



**REPRESSIVE STATE APPARATUS,
IDEOLOGICAL STATE APPARATUSES, AND
SOCIAL CRITICISM IN
NEAL SHUSTERMAN'S *UNWIND***

A THESIS

**In Partial Fulfillment of the Requirements for
the Bachelor Degree Majoring Literature in English Department
Faculty of Humanities Diponegoro University**

Submitted by:

Anissa Dyah Pertiwi

13020114120026

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG
2018**

PRONOUNCEMENT

The writer states that this thesis entitled “Repressive State Apparatus, Ideological State Apparatuses, and Social Criticism in Neal Shusterman’s *Unwind*” is compiled by herself and without taking any results from other researchers in S-1, S-2, S-3, and in diploma degree of any university. The writer also declares that she does not take any material from other papers except from the list mentioned in the references.

Semarang, 2nd May 2018

Anissa Dyah Pertiwi

MOTTO AND DEDICATION

“Inna ma’al usri yusro.”

“Indeed, with hardship will be ease.”

QS. Al-Insyirah (94:6)

This thesis is dedicated to

My family and everyone who have helped me much in accomplishing this thesis.

**REPRESSIVE STATE APPARATUS, IDEOLOGICAL STATE
APPARATUSES, AND SOCIAL CRITICISM IN NEAL SHUSTERMAN'S
*UNWIND***

Submitted by:

Anissa Dyah Pertiwi

13020114120026

is approved by thesis advisor

On 2nd May 2018

Thesis Advisor

Hadiyanto, S.S., M.Hum.

NIP. 197407252008011013

The Head of English Department

Dr. Agus Subiyanto, M.A.

NIP. 196408141990011001

VALIDATION

Approved by

Strata 1 Thesis Examination Committee

Faculty of Humanities Diponegoro University

On 7th June 2018

Chair Person

First Person

Dra. Christina Resnitriwati, M.Hum.

M. Irfan Zamzami, S.S, M.Hum

NIP. 19560216 198303 2 001

NIP. 19860923 011509 1 000

Second Member

Third Member

Dra. R. AJ. Atrinawati, M.Hum

Dra. Wiwiek Sundari, M.Hum

NIP. 19610101 199001 2 001

NIP. 19590607 199003 2 001

ACKNOWLEDGEMENT

All praise be to Allah SWT, the most merciful and powerful who has given the strength to the writer to finish this thesis entitled “Repressive State Apparatus, Ideological State Apparatuses, and Social Criticism in Neal Shusterman’s *Unwind*”. Peace and blessing be upon Rasulullah SAW. On this occasion, the writer would like to send her gratitude towards all people who have contributed to the completion of this research report.

The writer especially would like to extend her sincere gratitude and appreciation to the following:

1. Dr. Redyanto M. Noor, M.Hum., the Dean of Faculty of Humanities Diponegoro University.
2. Dr. Agus Subiyanto, M.A., the Head of English Department, Faculty of Humanities, Diponegoro University.
3. All of the lecturers in English Department, especially in Literature Section Faculty of Humanities Diponegoro University.
4. Hadiyanto, S.S., M.Hum., my thesis advisor, who has given me his continuous guidance, helpful correction, moral support, advice and suggestion, without which it is doubtful that this thesis came into completion.
5. My beloved parents, Yulius Yudhasmara and Idesty Firajanti who never stop in giving me their best love and support. My sisters and brother, Aprisa Anggie Praditya, Aisyah Yulia Puspitasari, Muhammad Naufal

Alfarizki, and Mutia Ayu Salsabila, for supporting me through ups and downs.

6. My besties, Afifah Andan Darmawan, Suryaningrum Ayu Irawati, Putri Rachmawati, Ulfa Ryani Hasanah, Syerftaztika I Mellati Shofiyatulistiwa, Hafshoh Shoimah, Sumayyah Shoimah, Sholihatun Nissa, Mrs. Latifa Alim Amalia, Annisa Nur Fitriyana Sudarmono, Jihan Ayu Safira, Latiefa Darell Annora, Ravita Nurjanah, Ahadia Ikhsania, Willy Fitriyanto, Hamid Safrijal, and Ivan Hartono. Thank you for being my second home, my everything, and my pr*dential; always listening, always understanding.
7. Mr. Hadi Squad, Dyah Ayu Nurindra, Rr. Clara Ariski, and Rizaniar Itaqa Khalida. Thank you for your support.
8. Beowulf Fans Club: Renda, Bulan, Cica, Mayang, and especially Tuti, my art-ish friend who doesn't misspell my name and always help me through difficulties. Thanks for the laughter.
9. All members of English Department Batch 2014, LPM Manunggal Undip, Jami Panutanquewewe, KKN Tambakrejo, and Dead Play Society. Thank you for the memories.

The writer realizes that this thesis is still far from perfect. Therefore, the writer will be glad to receive any constructive criticism and suggestions to make this thesis better. Finally, the writer expects that this thesis will be useful for the readers.

Semarang, 2nd May 2018

Anissa Dyah Pertiwi

TABLE OF CONTENT

REPRESSIVE STATE APPARATUS, IDEOLOGICAL STATE APPARATUSES, AND SOCIAL CRITICISM IN NEAL SHUSTERMAN’S UNWIND	i
PRONOUNCEMENT	ii
MOTTO AND DEDICATION	iii
VALