideas or concepts. Marx applied this method to the sphere of material conditions, viewing historical development as the result of dialectical relations between different classes, especially the bourgeoisie and the proletariat (Ormerod, 2008).

The reasoning for Marx's adoption of the term "ideology" remains a persistent mystery in scholarly discourse. Tracy is mentioned twice in his early writings, with the first instance involving a fundamental historical observation about the presence of a cohort of intellectuals identified as ideologues. Notably, Tracy is characterized as a marginal figure in the realm of vulgar bourgeois liberal political economy, who is prominently associated with this intellectual grouping. This connection is emphasized by brief allusions to Tracy's economic claims. Marx would later use the term "ideology" pejoratively in the title of his early work, The German Ideology, using it as a pejorative epithet directed at individuals who, although possessing a philosophical understanding of the world, were incapable of effecting transformative change. It is quite plausible that

Marx noticed correlations between the Young Hegelians and Tracy in this context (Vincent, 2009).

Marx's ideology gained popularity in response to the perceived contradictions and exploitation inherent in the capitalist system. He argued that capitalist modes of production not only alienate labor, but also separate workers from the products of their labor, subjecting them to exploitation by the bourgeoisie. Embedded in his broader sociological framework, Marx's theory of ideology diverges from his philosophical anthropology or theory of history. Ideology, as Marx sees it, contains a set of false beliefs characteristic of certain social groups in capitalist societies.

It is noteworthy that he emphasizes the limitations of ideology, arguing that it is not an inherent feature of all civilizations, and predicts its absence in the future communist society. Although his discussions of ideology mostly focus on capitalist societies, he acknowledges its presence in other social structures divided into classes.

The developing industrial proletariat served as fertile ground for Marx's ideas. This class, struggling with the harsh realities of capitalist labor, sought alternative socioeconomic structures. Thus, Marx's ideology resonated with those who directly experienced the injustice of the capitalist system.

Central to Marx's ideological framework is the concept of class struggle, which states that historical development unfolds through dialectical contradictions between opposing classes. He assumes that the conflicts arising from this struggle will eventually lead to social transformation. The industrial proletariat, which bears the burden of capitalist exploitation, becomes the pivotal force in this historical process. Marx's ideology, based on a deep understanding of the socio-economic dynamics of his time, contains not only a critique of existing structures but also a vision of transformative change through the working class.

Certainly, especially when considering the potential role of ideology in explaining the long-term stability of class-divided societies – and assuming that ideology refers to a certain, though not fully explicit, collection of false and misleading concepts-ideology

theory seems to contradict previous The notion that Marx tended to neglect the sociological significance of consciousness in its various manifestations has been established.

He argues that capitalism has a discrepancy between the essence and the phenomena of things, as seen in the wage relationship. This is not due to misperception, but rather to the duality of capitalism's economic structures. Mystification is an objective fact embedded in the system, as there is a structural contradiction between the real content of the system and the phenomenal forms that spontaneously emerge. Norman Geras suggests that there is an internal gap between the received social relations and their experience. This contradiction leads to the belief that ideology is not the work of the ruling class or a conspiracy, but rather of bourgeois society (Eagleton, 1992).

In philosophical terms, Marx drew inspiration from German philosophy, particularly from Hegel's dialectical materialism. His analysis of the capitalist economy, as outlined in Das Kapital, provided a rigorous theoretical framework for his critique of capitalism. Marx foresaw a transition from capitalism to socialism and, ultimately, to communism, where the means of production would be collectively owned and social inequality would be destroyed.

In the postwar discourse, Albert Camus was the first to coin the term "the end of ideology." This happened in 1946, when he suggested that if French socialists abandoned Marxism as an absolute philosophy and limited themselves to its critical aspect, they would symbolize the modern era's departure from ideologies. These ideologies, he argued, were "utopias that destroy themselves in history" because of the excessive costs they eventually entailed. Camus's use of this phrase was inspired by a controversial debate within the French Socialist Party. One fraction sought to validate Marxism as the inexorable logic of history, while the other sought to redefine socialism as an ethical force.

Camus argued that the last party congress aimed to reconcile the desire for a new morality beyond violence with the obligation to remain faithful to Marxism, but the

irreconcilability of these goals led to a serious problem, as ideology functioned as a deceptive form of thought (Bell, 1988).

The “end of ideology” school emerged during the Cold War era, closely linked to geopolitical dynamics. Scholars like Francis Fukuyama proclaimed the triumphant establishment of liberal capitalism during the late 1980s, marked by the collapse of Eastern European communism and the transition to liberal market economies. The discourse around the “end of ideology” originated in the American social science establishment and has roots in European philosophy shifts from the 1930s ― with wars, gulags, show trials, Nazism, Jewish massacres, and Stalinism ― to 1940s, which believed ideological politics were dangerous illusions centered on Marxism-Leninism. Ideological politics was at the root of much of the mid-twentieth century agony, misery, and violence. The “end of ideology” discourse also shows parallels with the disastrous McCarthyite anti-communist purges in the United States (Vincent, 2009).

Nevertheless, despite its figurative “death”, ideology has not gone into oblivion; it has simply been reformatted in accordance with the modern context. The updated concept has been called “post-ideology” and, according to Žižek, means a moderate change in the way ideology functions in modern society. Whereas post-ideology functions in a more tacit and depoliticized way, classical ideologies often offer clear and dogmatic narratives about how society should be structured. In this regard, Žižek argues that it is difficult to engage in meaningful criticism because ideological narratives are now often passed off as objective, sound facts. “The prevailing ideology is that of cynicism”, because people no longer trust in ideological truth and “do not take ideological propositions seriously” (Žižek, 1989: 30).

The way post-ideology functions make it difficult to see it immediately. When ideological themes are rooted in supposedly neutral discourses, it becomes difficult to identify hidden power structures. Žižek emphasizes how important it is to expose these underlying ideas in order to understand how they shape people’s opinions and maintain

social norms. As Terry Eagleton said: "...ideology is present in the text in the form of its eloquent silence" (Eagleton, 1976).

One of the characteristic features of post-ideology is a distrust of expansive universal narratives. Ideologies of the post-ideological era tend to focus on specific problems or areas rather than offering a broad critique of the current social structure. Writing a convincing opposition can be difficult because of this fragmentation (Žižek, 1989).

The image of Marx in the mainstream media and academia is often summarized as follows: "Marx is alive, but Marxism is dead". Despite his death, Marx remains an outstanding economist who provided a clear vision of capitalism and its internal contradictions. This point of view reemerged decades after the collapse of the Soviet bloc, when mainstream representatives recognized that Marx was right to predict crises and their long-term impact on modern societies. The idea of structural contradiction within capitalism remains inseparable from the author of Das Kapital (Callinicos et al., 2020: 337).

1.2. Influence of Marxism's Ideology on American Literature and Publishing

After the First World War, the evolving imperialist system, which was plagued by internal conflicts, created fertile ground for the emergence of communist parties in colonies and semi-colonies under the rule of European and American imperialism. This development was influenced by the clear-cut orientation that gained popularity during this period. The tension felt by the expanding imperialist system prompted a strategic response, especially as the aftermath of the war created a favorable environment for ideological change. By the mid-1920s, the prevailing orthodox communist solution had crystallized into a phased strategy. This approach advocated prioritizing the achievement of national liberation as a preliminary step, followed by the further pursuit of socialist goals. This strategic framework not only reflected the geopolitical complexities of the

time, but also emphasized the subtle challenges faced by Marxist movements developing in the United States. In this way, the emerging Marxist discourse in America was intertwined with global currents and the need to navigate the intricate dynamics of imperialist expansion.

The leaders of the Frankfurt Institute for Social Research, who had survived the exile of National Socialism in America and witnessed the aftermath of World War II, characterized by the unprecedented prosperity of capitalism and the spread of Stalinism in the East, found confirmation of an intuition they had previously formulated in Germany. This intuition, which had existed even before they left Germany, centered on the belief that the processes of reification analyzed by Georg Lukács in "History and Class Consciousness" had deeply fragmented the consciousness of the working class. This fragmentation, they argued, prevented the working class from evolving into a revolutionary subject, a development that Lukács argued was necessary (Callinicos et al., 2020).

Although Marxism has traditionally focused on issues related to capitalism, class struggle, and socialist movements, it is appropriate to acknowledge its usefulness in analyzing literature through the study of the social and material conditions underlying their creation. Literature, according to Marxism, does not exist in some timeless, beautiful world to be passively examined. Rather, it is a product of the socioeconomic and hence ideological conditions of the time and place in which it was written, whether or not the author meant it to be so. Because humans are products of their socioeconomic and ideological environments, it is thought that authors will produce works that express ideology in some way. The essence of Marxist criticism is that literary works are inherently shaped by historical contexts and therefore require careful consideration through the prism of the social and material circumstances in which they developed (Tyson, 2012). In the later Marxist tradition, three main approaches to the application of Marxist principles to literature have emerged: the assimilation of literature into ideology, the recognition of popular literature as an overlooked aspect of the literary tradition, and

the relation of literature to social and economic history. These approaches have proved fruitful, extending the Marxist tradition and challenging the abstraction of literary values by reconstructing historical social practices. Consequently, this has given rise to new perspectives and studies of literary works, collectively referred to as Marxist criticism. These approaches not only complicate the abstraction of literary values, but also promote new readings and explorations of the inner nature of the works themselves (Williams, 1977).

In his Introduction to the Critique of Political Economy, Karl Marx outlines the dialectical relationship between production and consumption. Production gives rise to consumption by creating a material object, a method of consumption, and the need for consumption, which is the basis of the historical process of creating and maintaining itself. For example, a piece of art creates an artistic public that appreciates beauty. Conversely, consumption also generates production by creating a real product, an ideal object of production, as its image, desire, impulse, and goal.

However, they are not identical. Production is the "predominant factor" in relation to consumption, and there is a sphere of exchange and distribution between production and consumption that determines the individual's share in the world of products. Both are not separated from each other: either one completes itself, creates the other, and itself as the other. Consumption completes the act of production by giving the final touch to the product as such, dissolving it, destroying its independent material form, and bringing it to a state of readiness through repetition.

On the other hand, production generates consumption, determining the way of consumption and creating an incentive to consume, the ability to consume in the form of need. The concept of production in relation to art and spiritual activity was already used by Marx and Engels in their early works. They argued that religion, family, state, law, morality, science, and art are only particular forms of production and are subject to its general law (Naumann, M., & Heath, P., 1976).

Marxist scholars argue that literature serves as an ideological apparatus used to strengthen the rule of the ruling class. Karl Marx, in his fundamental work “Critique of German Ideology”, emphasized the need for Marxist critics to see literature, literary education, criticism, and theory not simply as isolated creations of autonomous authors, but as integral components that are intricately intertwined with the fabric of social, political, and economic life. According to Marxists, analyzing these literary elements through the prism of their broader social significance becomes crucial to a comprehensive understanding of the ideological foundations and power structures behind them.

Within the capitalist system, every manifestation of production entails a marked asymmetry in the distribution of resources, including the accumulation of money capital by the owners of the means of production, called capitalists, compared to the resources acquired by workers who are engaged in transforming their goods into commodities labor for wages. Despite the recognition of the substantial divergence of our contemporary reality from Marx’s predictions, social divisions and the attendant difficulties consistently stem from the unbalanced relationship between those who own the means of production, also known as capitalists, and those who are deprived of ownership of property and find themselves forced to sell their property —labor workers.

In the discourse surrounding class struggle, it is necessary to move beyond a limited interpretation that is confined to overt manifestations such as strikes and organized labor movements. Instead, it should be interpreted as an innate facet of the capitalist paradigm, a consequence of the inherent conflict of interest between capital and labor. Capitalists, driven by the imperative to minimize labor costs while optimizing profits, are opposed to workers who advocate for higher wages. The impulses that drive capitalist production and technological progress remain the same, driven mainly by the relentless pursuit of profit. It is an axiom that the absence of the profit motive would lead to a cessation of productive efforts.

The recognition of race and gender in formalist analysis, the political norms inscribed in aesthetic judgment, and the influence of aesthetic structures on historical interpretation have led to controversy and increased ideological awareness among Americanists. The situation has been exacerbated by criticism of the school of American myth and symbol studies, which is often seen as an exemplary example of ideology in action.

The school of myths and symbols in American studies is often criticized for its narrow focus on familiar ideas and their inaccessibility to critical examination. This approach has been criticized for avoiding the parallel between myth criticism and ideological analysis, as both are inherently suspect and culturally established directives for thought and behavior.

The task of analysis in ideology is to reveal the sinister implications of its fictions, while in myths the task is to show their deeper truths, such as the enduring values embedded in simple stories and the range and richness of formulaic metaphors.

The corrective importation of “ideology” in recent American studies is an attempt by a new generation of scholars to distance themselves from cultural prejudices and to make the study of myth a mode of cognitive criticism. This approach is a fresh direction in the field and has had a beneficial effect, but it remains problematic for the history of literature.

Recent studies of American ideology often exclude consideration of the rhetoric of civil rights, environmentalism, appeals to freedom, and the pure vitality of culture. This misunderstanding of the very nature of ideology misrepresents the purpose of society in its totality, creating the sense that American ideology is a system of ideas that serve evil rather than a system of ideas that are linked for good and evil to a particular social order (Bercovitch, 1986: 637-638).

The American Studies movement, which emerged from the Marxist tradition, served as an alternative to Marxism in two ways. First, it served to embody and explain the American way, the “genius of American politics” with interdisciplinary and

totalizing ambitions that rivaled Marxist ones. This Cold War vision of the American tradition attracted corporate funding and moved abroad as the intellectual arm of American foreign policy.

Meanwhile, in American studies has had a more complex relationship with the Marxist tradition: the practice of American cultural history as a form of radical cultural criticism. This tradition, which has drawn fire from the academic right, has direct origins in the union of cultural criticism, which seeks an American "usable past," and the cultural policies of Popular Front communism in the late 1930s and 1940s.

This origin had several outcomes for the relationship between Marxism and American cultural studies. On the one hand, this moment established the leftist politics and critical stance of an important element of American studies, and the work of these cultural critics has at times been mistaken for American Marxism. On the other hand, by combining the search for a useful past with popular front "Americanism," this group of intellectuals came to engage more seriously with American culture than the other major leftist cultural formation of the thirties, the group of anti-Stalinists and modernists around Partisan Review.

For "Americanist" cultural critics Melville became a key figure of the useful past. The openly cosmopolitan "New York intellectuals" kept their distance from Melville, finding the sources of critical culture in European modernism. However, the possibility of American Marxist cultural studies was also blocked by this formation.

This critical tradition of American studies often combined radical dissent with an ambivalent attitude toward Marxist theory, a position it shared with the New Left. Today, however, this position leads to a common, albeit curious, rhetoric in American cultural studies (Denning, 1986).

Marxist theory has played an essential role in revealing class struggle and the dynamics of economic exploitation, but critics argue that it lacks a comprehensive understanding of social structures. The main criticism of the theory is its tendency to emphasize economic factors over cultural, social, and identity-related dimensions. For

instance, Cornel West, on one of his interviews, argues that a purely economic analysis can neglect the nuanced ways in which culture shapes and reinforces power structures: "...the Marxist analysis is indispensable, but it's inadequate because it doesn't come to terms with culture". Cultural elements, including norms, values, and identity, play a significant role in perpetuating inequality. A narrow focus on class struggle can miss or downplay these cultural dynamics, limiting the explanatory power of the theory. An exclusive emphasis on culture without incorporating Marxist analysis can lead to various problems, especially in politics. The reference to "neoliberal politics" suggests that a culture-centered approach can contribute to a system where identity issues become co-opted within existing power structures. Critics have argued for a more nuanced and integrated approach that combines the strengths of Marxist analysis with a recognition of cultural dimensions. This would include an awareness of how cultural factors intersect with economic structures to perpetuate inequality, allowing for a fuller understanding of social dynamics (Livesey, 2021).

Another strong opponent of Marxist literary theory, Harold Bloom, an American literary critic, argues that Marxist literary theory is too simplistic in its approach to the artistic expression of authors and reduces it to a mere reflection of economic or class structures. He believes that such an approach can diminish the originality and creativity of writers by reducing their works to a simple reflection of economic or class structures. Bloom's concept of "influence anxiety" is central to his critique, arguing that poets and writers are constantly striving to free themselves from the influence of their predecessors. He also criticizes the potential reductionism in Marxist literary analysis, which he believes can oversimplify the complexity of literature and neglect the diverse and idiosyncratic aspects of artistic expression. Bloom's opposition to Marxism in literary theory extends to the glorification of canonical works and the "strong poet" as creators, arguing that Marxist approaches can neglect the enduring aesthetic qualities of these works. However, Bloom's point of view is one of many, and literary scholars

continue to engage in a variety of discussions about the relationship between literature, ideology, and socio-political context.

It is important to note, however, that Bloom's list was met with criticism, and some scholars and critics have accused him of promoting a Eurocentric and elitist view of literature. The compilation was perceived by some as a reflection of Bloom's personal biases, and the inclusion or exclusion of certain works sparked debate about cultural representation and criteria for canonization. In one of his interviews, he said that "it was the idea of the publisher, the editor, and my agents". He himself hated the list and accused critics of not reading the book yet critiquing him (Harold Bloom, 2008).

As a nice example here we can observe the "New Frontier," a myth deeply rooted in the American consciousness, is a powerful narrative that describes the American experience as a continuous journey into uncharted territory. Richard Slotkin, in his essay "Myth and the Production of History" provides an example of rooted in the common people minds idea of manifest destiny, this myth permeates the socio-political landscape, finding expression in the speeches of President John F. Kennedy (Eidenmuller, n.d.). Kennedy artfully invoked the "New Frontier" during his inaugural address in 1961, presenting it as a call to arms for national revival. However, beneath the mask of progress and promise lay a deeply entrenched ideology that frames the American narrative as a constant struggle against imaginary savages. This mythical narrative, disseminated by publishers and endorsed by political figures such as Kennedy, not only reflected but actively shaped the collective psyche, functioning as a cultural touchstone, reinforcing certain social beliefs and values. The use of the New Frontier in Kennedy's speeches shows how deeply rooted ideologies, subtly woven into national myths, can influence public discourse, shaping perceptions of identity, progress, and the constant struggle against perceived enemies (Bercovitch et al., 1986).

All this can be reverted back to the starting point in the form of cheap novels for the middle class. The dime novel was a popular form of American sub-literature from 1845 to 1910, featuring fast-paced action, vivid adventure, and ethical stories where

good triumphs over evil. These stories covered events from the discovery of the West in the nineteenth century to the urbanization of cities in the early twentieth century. The plot had a simple formula: frontier, moral hero, rugged individualism, cunning villain, helpless heroine, brave struggle, and happy ending.

The dime novel continued to be popular in the late nineteenth century, when American society was experiencing enormous industrial and urban growth. The main theme of the dime novel emphasized financial achievement and social acceptance in the big city. The three most popular genres followed this theme: the urban detective, the poor boy or girl, and the adventurer.

Some dime novels made important social statements about moral issues affecting American society. The message of these works was clear: if teenagers who could potentially break the rules were to be rehabilitated, a helping hand from individuals or society was there to help.

With the outbreak of World War I, the rise of postal rates, and the advent of the magazine boom in the 1920s, the popularity of the coin novel faded. It was not over, however, as the genre continued to evolve and resonate with readers (Chilcoat, G. W., & Gasperak, J. M., 1984).

1.3. Examination of the historical background of literary production in the USA

The Colonial period in America, spanning the 17th and 18th centuries, was a crucial period for the development of various institutions, including the beginnings of a distinctive American publishing industry. Early printing and educational material, such as the Bay Psalm Book, were focused on practical and religious materials, supporting the growing communities in the New World. However, America did not produce a significant body of original literary works during this period, as literary culture was largely influenced by European writings (Gross, 2008).

Religious and political publications were also crucial in the early colonial press, with religious texts shaping the spiritual and moral fabric of the colonies. Political pamphlets and newspapers became prominent during the Revolutionary era, providing a platform for discussions on independence and shaping public sentiment (Nord, 2004).

Limited printing presses and a shortage of skilled printers contributed to a slow growth in the production of printed materials. Imported books were a significant portion of the books consumed in the colonies during this period, reinforcing cultural ties with Europe and exposing early American readers to a diverse range of European literary traditions.

Benjamin Franklin, polymath and founding father of the United States, was the first American printer. He began his career in printing in the early 18th century as an apprentice at James Franklin's newspaper, the New England Courant.

The New England Courant was a liberal newspaper that published humorous articles and cartoons against the colonial government. While James was in jail for contempt, Benjamin ran the business and continued to publish the paper under his own name until he shut down the Courant in 1726. After escaping from his brother, Franklin freed himself from the contract that bound him to James and entered into a partnership with Hugh Meredith, an employee of the Keimer printing house. They were able to rent a house and import printing equipment from England, using Franklin's skills against a loan and profits divided equally. In 1728, Franklin established his own printing press in Philadelphia, where he pioneered the American printing industry. His printing press was not only a means of producing newspapers, pamphlets, and books, but also a platform for expressing revolutionary ideas that shaped the course of American history.

Franklin wrote "The Nature and Necessity of Paper Currency," in which he confirmed the positive impact of increasing the circulation of paper currency on the economy, while warning against excessive printing. His essay "The Nature and Necessity of Paper Currency" was popular and helped convince the legislature to

increase the circulation of paper money. In 1730, Franklin became the official printer of Pennsylvania, and in 1736, he became the official printer of New Jersey.

Franklin's greatest success as a businessman came from his Poor Richard's Almanac, which contained a calendar, weather, sayings, poems, demographic data, aphorisms and proverbs about hard work and frugality. The almanac was a bestseller in the American colonies, printing up to 10,000 copies a year and bringing Benjamin Franklin a fortune. By the early 1730s, Franklin's business was booming, and he gave it a franchise, promoting employees and establishing printing presses in other colonies for half the profits within six years (Benjamin Franklin, the Printer – Benjamin Franklin Historical Society, n.d.).

The development of the colonial print culture laid the foundation for a growing demand for printed materials, setting the stage for the expansion of the publishing industry in later years. In the increasingly commercialized landscape of the book market, both publishers and writers have demonstrated a tendency to treat books and creative works as commodities, their value inextricably linked to prevailing market demands. This paradigm shift was indicative of a broader transformation in the way cultural products were conceptualized and traded. Washington Irving, an early American writer, pioneered this change by applying innovative marketing techniques. In a letter to John Pendleton Kennedy in 1835, Irving predicted that one of his works would win the favor of the public, emphasizing his keen awareness of the symbiotic relationship between creative output and market dynamics (Bracha, 2008).

In the mid-19th century, American authors typically self-published and sold their work, with printers and booksellers sharing costs. As an example we can recall Walt Whitman and his self-published edition of "Leaves of Grass". When publishers began printing books, authors were paid no royalties until they recovered the initial expenses. In 1846, George Palmer Putnam introduced the modern royalty system, offering authors 10% of a book's sale price for each copy sold (Publishing Industry | Encyclopedia.com, n.d.).

The rise of market value, as observed in this context, had complex connections to the simultaneous decline of commonwealth-style government and the rise of the liberal state. The emerging market, with its definition of value, has effectively filled a void in the assessment of value and the distribution of rewards. This transformative phase not only reflected the commercialization of literary and artistic endeavors, but also reflected broader social shifts in which market forces increasingly became arbiters of values and guides for the distribution of social rewards.

The book trade faced the challenge of reaching a national market, which led to the adoption of modern business models. Many major American publishers were founded as family businesses or limited liability companies before the Civil War. As the second and third generations took over, most expanded and structured themselves more rationally. Growth led to increased capital needs, forcing many companies to reorganize into private corporations. This led to improved internal organization, with separate departments overseeing functions such as editing, production, distribution, advertising, and publishing school textbooks. A new class of professional managers ran these departments and their specialized staff. The publishing world in the 1930s and 1940s was dominated by men of Jewish background, including Thomas Seltzer, Robert K. Haas, Leon Shimkin, Manuel Komroff, Harry Scherman, Maxwell Sackheim, George Braziller, Ben D. Zevin, William Targ, Jacob W. Greenberg, and Nat Wartels. Many prominent publishers, both Jewish and gentile, were Columbia University graduates, such as Knopf, Cerf, Klopfer, Simon, Schuster, Alfred Harcourt, Donald Brace, George Delacorte, Ian Ballantine, and Robert Giroux. These newer publishers had different views from their predecessors, being less clubby, more liberal, sympathetic to proletarian and minority authors, interested in new European writers, and desirous of distributing books among all social classes. The quantity and originality of literary works published by these newer publishers in the 1930s and 1940s is astounding. They produced influential works by William Faulkner, Eugene O'Neill, Gertrude Stein, and

Sherwood Anderson, and won a court battle to publish Joyce's Ulysses in 1933, paving the way for greater frankness in fiction (Nord et al., 2009).

In the 1890s, specialized publishing areas utilized alternative distribution methods to supplement the dominant wholesale system. Sheet music was distributed in retail music stores, religious works were distributed by churches and religious organizations, and foreign-language book stores offered foreign-language works. Trade publishers participated in this trade, along with niche firms specializing in it. The trade in textbooks and educational materials was particularly important due to the increasing systematization and expansion of public education. Local school boards often appointed special agents to manage sales. Trade publishers maintained a range of textbooks but increasingly competed with firms specializing in the field. The American Book Company incorporated in 1890, making the field even more specialized. New firms in the 1890s produced attractively designed editions of new literary works, heavily influenced by the aesthetics of the arts-and-crafts movement (Nord et al., 2009).

The United States has been slow to recognize the importance of scientific knowledge, in part because of what Mahlap defines as "an American idiosyncrasy in favor of the immediately practical and against the general theoretical." This reflects a historical tendency to value practical application over theoretical understanding. Despite the perception that science often emerges from technological advances, the reverse is also true. Even in technology, the United States tended to lag behind Europe during the 19th century, although this dynamic has since changed.

A closer look at recent developments reveals significant changes. Consider the following data on the current expansion of scientific research in the United States:

1. Between 1940 and 1957, federal government spending on research and development (excluding military salaries) increased significantly, rising from $74 million to $2,835 million. In addition, the period from 1953 to 1963 witnessed a significant increase in total federal Research and Development expenditures, which rose from $3 billion to $10 billion.

2. Over the ten-year period from 1953 to 1963, college and university R&D expenditures also showed significant growth, rising from $420 million to $1,700 million (Lane, 1966: 652).

According to the statistics provided by Robert E. Lane in his article “The Decline of Politics and Ideology in a Knowledgeable Society” between 1957 and 1964, there was an annual increase in the number of PhDs in the fields of life sciences, physical sciences and social sciences twice. Between 1950 and 1964, the number of “science” books published annually in the United States increased from 705 to 2738, while the number of “sociology and economics” books increased from 515 to 3272.3.

During the Cold War, American anxiety about world science dominance increased due to the launch of Sputnik by the Soviets. The US government increased investment in research and education, leading to a surge in publishing of textbooks and books in science, engineering, and medicine. This interest in science likely fueled the growth of general-interest books and reference books (Nord et al., 2009).

Summary to the Chapter I

The discourse around ideology is complex and subject to constant debate and interpretation. Its contemporary usage differs from the designation of the empirical science of ideas, instead encompassing a more nuanced understanding that includes a limited perspective, subjective value biases, linguistic distortions, symbolic fantasies, or false worldviews. Ideology, in its various manifestations, can capture a certain set of hegemonic beliefs that embrace all political views, or it can denote the main principles of a political party, a comprehensive worldview, or even the entire human consciousness, encompassing artistic and scientific perspectives. The breadth of ideological variation encompasses the politicization of all concepts and interpretive considerations, permeating claims to knowledge. The transpositions of ideology are extremely extensive and versatile.

The literary processes of writing, appropriation, and communication are interconnected and form a relational structure. They are embedded in the historical process and the changing material and ideological relations of the current social formation. The methods of literary studies are limited and heuristically guided by an isolated view of elements that are inextricably intertwined. This isolation has led to the development of aesthetic theories that depend on an isolated element and are used as theories of expression, creation, presentation, reception, or effect. The absolutization of the production aspect can alienate literature from individual and social customs, leading to an autonomous view of literature and an immanent view. The absolutization of the reception aspect can lead to the transfer of literature to the uncontrolled needs and interests of recipients, submitting to market opportunities and consumer demands. Studies of literary history contrast historical-genetic and historical-functional explanations of the origin and effect of a work, neglecting the connection between the prehistory of a work, its subsequent history, and the present situation.

CHAPTER II. Narrative Perspectives: Exploring Ideological Threads in Prominent American Literary Works

2.1. Ideological threads in “Gone with the Wind”

“Gone with the Wind is a large-scale epic novel written by Margaret Mitchell, first published in 1936. Set in the American South during the Civil War and Reconstruction era, the story revolves around the life of Scarlett O’Hara, a willful and resilient Southern belle. The narrative is set against the backdrop of social and economic upheaval caused by the war.

The novel delves into the themes of love, loss, and the transformation of a society struggling with the harsh realities of war and its aftermath. Mitchell’s vivid descriptions bring the antebellum South to life, offering readers a compelling look at the historical and cultural landscape of the time.

Despite its literary acclaim, “Gone with the Wind” has been criticized for its romanticized depiction of slavery and controversial racial themes. Nevertheless, it remains a significant work in American literature, earning Mitchell the Pulitzer Prize for fiction in 1937. The novel’s enduring popularity is a testament to its complex characters, intricate plot, and exploration of a pivotal period in American history.

Margaret Mitchell began writing Gone with the Wind in 1926, and by 1929 it was almost complete. She continued to improve the product and became a housewife after marrying John Marsh. By 1935, the manuscript had grown to nearly 70 chapters and was stored in used envelopes, Piggly Wiggly bags, and under the cabinet of a Singer sewing machine. Mitchell never felt that she was writing at the proper level and never sought a publisher.

In 1935, Harold Latham, a respected publishing executive and editor originally from the United States, held the esteemed position of editor-in-chief of Macmillan Inc.

in New York. During his tenure, Latham took on the primary responsibility for identifying and editing the literary contributions of well-known authors, including the famous Margaret Mitchell. A chance meeting with Mitchell occurred during a visit to Atlanta in 1935, which was undertaken with the specific purpose of identifying new talent from the South. As an editor, Lethem carefully prepared the first edition of Mitchell's "Gone with the Wind" (Harold Latham, 2023).

As an editor at Macmillian, he was in Atlanta looking for fresh manuscripts about the South, which was a very popular topic at that time. Mitchell was invited to lunch with her former Atlanta Journal writers and Lethem, who knew she was writing a history of the Old South. Mitchell refused to read the book, but Lethem asked her to read it. Then when Lethem went home, he bought a large suitcase to carry the manuscript, and began reading the story on the train. He sent the manuscript to New York to be read by others.

Romance was a popular literary genre in America throughout the nineteenth century, with the American novel adopting symbolism and shunning the realistic trend of British novels. This American romance was defined by negation, which indicates a belief that there is insufficient social texture or a reluctance to employ current social textures. In "The New Historical Romances," William Dean Howells lamented the heroic and sentimental novels of the late nineteenth century, such as "Ben Hur" and "When Knighthood Was in Flower".

The path of an unknown author often entails numerous challenges, and one of these obstacles is the reluctance of publishers to take a chance on unknown writers. In a compelling story of perseverance and unconventional endeavors with industry professionals hesitant to invest in an untested literary voice. However, the story took an accidental turn when the editor's daughters came across the manuscript. Undaunted by the author's lack of recognition, the editor's daughters, sincerely appreciating the work, championed its cause in the publishing world. Convinced of its merits, they boldly

declared: “This is the best thing I’ve ever written,” using their enthusiasm and conviction to persuade their parents to take a chance on this undiscovered talent.

Margaret was offered a contract and a $500 advance. Her contract stipulated 10 percent royalties for the first 10,000 copies and 15 percent after that. The Macmillian editors saw great potential, but asked Mitchell to make the first chapter the last and write a new one. They also did not like the book’s title and the main character Pansy.

Mrs. John R. Marsh, a former reporter for the Atlanta Journal Sunday Magazine, wrote “Gone with the Wind” between 1926 and 1929 and had it published in 1936 under her maiden name. The narrative included many aspects of family history and some autobiographical components, and it existed fully formed in the writer’s mind. Except for the first chapter and maybe two others of a work that would eventually include sixty-three chapters, the novel was completed in 1929.

Mitchell remembered a line from Ernest Dawson’s poem “I have forgotten much, Kinara!” and changed Pansy’s name to Scarlett. This required hundreds of pages to be corrected. Mitchell, her husband, a stenographer, and a typist spent weeks going through the pages. They also researched the historical parts of the story, including the Civil War history.

Margaret Mitchell, a perfectionist, spent six months editing her manuscript, focusing on several dialects and patterns of speech, and double-checking all historical and social information. Gone with the Wind, on the other hand, was not written to satisfy the requirements of the Depression. In her own words, she wrote about another planet that blew up, having no notion that her own world would go up soon.

By January 22, 1936, the final revision was done, and Gone with the Wind was published on May 19, 1936, and June 30, 1936, with 20,000 copies ordered in advance (Brown, E., & Wiley, J., 2011).

Margaret Mitchell was actually past her prime as a novelist by the time Gone With the Wind was published. She had a lifelong interest in her country’s history, which survived her brief creative phase and ended only with her death. She devoured books,

history, diaries, memoirs, letters, and old newspapers that shed light on the South's past. The sole criticism of her work that she took care to dispute was the attribution of historical errors and language anachronisms (Meindl, 1981).

The sensational success of Margaret Mitchell's "Gone with the Wind" was a universal phenomenon of the late 1930s, eventually resulting in the novel appearing in translation in virtually all of the world's languages. The human passions and romantic locale of the story no doubt appealed to European readers for essentially the same reasons they did to Americans. This was certainly the case in England, France, and other nations linked to the United States historically and during the First World War. However, what was the impact of this epic novel of the Old South in Nazi Germany? An examination of reviews and other sources relating to the impact of "Gone with the Wind" provides us with a minor but interesting footnote in the history of the Third Reich's attempts to control the minds of its people.

Literature in Hitler's state was an important part of the totalitarian manipulation of the public mind. Nazi anger at "un-German" authors manifested itself during the earliest days of the regime: newsreels throughout the world documented the book burnings of May 10, 1933, when volumes by Marx, Freud, and others were consigned to the flames by Berlin university students. Lists of banned authors were quickly issued, and by November 1933 a national organization of journalists and authors had been created. The goal of Nazi literary bureaucrats was not only to ban subversive books but also to encourage the publication of a new, authentically National Socialist literature grounded in blood and instinct.

Germans found themselves inundated work and in public. Consequently, hours to find respite from these pressure novels. The first mention of the book occurred in June 1937, several months before it appeared in its German edition. The novel was described as the most successful book of recent months, thus confounding the often lukewarm reviews recorded this genre by American and British critics. Despite its great length, it was conceded that its tale was gripping. At the same time, the treatment was dismissed

as “extremely superficial.” Rather smugly, the prediction was made that the “serious German reader” would hardly find interest in Scarlett, “a cool heroine.” While admitting that its war scenes were gripping, the book utterly failed to illuminate or explain the “deeper nature” of that conflict.

By late October 1937, the first reviews were starting to appear in the German press. One of the first appeared in the trade journal of lending libraries, the notice was brief but highly enthusiastic, noting that readers would find themselves drawn “breathlessly” and inexorably into a powerful novel’s “tensions and explosions” (Haag, J. 1989).

Adolf Hitler, analyzing the aftermath of the American Civil War, expressed dissatisfaction, arguing that the wrong side had emerged victorious and lamenting the loss of what he perceived as a potential Aryan utopia of the continent to Yankee invaders. This perspective was reflected in Germany’s interest in the novel during that era. Pro-Nazi critics interpreted Margaret Mitchell’s saga as a reflection of Germany’s defeat in World War I. They focused on the character of Scarlett O’Hara, attributing her determination to her Irish ancestry in line with Nazi notions of genetic determinism.

In October 1944, as the Third Reich threatened to collapse, a Nazi propaganda organ published an extended and laudatory review of the novel. The review drew parallels between the Yankee invaders of the old South and the modern troops advancing into Germany.

Despite these interpretations, there is no record of Mitchell responding if she ever became aware of the use of her novel in Nazi propaganda against American troops. Her self-described uncomplicated narrative remained popular, and it was only when the civil rights movement prompted a reassessment of her depiction of an idyllic slave society that widespread revisionist criticism emerged. Unfortunately, Mitchell died in 1949 from injuries sustained in a car accident, never seeing the day when her famous work would face the harshest criticism (Feuerherd, 2017).

In the antebellum South, particularly before the Civil War, the plantation class, exemplified by prominent families such as the O'Hara's, serves as the paradigmatic embodiment of the bourgeoisie within Marxist theoretical constructs. This wealthy stratum of plantation owners assumes the mantle of the ruling class, exercising its dominance through the strategic wielding of economic power inexorably tied to labor extracted from the enslaved cadre of enslaved individuals − a similar replica of Marx's proletariat: "To them (officers' wives), she not only represented wealth and elegance but the old regime, with its old names, old families, old traditions with which they wished ardently to identify themselves" (Mitchell, 1936). The wealth and social status of the southern aristocracy depend precariously on the systematic exploitation of this labor force, thus mirroring the paradigm of the exploitation of the working class by the bourgeoisie as outlined in Marx's comprehensive socio-economic analysis.

The narrative tapestry carefully woven by Mitchell in "Gone with the Wind" vividly depicts the luxury and grandeur of the sprawling plantations and palatial mansions ("more cupolas and turrets and towers and balconies and lightning rods and far more windows with colored panes") that characterize the habitat of the Southern elite. This ostentatious display of wealth and privilege symbolically embodies the conspicuous consumption emblematic of the bourgeoisie, emphasizing the dichotomy between wealth and poverty inherent in this socioeconomic milieu. The palpable economic disconnect between the planter class and their enslaved counterparts, the enslaved laborers, underscores the pronounced class divide that permeates the fabric of this feudal society-a theme that is part of the overall Marxist discourse on class struggle and exploitation.

Her long-denied and partially repressed desire for Rhett functions as a stand-in for the desired past, and its consummation must be denied to her. Scarlett consistently embodies an attitude that is completely antithetical to nostalgia, expressing her fierce intensity with her desire for Ashley.

The narrative makes moments explicit, stating that what was past was past, and those who were dead were dead. Scarlett makes the possibility of survival dependent on

the rejection of nostalgia, stating that no one could go forward with a load of aching memories. Despite her apparent refusals to participate in reminiscences, Scarlett's efforts to deny nostalgia are undercut by her efforts to deny her desire for Rhett. The intertwining of these desires means that her longing for Rhett is doomed and that this desire is undeniably present even as she wills it away. As nostalgia is often cited as a deliberate choice, it has its insidious elements and exerts a seductive pull even as individuals try to look relentlessly forward (Barkley, 2014: 63).

The nostalgic appeal of the southern myth, reinforced by the economic turmoil and societal breakdown caused by the Great Depression, is decisively debunked in the narrative arch of Scarlett O'Hara in Gone with the Wind. The character of Scarlett, who symbolizes the archetype of the Southern belle, undergoes a profound transformation that is a sharp refutation of romanticized ideas about the pre-war South.

The bygone era took root by idealizing the Old South as a bastion of tradition and prosperity. However, Scarlet's journey unfolds as a powerful counter-narrative. Facing hardships, overcoming the difficulties of love, and dealing with the consequences of war, Scarlett appears not as a passive adherent of the Southern myth, but as a resilient and pragmatic person.

Scarlett's resilience, marked by her ability to adapt and overcome, challenges the nostalgic feelings associated with the Southern myth. The traditional tropes of a noble and idyllic Southern society are shattered through Scarlett's experiences, revealing the harsh realities and complexity of the times. In doing so, Scarlett becomes a symbol of will and resilience, effectively destroying the romanticized notions that the Southern myth has tried to perpetuate.

Through Scarlett's narrative arch, "Gone with the Wind" becomes a compelling critique of the nostalgia-fueled Southern myth and a representation for an American citizen who is ready to build a new country.

At the heart of the South's economic apparatus, the institution of slavery assumed a pivotal role, constituting a mechanism used by the planter class to relentlessly

accumulate wealth. This institutionalized practice relegates enslaved individuals to the dehumanized status of chattel, where they work incessantly to support the luxurious lifestyles of their masters. Mitchell's insightful narrative skillfully captures the pernicious effects of this economic exploitation, portraying the enslaved as a disenfranchised proletariat, deprived of free will, subject to the arbitrary will of their owners.

Within the theoretical framework of Marxist ideology, the assertion that the ruling class perpetuates control through domination of the means of production is dramatically realized in the pre-war South. The materialization of this control is evident in the widespread ownership of vast plantations and the manipulation of the labor put forth by slaves who work the land. The economic hegemony wielded by the plantation class becomes inextricably linked to this system of exploitation, which explains the Marxist principle that economic relations are the most important in shaping the broader contours of social structures. In this explanation, the antebellum South embodies the quintessential Marxist principle that the dominance of the ruling class is inextricably linked to its control of the economic apparatus and the exploitation of a disenfranchised labor force.

The plantation owners and black slave laborers, Mammy and Dilcey, share a friendly relationship, with Scarlett and her sisters being treated like family members. Mammy is devoted to the O'Haras and raises Scarlett and her sisters as if they were her own daughters. The blacks feel privileged to work for their white masters, as they are provided with basic necessities. Pork, the O'Haras' valet, thanks Gerald for buying his wife Dilcey and daughter Prissy saying: "…I'm gwine do my bes' fo' you and show you I ain't forgettin" (Mitchell, 1936). together to stay at the plantation. The friendship and loyalty between slaves and their masters is evident in the scene where Scarlett meets the slaves from Tara. Mitchell glorifies slavery as a symbiotic relationship between blacks and whites.

According to critics, the novel romanticizes and idealizes the Old South, providing a skewed vision of American history. They further accuse the novel of minimizing the harsh reality of slavery by depicting slaves as satisfied and devoted to their owners. Some of the main characters, especially Scarlett O'Hara, frequently propagate racial stereotypes while failing to adequately address the injustices and dehumanization inherent in slavery. The work has also been chastised for promoting the "Lost Cause" concept, which minimizes slavery's significance as a cause of the Civil War while romanticizing the Confederate cause. This critique emphasizes the need of critically scrutinizing historical narratives and recognizing potential biases and mistakes in how specific historical periods are portrayed in literature.

Gone with the Wind as well explores the themes of false consciousness and the romanticization of Southern aristocratic ideology. Scarlett O'Hara, initially presented as the quintessential antebellum South, embodies a form of false consciousness, a state in which people hold beliefs that are contrary to their own interests, often supported by the dominant ideology of their society.

Scarlett's false consciousness is manifested in her ignorance of the harsh realities of slavery because she is raised within a framework of privilege and remains shielded from the dehumanizing labor and systemic exploitation that underpin the Southern economic system. Her romanticization of the story of "moonlight and magnolias" perpetuates a distorted perception of the Southern way of life, contributing to her false consciousness and detachment from the social inequalities inherent in the plantation system.

As the story unfolds against the backdrop of the Civil War and its aftermath, Scarlett's journey becomes a profound reckoning with the economic and social upheaval that shatters the illusions of the antebellum South. The war forces her to confront the pragmatic realities of economic survival, shattering the false consciousness that protected her from the harsh truth of the Southern aristocracy.

Scarlett's narrative arc goes beyond recognizing the falsity of her previous consciousness and develops into a story of adaptation and survival in the face of transformative social forces: "I'm going to live through this, and when it's over, I'm never going to be hungry again. No, nor any of my folks. If I have to steal or kill—as God is my witness, I'm never going to be hungry again" (Mitchell, 1936). Her transformation is a testament to the dismantling of a false consciousness and the emergence of a more nuanced understanding of the economic and social dynamics that shape Southern society.

Nevertheless, Margaret Mitchell's novel also explores the internal contradictions and hypocrisies within the Southern aristocracy, highlighting the contrasting values of honor, tradition, and chivalry with the system of dehumanization and exploitation of enslaved individuals. The novel's central theme is the disjuncture between these values and economic practices, highlighting the inherent contradictions in this feudal society. Scarlett O'Hara, a member of the Southern aristocracy, serves as an illustrative character in unraveling these contradictions. Scarlett's pragmatic approach to economic survival contrasts with the romanticized ideals of the Southern belle, demonstrating resilience and adaptability. Her desire for economic stability after the war contradicts the noble expectations placed on women of her social standing. Her entrepreneurial spirit and economic adaptability demonstrate her ability to navigate economic change and maintain her status by challenging the deeply ingrained gender roles and economic norms of her class.

Scarlett O'Hara's internal conflict and personal evolution are poignant signs of the rapid transformation of the Southern aristocracy, symbolizing the broader social changes following the Civil War. Her relationships, especially her unconventional marriage to Rhett Butler, serve as vivid facets that reveal the internal contradictions within the planter class. This unconventional union becomes a prism through which the tension between personal aspirations and societal expectations is refracted, exposing the inherent limitations and ideals of the planter class.

The narrative effectively critiques the plantation class's notion of paternalism, unraveling the dissonance between their benevolence and the harsh realities of the dehumanizing labor imposed on an enslaved population. Scarlett's involvement in the institution of slavery as both an owner and a vulnerable person during the war emphasizes the dichotomy within the southern aristocracy. This critique becomes emblematic of broader social tensions prevalent in the antebellum South, going beyond simple individual conflicts to encompass the complex interplay between tradition, economic imperatives, and the perpetuation of a system based on exploitation.

By weaving Scarlett's personal journey into the fabric of social change, the novel becomes a profound exploration of the contradictions inherent in Southern aristocracy. Scarlett's unconventional choices and resilience reflect the broader tension between adaptation and adherence to tradition. Through her character, Mitchell carefully critiques and exposes the social tensions that emphasize the preservation of a system built on economic exploitation, challenging not only the ideals of the plantation class but also the very foundations of antebellum Southern society. The contradictions within the southern aristocracy embodied in Scarlett's experience go beyond individual narratives to offer a comprehensive critique of a society struggling with its own internal contradictions in the face of profound social transformation.

"Gone with The Wind" is a renowned tale that satisfies readers' irreconcilable needs in a way that makes instant fulfillment possible. It shares the secret of great literature, which achieves the same goal in more subdued and challenging methods. The story is about societal breakdown, and it immerses modern readers in poverty, struggle, dispossession, and grief. "Gone with The Wind" demonstrates that existence is dependent on gumption, the novel's colloquial term for courage, which recalls childishness and hardship while making us swallow. Grandma Fontaine, an elderly survivor, reminds Scarlett at her father's burial that controlled swallowing is preferable than choking.

Grandma Fontaine attributed the difference between survival and defeat to bravery, which allows “flattened out” individuals to rise again. Scarlett, like others, has weakened, and her lesson is confirmed. The novel’s message is “there but for a lot of gumption am I.” When Scarlett’s bravery fails, one of the novel’s locked doors opens, revealing Rhett Butler.

“Gone with The Wind’s dream may be traced back to early sentiments of helplessness and omnipotence, powerful but incompatible feelings that every kid experiences and subsequently forgets or recalls in the most camouflaged ways. “Gone with The Wind” resurrects these youthful feelings, making them both safe and joyful to recollect. We may postpone judgment of ourselves while we engage in dreams that belong to someone else, to a defenseless yet all-powerful lady recreating the dividing drama of growing up within a fiction (Gelfant, 1980).

2.2. Ideological threads in “The Hunger Games

Suzanne Collins is a renowned author known for her captivating storytelling and imaginative prowess, particularly in the young adult fiction genre. Her “Hunger Games” trilogy, including “The Hunger Games” (2008), “Catching Fire” (2009), and “Mockingjay” (2010), has transcended traditional boundaries and captivated readers of all ages. The series revolves around Katniss Everdeen, a resilient and resourceful young woman who becomes a symbol of rebellion against the Capitol’s tyranny.

Initially known in the publishing industry as a luminary in the field of young adult literature, Suzanne Collins has undergone a compelling evolution in her writing career that has transcended age demographics. Widely recognized for her success in creating engaging stories for younger audiences, Collins made her name in the annals of literature with the groundbreaking Hunger Games trilogy. The series, filled with dystopian complexities and resonating with themes of resilience, social criticism, and political intrigue, propelled Collins to a literary star in the young adult genre.

This evolution was perhaps most evident in Collins' post-Hunger Games efforts, where she demonstrated a willingness to tackle complex themes with a mature lens. This shift marked a departure from the familiar space of young adult fiction, venturing into narratives that plumb the depths of human nature and societal complexities with a more experiential and introspective tone.

As Suzanne Collins has navigated this transition, her ability to seamlessly cross the spectrum of age demographics has underscored her status as a literary chameleon. The acclaim garnered from her earlier works for young adults served as a solid foundation on which she could build more complex, thought-provoking narratives for older audiences. This evolution not only demonstrated Collins's ability to adapt as a writer, but also attested to her desire to push the boundaries of her craft, constantly challenging herself to explore new creative frontiers.

"The Hunger Games by Suzanne Collins emerged at a pivotal time in modern literature, and its genesis was deeply influenced by the socio-political situation of the time. The novel was first published in 2008 against the backdrop of a world struggling with various challenges, including economic uncertainty, political upheaval, and the dynamics of global conflict. These real-world complexities undoubtedly cast a deep shadow over Collins' work.

In the late 2000s, there was a revival of dystopian fiction, whose authors clearly perceived the anxieties and uncertainties prevalent in society. The aftermath of the September 11 attacks, the ongoing conflicts in the Middle East, and growing awareness of global issues such as climate change combined to fuel feelings of anxiety and apprehension. This backdrop of geopolitical turbulence and social upheaval has provided fertile ground for the exploration of dystopian themes in the literature.

The intricately woven narrative explores the moral complexities of insurgency, reflecting a keen understanding of the multifaceted nature of conflict. The struggle for survival in the arena reflects the harsh realities faced by nations navigating the treacherous terrain of war and political upheaval. The Capitol's control over the districts

parallels the geopolitical forces that manipulate the fates of nations, emphasizing the power dynamics inherent in conflict on a global scale.

Furthermore, the novel's exploration of propaganda, manipulation, and the effects of war on the human psyche emphasizes the pervasive influence of real-world conflicts on the narrative. "The Hunger Games" can be seen as a reflection of this zeitgeist. Its story, set in a post-apocalyptic world marked by authoritarian control and acute socio-economic inequality, resonated with the problems of its time. The dystopian Panem, with its repressive Capitol and marginalized neighborhoods, reflected real-life anxieties about centralized power, social injustice, and the consequences of unchecked authority. The novel's exploration of survival, resilience, and the moral complexities inherent in rebellion resonated with readers in an era marked by uncertainty and the search for social balance.

In addition, the rise of young adult literature as a prominent and influential genre during this period played a crucial role in shaping The Hunger Games. The success of series such as Harry Potter and Twilight demonstrated the market's appetite for stories centered around young heroes struggling with complex challenges. Suzanne Collins' decision to put teenagers at the forefront of a dystopian struggle was not just a narrative choice, but an insightful recognition of the cultural landscape. The book's themes of identity, freedom of action, and confrontation with adult reality appealed to a wide readership, transcending age boundaries.

The Hunger Games (THG), a book by Collins, has been gaining attention online and in stores, with a 200,000-copy first printing, upped twice from an original 50,000 copies. The publisher has distributed ARCs at conferences, through Book Sense, and to librarians, booksellers, and teenagers. Booksellers are high on the book's accessibility, with Carol Chittenden, owner of Eight Cousins in Falmouth, Mass., and front list children's buyer at BookStream, describing it as accessible as Harry Potter. Heather Doss, children's buyer at Bookazine, said it was a one-shot 2 a.m. one, where the rep blamed the rep the next day for lack of sleep. Collins acquired the trilogy in a six-figure

deal in 2006, and The Hunger Games quickly became an in-house favorite ("The Hunger Games": A Dark Horse Breaks Out, n.d.).

Suzanne Collins' literary phenomenon, The Hunger Games, has been an enduring success, with the trilogy maintaining a prominent spot on the New York Times bestseller list for over 100 weeks. The cinematic adaptation of Collins' dystopian narrative has also been influential, with the film surpassing $531 million within its first four weeks of release. The Hunger Games books have surpassed a million copies in print in the United Kingdom and more than twenty-seven in the USA, showcasing the reader's appetite for Collins' storytelling. Amazon has also announced Collins as the bestselling Kindle author to date, highlighting the series' adaptability to evolving reading habits and technologies.

Despite the unprecedented success of THG, Suzanne Collins remains an enigmatic figure, having honed her storytelling skills in children's television before making her mark in novels. Her diverse background, including co-writing the screenplay for THG and being married to a television actor, provides her with a nuanced understanding of the media circus. Despite her enigmatic nature, Collins has chosen to maintain a deliberate distance from the public eye, avoiding publicity and appearing reluctance at the film's premiere (Armitstead, 2018).

Collins' genius lies in crafting a riveting tale that combines elements of action, adventure, and social commentary. "The Hunger Games", an annual televised event where children from each district are forced to participate in a televised fight to the death, serves as a poignant allegory for the consequences of unchecked power and societal inequality. As she said in one of the interviews: "I believe the majority of today's audience would define that as grounds for revolution. They have just cause but the nature of the conflict raises a lot of questions" (Times, 2018).

The Hunger Games has been a topic of debate among progressive fans in the United States, with liberal, progressive, and left fans discussing its critique of capitalism, the Republican Party, media, and the U.S. empire. However, critics and commentators

have also noticed that “Tea Partiers and libertarians” read THG as an expression of their politics, seeing it as a message about big government. Some argue that THG and other Young Adult dystopian blockbusters reveal a “tacit rightwing libertarianism” and that the fog of “political correctness” blinds the left to the ways big government has been used to accumulate wealth, tax the powerful, and create a class dependent on President Snow, who justifies his harsh policies as a means to “peace” (Hill, 2018).

Populism, a non-Marxist politics celebrating the “common people” in conflict with corporations, elites, or banks, often with a nationalist or regional center, can lean right or left, advocating collectivism through race or patriarchal Christianity. In The Hunger Games Trilogy, the districts rebel against their own government because of its corruption, treating citizens as slave labor and subjected to The Hunger Games annually.

The Capitol’s economic control over the districts is a reflection of the Marxist concept of surplus value, according to which the Capitol extracts wealth for the benefit of the ruling class, leaving the districts in poverty and misery. District 12, known for coal mining, is an example of the extraction of valuable resources to fuel Capitol industry and lifestyles. The extreme economic disparity between the Capitol and the districts is evident in the stark contrast in living standards, with the Capitol portrayed as a luxurious and decadent city while the districts struggle with poverty and destitution: “The Capitol twinkles like a vast field of fireflies. Electricity in District 12 comes and goes, usually we only have it a few hours a day. Often the evenings are spent in candlelight” (Collins, 2009).

District 12 serves as a microcosm of the broader class struggle in Panem, where residents face economic hardship, resource scarcity, and limited opportunities, emphasizing their subordination to the economic dominance of the Capitol. The Hunger Games, a tool of economic and political control, forces children from the districts to fight to the death for fun, emphasizing the dehumanizing effects of the capitalist system.

As the story unfolds, characters like Katniss become increasingly aware of their economic oppression, symbolizing resistance and class consciousness. This is in line

with the Marxist ideals of the working class realizing their exploitation and mobilizing against the ruling class.

The Hunger Games is a narrative that portrays the Capitol as a capitalist society, where tributes are turned into commodities for the Capitol's entertainment. These tributes are not based on their humanity or individual worth but on their role as participants in the Games. The Games serve as a spectacle to distract the population from the harsh realities of their lives, mirroring the Marxist idea that entertainment and cultural products can serve as a form of ideological control. The Capitol uses the Games to perpetuate a false consciousness, keeping citizens occupied with the spectacle rather than encouraging them to question the oppressive system.

It also can be seen as a metaphor for the commodification of entertainment within a capitalist society. The Capitol commodifies tributes for the pleasure of its citizens, drawing a parallel between the exploitation of labor in the entertainment industry and the exploitation of the tributes in the Games.

Tributes' identities are constructed, branded, and manipulated for maximum impact, reflecting the commodification of personal identity in a capitalist society: "They do surgery in the Capitol, to make people appear younger and thinner...But here it is different. Wrinkles aren't desirable. A round belly isn't a sign of success" (Collins, 2009). The Capitol benefits economically from The Hunger Games, both through the resources extracted from the districts and the profitability of the televised event. The dehumanization of contestants is a reflection of how capitalism can devalue the individual by reducing them to their economic function.

The Capitol uses false consciences to keep control over its inhabitants and mold their vision of reality. Citizens of the Capitol are frequently oblivious of the terrible hardship in the districts, which is a sign of false awareness. Because of their ignorance, they may reap the benefits of the system without challenging its morality or justice.

Propaganda from the Capitol is critical in molding false awareness. The grandiose presentation of The Hunger Games as a magnificent show diverts residents' attention

away from the terrible realities of exploitation and injustice, helping to the formation of false consciousness. The pleasure obtained from the pain and death of others enhances this false awareness.

False consciousness is characterized by a skewed view of reality that accords with the ruling class's goals. Citizens' warped perception of reality in the Capitol allows them to rationalize and enjoy the districts' terrible exploitation, perpetuating the illusion that the present social order is acceptable and good to all.

False awareness inhibits residents from identifying their shared interests with oppressed regions, resulting in a divided society with poor class solidarity. This is consistent with Marxist perspectives on how false consciousness impedes the development of collective awareness among the working class, limiting their ability to question the existing quo.

The Capitol-controlled media plays a critical role in developing and perpetuating false consciousness. The media adds to residents' warped vision by offering a tailored narrative that celebrates The Hunger Games while downplaying district exploitation.

The Hunger Games exemplifies the dehumanizing effects of capitalism, as it reduces individuals to commodities and objects for the Capitol's amusement: "The people begin to point at us eagerly as they recognize a tribute train rolling into the city. I step away from the window, sickened by their excitement, knowing they can't wait to watch us die" (Collins, 2009). Tributes are chosen as products, turning their lives into a spectacle for the Capitol, reflecting how their value is determined by their utility or profitability rather than their inherent humanity.

The deep realism of The Hunger Games goes far beyond the devastation of the dystopian universe; it is intricately woven into the very fabric of Panem's oppressive social structure. In a departure from some dystopian counterparts, such as Divergent, Suzanne Collins skillfully avoids distinguishing between social factions based on personal traits or moral ideologies. Instead, the foundation of Panem's social order is rooted in the unforgiving terrain of economic stratification.

Panem's neighborhoods, each a cog in the machinery of oppression, are meticulously assigned to major economic activities. This deliberate division ensures that no neighborhood can achieve self-sufficiency, constantly binding them to interdependence. The deliberate construction of this economic web adds an insidious level of complexity to the narrative, turning the prospect of rebellion into an uphill battle: "How little chance we would stand of surviving another rebellion. Whatever words they use, the real message is clear. "Look how we take your children and sacrifice them and there's nothing you can do. If you lift a finger, we will destroy every last one of you. Just as we did in District Thirteen" (Collins, 2009). The capitol, holding the reins of power, strategically grants privileges to selected areas engaged in the production of luxury goods and formidable weapons, strengthening its power.

It should be noted that belonging to a neighborhood is separate from individual identity. The distinction between affluence and poverty is a capricious lottery that reflects the arbitrary nature of social hierarchies in the real world. Rather than being nefarious aliens or puppet masters organizing an unprecedented conspiracy, the Capitol's inhabitants appear as a wealthy elite fighting to protect their privileges in the wake of catastrophic upheaval. The delicate portrayal of the people of the Capitol emphasizes the human complexities that occur as they navigate a world ravaged by disaster while trying to maintain their way of life.

In this in-depth exploration, The Hunger Games goes beyond the traditional narrative of teenagers struggling to find self-discovery in a supposedly hostile adult world. Instead, it becomes a poignant chronicle of class warfare, unraveling the intricacies of privilege, power, and social inequalities. Collins's deft storytelling exposes the harsh realities of a society where systemic inequality is not the result of fantastical machinations, but rather an all-too-familiar reflection of socioeconomic structures that are prevalent in our own reality. Thus, The Hunger Games is not just a dystopian saga, but also a compelling allegory that resonates with the complexity of our modern world.

Tributes' personal identities are commodified during and before the Games, with their personal identities manipulated and branded to enhance marketability. This process mirrors the commodification of personal identity in capitalist societies, where individuals may be shaped and marketed to fit certain roles or images that serve economic interests.

The Capitol derives economic gain from the suffering and deaths of the tributes, mirroring how capitalism can exploit and profit from the labor and struggles of individuals. The arena in which The Hunger Games take place can be seen as a metaphorical marketplace, where the lives of the tributes are bought and sold, and their fates are determined by the Capitol's control.

The Hunger Games serve as a distraction from socio-economic realities, diverting attention from the economic exploitation and inequalities perpetuated by the Capitol. This tactic aligns with Marxist ideas about how the ruling class uses cultural products and entertainment to divert the working class's attention from systemic issues.

At the same time, Collins' skill in developing complex and relatable protagonists, such as Katniss Everdeen, resonates with readers as a symbol of resistance and resilience. Katniss and the other tributes lead a rebellion in opposition to the Capitol's exploitation and tyranny. The districts band together to oppose the Capitol's economic and social inequalities, echoing Marxist ideals of the working class banding together to combat and overturn the present socioeconomic system. The uprising exemplifies the rise of district unity, which transcended the distinctions that the Capitol wanted to preserve: "…Only I keep wishing I could think of a way to…to show the Capitol they don't own me. That I'm more than just a piece in their Games" (Collins, 2009). This unity represents the possibility of collective action and class solidarity, a major notion in Marxist theory emphasizing the need of a united working class in fighting the ruling class.

The insurrection challenges capitalist hegemony, upending existing power relations and calling into question the capitalist system, which survives on the

exploitation of the working class. This is consistent with Marxist ideas about questioning prevailing ideologies in order to create a more equal social order. The uprising represents a shift in the districts' awareness, as the false consciousness fostered by Capitol propaganda begins to unravel as the districts understand their combined strength and agency.

Characters such as Katniss and Peeta, who emerge as rebel leaders, might be viewed as catalysts for class awareness, motivating and organizing districts. The Mockingjay, a symbol connected with Katniss and the rebellion, embodies resistance and defiance, and serves as a significant act of cultural opposition to Capitol propaganda.

In terms of conclusion, the commercialization of participants in "The Hunger Games" is an effective indictment of capitalism. The lives of the tributes are regarded as commodities, objectified for amusement and profit, echoing Marxist worries about the dehumanizing implications of a society that transforms people into commodities for economic gain and diversion. The Games show how capitalism may turn human beings to simple commodities in service of the ruling class's goals.

2.3 Investigation of how ideologies have contributed to the literary production in the USA

The idea that literature reflects society is as ancient as Plato's concept of imitation. In the seventeenth and eighteenth centuries, nationalism and ecology gave rise to the philosophy of reflection. It was a symptom of a shift in human perception that developed over the nineteenth century in historical philosophies, evolutionary theories, and sociological views of societies. The reflection approach sought to explain literary excellence and grandeur in social and historical terms, emphasizing social and cultural determinism above personal inspiration. This notion became the overarching theme of many works dealing with the arts. Other expressions with similar connotations, such as "expression of society" or "mirror of life," have been used to practically everything

social, cultural, biological, and geographical. Literature has been regarded to represent economy, family, and other social issues. Literature is supposed to reflect economics, family connections, climate, landscapes, attitudes, morality, races, social classes, political events, wars, religion, and other specific features of the environment and social life (Albrecht, 1954).

Sociologists have spent the last fifteen years investigating the hypothesis that literature, particularly popular fiction and biography, reflects social factors such as career and divorce patterns, demographic composition, and distribution. This is the most mechanical explanation, positing that literary data correlates to certain forms of statistical data. However, the results have been partly lucrative in that they point to the direction of statistical fact distortion. The story material appears to be biased toward popular interests and aspirations, such as typical American attitudes and values. Emotional wants and stressors appear to be inferred rather than ideal societal standards or usual conditions in the distortion of spectacular issues like as crime, sex, and love. Berelson and Salter, who are concerned with the majority and minority populations in America, remark that popular stories are slanted in favor of the elite and economically powerful, a bias that has existed throughout literary history. They agree with Marx that the ideas of the ruling class exist in every period, however they place less emphasis on ideas and more on specific qualities of hero and heroine.

These findings indirectly reinforce the case for other sorts of reflection, such as the impact of societal norms and values on literature (Albrecht, 1954: 430).

Terry Eagleton argues that literature should not be saved from ideologies, as it is inherently entwined with ideological underpinnings. He believes that any attempt to divorce literature from ideologies is futile, as literature is a product of the social, political, and cultural contexts in which it is created. Eagleton criticizes colleagues who advocate for literary autonomy that separates works from the ideological forces that shape them. He believes that literature serves as a reflection of societal values, power structures, and ideological struggles, and that attempting to cleanse literature from

ideologies overlooks the potential richness and depth that literature gains from engaging with, challenging, or reinforcing prevailing ideologies. He suggests that a call to "save" literature from ideologies is impractical and risks stripping it of its social and political relevance. Eagleton's position aligns with his commitment to a form of cultural criticism that acknowledges and engages with the ideological dimensions of literature rather than seeking to sanitize it from such influences (Eagleton, 1976: 84).

The application of Marxism in American publishing has been challenged and criticized, leading to the argument that it has not worked as intended. Although Marxism as an economic and social theory has been influential worldwide, its implementation in the context of American publishing has faced various obstacles.

One of the main reasons for the perceived failure of Marxism in American publishing is the inherent clash between Marxist principles and the capitalist nature of the publishing industry. Marxism advocates collective ownership of the means of production, emphasizing the importance of eliminating class distinctions. However, the publishing industry in the United States operates under capitalism, where private property and profit motives are fundamental. Marketing is a business, and publishers and authors need to sell books to make money. When evaluating a project, publishers should consider the market, who would be interested, the number of people in that segment of the population, and the reasons why they buy books. By focusing on these basic elements, writers can create compelling and engaging content that publishers can ultimately enjoy.

Attempts to apply Marxist principles to the publishing industry have often been met with resistance from the industry's market dynamics. Driven by the need for profit, publishers may prioritize market demands over the promotion of socialist ideals. This clash of ideologies can impede the successful implementation of Marxist principles, leading to a perception of failure in the American publishing environment.

Cultural prizes have been widely seen as a means of commercializing or commodifying art, with the rise of prizes changing the relationship between different

forms of capital, markets, and hierarchies of value. This rise, however, has not been fully described in terms of the progressive commercialization or commodification of art, the sanctification of the bestseller.

In the American literature, the evidence is at odds with the conventional view of awards as a commercial instrument that facilitated the gradual penetration and dominance of money in literary hierarchies. From the 1920s to the 1960s, approximately half of all Pulitzer Prize winners were chosen from the ten most popular bestsellers of the previous and/or current year (including "Gone with the Wind"). Since then, only one of the more than thirty winners has come from this most commercially successful sector of fiction. The National Book Award, founded in 1950, never correlated as well with the market as the Pulitzer Prize did until the 1970s, and in the last three decades of the twentieth century, only two winners (William Styron's Sophie's Choice and Charles Frazier's Cold Mountain) were among the top ten best sellers of the year.

The overall trend is even more dramatic than this brief sketch shows. Between 1925 and 1940, more than a third of the annual number one bestsellers won the Pulitzer Prize. Since 1980, when the National Book Critics Circle Award joined the Pulitzer and the NBA as America's premier fiction awards, no number one bestseller has won either of these major honors. "Blockbusters" came to dominate the top ten lists, while the awards maintained an increasingly clear hierarchy of symbolic value (English, 2008).

Recent changes in publishing demonstrate the application of market theory to the dissemination of culture. Following the pro-business policies of Ronald Reagan and Margaret Thatcher, publishing owners have increasingly rationalized their activities, arguing that the market is the ideal democracy. It is not the elite who should impose their values on readers, but the public should choose what they want, and if what they want becomes increasingly non-market and limited in scope, so be it.

Traditionally, ideas have been exempt from normal profit expectations, as books offering new approaches and different theories would lose money in the beginning. The phrase "free market of ideas" does not refer to the market value of each idea, but rather

to the fact that all kinds of ideas should have a chance to be presented to the public, to be expressed and to be justified.

For most of the twentieth century, commercial publishing was considered a break-even operation, with profits coming when books reached a wider audience through book clubs or paperback sales. However, there have always been publishers who have considered publishing new novelists an important part of their overall production. New ideas and authors take time to take root, and even in the long run, the market cannot be the proper judge of an idea's value.

The new approach of publishing only those books that can be counted on to generate immediate profits automatically excludes a huge number of important works from catalogs. In addition, authors of important research works need an advance or some form of assistance to enable them to conduct their research, leading to a sharp decline in important work in this area.

The prevalence of market ideology has affected other areas of society, such as public libraries in the United States and the United Kingdom. Funding for libraries has been drastically reduced, flattening the infrastructure that supported the publication of many complex books. Changes in editorial procedures in large companies have also had a broad impact, as decisions have been made by publishing boards, where financial and marketing personnel play a key role.

Corporatization has led to an increase in overhead costs, which stimulates demand for higher profits. Book publishers have begun to imitate the lifestyles of Hollywood moguls; whose executives earn millions of dollars a year. This has led to the growth of high salaries, for example, the head of McGraw-Hill earns more than $2 million a year, and Viacom's publishing division pays its CEO $3.25 million. Other CEOs have also paid themselves more than a million dollars, including Richard Snyder, who left Simon & Schuster to buy a publishing house that has yet to show a profit.

The "Big Five" publishing firms — likely to be the "Big Four" with Penguin Random House's acquisition of Simon & Schuster this winter — are so-called because

they control around 75 percent of the book publishing business. They are the publishing industry's enormous enterprises, and they are responsible for every book that has topped The New York Times Best Seller list in the last five years.

As a result, many authors believe that signing a deal with one of the Big Five publishing houses will give them the best chance of success – and they may be correct. Winning a Big Five contract, on the other hand, is far from a guarantee of success. Publishing firms generate money using a simple strategy: Spend $5,000-$10,000 on author advances in the hopes that one of them would become a great blockbuster and earn the firm enough money to cover the others.

It's essentially the same as tech investing: throw all of your money at a number of businesses and hope for the unicorn.

"There's a saying in publishing: 80 percent of authors fail, and the 20 percent that succeed pay for all the failures," Deahl adds. "That's the truth." "It's all about accumulating big bestsellers." They are the ones who foot the bill for everyone who doesn't make it" (Griffin, 2021).

The concentration of the publishing business, in which a few companies control a sizable majority, is consistent with Marxist criticisms of monopoly capitalism. The "Big Five" represent the bourgeoisie in this setting, holding enormous economic and cultural power over the literary scene. The acquisition of Simon & Schuster by Penguin Random House concentrates power even further, exacerbating the industry's monopolistic tendencies. According to Marx, this concentration of power represents a hierarchical system in which a privileged few control the means of literary production, restricting prospects for a larger range of authors.

The idea of authors being forced to seek contracts with the "Big Five" in order to achieve apparent success connects with Marxist concepts of a proletariat forced to participate with dominant economic systems in order to survive. Profit maximization is the basic goal of the publishing business as a capitalist organization. Authors, like laborers in a capitalist economy, rely on negotiating contracts with these huge

corporations to distribute their creative goods. This reliance reflects the capitalist mode of production, in which the means of production (in this case, publishing firms) are owned and controlled by a limited few.

The process of author advances, as well as the subsequent reliance on a few best-sellers to subsidize failures, is consistent with Marxist criticisms of surplus value extraction. The publishing houses invest a modest sum in the form of advances across a large number of writers, expecting that the success of a few would create revenues that outweigh the collective investment. This corresponds to Marxist concepts of capitalist firms collecting surplus value from proletarian labor in order to perpetuate the entire system. In the publishing context, the accomplishments of a small number of authors effectively underwrite the financial losses of the majority of authors who do not attain equal levels of success.

Overhead costs have risen in other ways as well: publishing offices have become more expensive and resemble bank buildings. Large chains are focusing their resources on bestsellers, neglecting other titles, which affects publishers' decisions. They can demand almost any conditions from large publishers, forcing them to pay large amounts of cooperative advertising money if they want their books to be visible in stores. Independent bookstores recently won a lawsuit against large publishers for helping chains, which has had a negative impact on small publishers who find it difficult to pay the extra amount for advertising.

Chains are aggressively opening new stores near the most successful independents, which is causing more independents to go out of business every day. This limits sales opportunities and exacerbates the difficulties faced by smaller publishers. Chains have even demanded that publishers limit author tours to their stores, which some authors refuse to do (Schiffrin, 2001).

Chain managers often come from other retail backgrounds and are not interested in books per se, only in the number of dollars each cubic foot of space can earn. The

chains' return practices have also caused problems: the percentage of returned books has steadily increased from about 20% in the 1960s to over 40% today.

Publishers consider several key elements when evaluating a potential book project, including content, market, competitive titles, and author platform. Content is essential for a book's success, as it provides readers with something they can truly sink their teeth into and get value from. In fiction, compelling characters and an engaging plot are crucial.

Strong characters are essential for creating an emotional bond between the reader and the story. They should be dynamic, change, react, and adapt as the story progresses, becoming a slightly or dramatically different person by the end of the story. They should also be imperfect, as perfect people are boring and cannot evolve. Love and hate are more intense emotions that evoke a stronger response from the reader, which is what publishers want.

Motivated characters, whether driven by greed, love, envy, or deep hatred, must be identified and understood to drive the plot forward and create a sense of desperation or need that readers look for. Identifying these motivations and understanding their nuances and instinctual responses will drive the plot forward and create a sense of desperation or need that readers look for as they root for or against the protagonist.

In addition, the complex nature of the publishing industry, which relies on individual creativity, intellectual property rights, and market competition, poses challenges to the collective ownership model proposed by Marxism. Issues such as censorship, editorial autonomy, and the commercial viability of certain works may run counter to Marxism's egalitarian principles.

The selection of works by publishers or literary agents is not solely a matter of financial considerations. They curate a list of titles that resonate with readers and contribute to their professional success. They evaluate market potential, revenue prospects, and their own tastes, values, and intellectual inclinations. Literary professionals often champion works that align with their personal interests, values, and

vision for the literary landscape. This can include thematic resonance, innovative storytelling, cultural significance, and a commitment to diverse voices. The subjective nature of literary judgment means that personal preferences can significantly influence the types of works that make it into the publishing pipeline. Passion for a project can also drive publishers and agents to invest time, resources, and effort in bringing a work to a wider audience, even if it doesn't conform to mainstream trends.

For instance, Wylie self-consciously positioned himself at the quality end of the literary marketplace, partly because it aligned with his own literary tastes, partly because there was less competition, and partly because he believed it was a better way to build a business in the long run. At the time, most agents and publishers were pursuing bestselling authors whose books could be sold in large quantities through retail chains. Tom Clancy, Stephen King, and Danielle Steele were in great demand, while Philip Roth, Saul Bellow, and Salman Rushdie were relatively neglected. Wylie believed that the best business was to have one hundred authors who will be read in a hundred years, not two authors who will be read in a hundred days.

To build a large client base of authors writing quality work, Wylie sought to poach authors who were already represented by other agents and pointed out the shortcomings of their current arrangements. He believed that everyone was happy because there was no false expectation and they could not be burned. Some established authors writing high-quality non-fiction, especially professors with a career investment in the academic world, self-consciously migrate to the margins of the field where a university press may offer them a more commodious home (Thompson, 2013).

In essence, strategic target audience identification serves as a compass that guides publishers through the labyrinth of creating and distributing literature. By combining the art of storytelling with the science of audience analysis, publishers not only increase the relevance of their offerings, but also foster a symbiotic relationship with readers, shaping the trajectory of literature in line with the evolution of social preferences and cultural dynamics. That is why it is so important in the dynamic field of book

publishing, carefully defining the target audience is a critical strategy used by leading publishing companies. Recognizing the multifaceted aspects of reader preferences, interests, and demographics enables publishers to make informed decisions about book content, design, and marketing initiatives. This discerning approach not only enhances the book's resonance with its target audience, but also maximizes its potential for commercial success.

The process of accurately identifying the target audience involves a wide range of methodologies. Book publishers conduct extensive market research, delving into the intricate web of literary trends, consumer behavior, and cultural nuances. By dissecting the intricate layers of the literary landscape, publishers gain invaluable insight into new genres, thematic leanings, and narrative styles that resonate with specific demographics.

In addition, careful analysis of book sales data plays a key role in this strategic endeavor. Analyzing the performance of different genres and subgenres allows publishers to discern patterns, identify gaps in the market, and make data-driven decisions. An accurate understanding of sales data allows publishers to align their editorial decisions with prevailing market demands, thereby increasing the likelihood of a book being accepted by its target audience.

In the vibrant landscape of contemporary literature, two prominent categories that often lend themselves to careful audience definition are young adult and young adult literature. These genres are intended for different age groups and address unique thematic issues that resonate with the experiences and aspirations of readers in the transitional phases of adolescence and early adulthood. Accurately identifying these target demographics allows publishers to select content that captures the zeitgeist of these life stages, providing a deeper connection with their readership.

The enduring popularity of literary works depends on their skillful discussion of societal undercurrents and their ability to encapsulate enduring aspects of human experience. A notable aspect of this phenomenon is the resonance of literary themes with prevailing social problems, especially those that cause some "damage" to the

collective consciousness. Moreover, a noteworthy path of sustained literary recognition can often be seen in stories that deal with eternal, archetypal motifs such as love, friendship, and betrayal. This discourse seeks to explain the nuanced interplay between social suffering, enduring thematic elements, and the lasting resonance of literary works in the context of their cultural environment.

In exploring the enduring appeal of literary works dealing with social suffering, it is necessary to recognize the symbiotic relationship between literature and the zeitgeist. Works that skillfully navigate and illuminate the complexity of contemporary social difficulties tend to captivate readers because they serve as both a mirror and a prophetic commentary on the collective narrative. Mitchell's Gone with the Wind is an instructive illustration of a work that contains the spirit of its time, especially resonating with the social instability of the American South during the Civil War and Reconstruction. And the thematic underpinnings of resistance, sacrifice, and the human cost of power in The Hunger Games provide a poignant commentary on contemporary social issues. As the debate over governmental excesses and social inequality continues, Collins' work continues to captivate readers, illustrating the enduring power of literature to engage and reflect on pressing social issues.

In addition, the enduring appeal of literature is inexorably linked to the exploration of eternal themes that transcend the time limits of any given era. Love, friendship, and betrayal, as depicted in classic stories, form the essential foundation of human existence, making them timeless and universal. Works that draw on these archetypal motifs, such as Shakespearean tragedies or classical epics, captivate diverse audiences across time and culture. The universality of these themes ensures that the literary corpus remains a repository of insight into the enduring aspects of the human condition, contributing to a continuing relevance that transcends the transient nature of societal concerns.

The enduring popularity of literary works is a complex relationship between their acute responses to societal turmoil and their exploration of timeless human themes.

Whether they are intricately woven into the socio-political fabric of a particular era or tap into the eternal wellspring of human emotion, literary works that navigate these areas with grace are established as enduring cultural artifacts. This discourse emphasizes the symbiotic relationship between literature, social dynamics, and timeless thematic elements, elucidating the continuing resonance of certain works within the complex tapestry of human experience.

In summary, the application of Marxism in American publishing faces obstacles rooted in the internal contradictions between Marxist ideals and the capitalist structure of the industry. While there may have been some efforts to introduce socialist principles, the overall success of introducing Marxism into American publishing has been limited, leading to the argument that it has not worked as expected.

Summary to the Chapter II

"Gone with the Wind" and "The Hunger Games" are two novels that are similar in their exploration of social structures. "Gone with the Wind", published in 1936 during the Great Depression, depicted the pre-war South and its romanticized past, while "The Hunger Games", published in 2008, addressed social anxieties about economic inequality and the aftermath of war. Both novels delve into the complex interplay of class dynamics, with "Gone with the Wind" focusing on Scarlett O'Hara's struggle to maintain her plantation and social status, and "The Hunger Games" critiquing a society where the ruling class exploits the labor and resources of oppressed areas.

Marxist analysis can reveal the complex layers of class dynamics and social critique woven into the fabric of both novels. By delving into scholarly articles, literary criticism, and academic discussions, readers can gain a deeper understanding of the socioeconomic structures in these narratives. By exploring how both novels depict the struggles of their characters in different historical and fictional contexts, readers can unravel the intricate layers of class dynamics and social criticism woven into the fabric of these works.

Conclusions

The discourse on ideology is a versatile field that remains subject to ongoing debate and interpretation. Contemporary usage of the term moves away from the empirical science of ideas, expanding to encompass a nuanced understanding, including limited perspectives, subjective value biases, linguistic distortions, symbolic fantasies, and false worldviews. Ideology, in its various manifestations, can encapsulate a set of hegemonic beliefs that span the entire political spectrum, or it can denote the fundamental principles of a political party, a comprehensive worldview, or even the entire human consciousness, encompassing artistic and scientific perspectives. The breadth of ideological variation extends to the politicization of all concepts and interpretive considerations, permeating claims to knowledge, thus making the transposition of ideology extremely broad and multifaceted.

The processes of writing, appropriation, and communication in literature are closely interconnected, constituting a structure of relations deeply rooted in the historical process and the evolution of material and ideological relations of the current social formation. Literary criticism, limited by heuristic constraints and an isolated view of interrelated elements, has given rise to aesthetic theories based on individual elements. These theories deal with expression, creation, presentation, reception, or effect. The absolutization of the production aspect can alienate literature from individual and social mores, promoting an autonomous view of literature and an immanent perspective. Similarly, the absolutization of the reception aspect can lead to the subordination of literature to the uncontrollable needs and interests of recipients, to the submission to market opportunities and consumer demands. Studies of the history of literature often contrast historical-genetic and historical-functional explanations, neglecting the complex connections between the prehistory of a work, its subsequent history, and the contemporary situation.

In the realm of literary studies, “Gone with the Wind” and “The Hunger Games” are similar in their exploration of social structures. "Gone with the Wind”, published in 1936 during the Great Depression, offers a portrayal of the pre-war South and its romantic past, while “The Hunger Games”, published in 2008, deals with social anxieties about economic inequality and the aftermath of war. Both narratives delve deeply into the nuanced interplay of class dynamics, with the former focusing on Scarlett O’Hara’s attempt to defend her plantation and status in society, and the latter critiquing a society in which the ruling class exploits the labor and resources of oppressed regions.

Marxist analysis serves as a lens to reveal the intricate layers of class dynamics and social critique woven into the fabric of both novels. Delving into scholarly articles, literary criticism, and academic discussions provides readers with a deep understanding of the socioeconomic structures intertwined in these stories. By exploring how both novels portray their characters’ struggles in a variety of historical and fictional contexts, readers can unravel the complex layers of class dynamics and social criticism that are seamlessly woven into the tapestry of these literary works. This analytical ability serves as evidence of academic acuity and critical thinking, enhancing their scholarly pursuits.

Resume

Ideologies play a key role in shaping the literary landscape of any nation, serving as both a mirror and a shaper of societal values, beliefs, and struggles. In the context of the United States, the intersection of ideology and literary production is a dynamic and ever-evolving tapestry that reflects the nation's complex history, diverse population, and ongoing cultural dialogue. This study of ideologies in literary production in the United States delved into the multifaceted nature of how different ideologies manifest themselves in literature, influencing both content and form.

One of the main themes that emerged from this study is the ongoing tension between tradition and innovation in American literature. From the early writings of the Puritan settlers to the contemporary manifestations of postmodernism, the clash between established norms and avant-garde experimentation has been a defining feature of American literary production.

The literary works of Gone with the Wind and The Hunger Games serve as in-depth explorations of social structures. "Gone with the Wind" casts a nostalgic eye on the South in the midst of the Civil War, while The Hunger Games confronts issues of economic inequality and the aftermath of conflict. Both narratives imaginatively dissect the complex dynamics of class relations, with the former focusing on Scarlett O'Hara's persistent efforts to maintain her plantation and social status, and the latter scrutinizing the social order marked by the exploitation of labor and resources in marginalized regions.

A Marxist study of these literary masterpieces reveals multiple layers encompassing class dynamics and social critique, offering readers a comprehensive understanding of the intertwined socioeconomic patterns in these tales. Skillfully applying analytical skills to understand the struggles of characters in a variety of

historical and fictional contexts enhances intellectual prowess, thereby contributing to their academic and critical thinking skills.

As we conclude this study of ideologies in literary production in the United States, it is clear that literature serves as a dynamic and reflective space where ideologies are contested, debated, and changed. The power of the story lies not only in its ability to capture the zeitgeist of a particular era, but also in its potential to influence and change societal ideologies. American literature, with its rich tapestry of voices and narratives, continues to be a vibrant arena where complex ideological issues are explored and where an ongoing dialogue about the American experience unfolds.

In essence, the study of ideologies in U.S. literature is a journey through the heart of the nation's cultural and social consciousness. It is a testament to the enduring power of literature to capture the essence of a people, to critique dominant ideologies, and to envision new possibilities for the future. As we travel through the diverse landscapes of American literature, we discover that the interplay of ideologies and literary expression is not a static phenomenon, but a dynamic force that shapes the ever-evolving identity of the United States.

Резюме

Ідеології відіграють ключову роль у формуванні літературного ландшафту будь-якої нації, слугуючи як дзеркалом, так і формувачем суспільних цінностей, вірувань і боротьби. У контексті Сполучених Штатів перетин ідеологій і літературної продукції є динамічним гобеленом, що постійно розвивається, який відображає складну історію нації, різноманітне населення та постійний культурний діалог. Це дослідження ідеологій у літературній продукції в США заглибилося в багатогранну природу того, як різні ідеології проявляються в літературі, впливаючи як на зміст, так і на форму.

Однією з головних тем, які виникли в цьому дослідженні, є тривала напруга між традиціями та інноваціями в американській літературі. Від ранніх творів пуританських поселенців до сучасних проявів постмодернізму зіткнення між усталеними нормами та авангардними експериментами було визначальною рисою американської літературної продукції.

Літературні твори “Віднесені вітром” і “Голодні ігри” служать поглибленим дослідженням соціальних структур. Віднесені вітром кидає ностальгічний погляд на Південь у розпал громадянської війни, тоді як “Голодні ігри” стикаються з проблемами економічної нерівності та наслідків конфлікту. Обидва наративи образно аналізують складну динаміку класових відносин, причому перший зосереджується на наполегливих зусиллях Скарлетт О’Хара зберегти свою плантацію та соціальний статус, а другий ретельно досліджує соціальний порядок, позначений експлуатацією праці та ресурсів у маргіналізованих регіонах.

Марксистське дослідження цих літературних шедеврів розкриває численні шари, що охоплюють класову динаміку та соціальну критику, пропонуючи читачам повне розуміння переплетених соціально-економічних моделей у цих казках. Вміле застосування аналітичних навичок для розуміння боротьби

персонажів у різноманітних історичних і вигаданих контекстах підвищує інтелектуальну майстерність, тим самим сприяючи їхнім навичкам академічного та критичного мислення.

Коли ми закінчуємо це дослідження ідеологій у літературному виробництві в США, стає очевидним, що література служить динамічним і рефлексивним простором, де ідеології оспорюються, обговорюються та змінюються. Сила оповідання полягає не лише в його здатності вловлювати дух часу певної епохи, але й у його потенціалі впливати на суспільні ідеології та змінювати їх. Американська література з її багатим гобеленом голосів і оповідань продовжує залишатися яскравою ареною, де досліджуються складні ідеологічні особливості та де розгортається постійний діалог про американський досвід.

По суті, вивчення ідеологій у літературній продукції США — це подорож крізь серце культурної та соціальної свідомості нації. Це свідчення незмінної сили літератури вловлювати сутність народу, критикувати панівні ідеології та передбачати нові можливості для майбутнього. Подорожуючи різноманітними ландшафтами американської літератури, ми виявляємо, що взаємодія ідеологій і літературного вираження — це не статичне явище, а динамічна сила, яка формує ідентичність Сполучених Штатів, яка постійно розвивається.

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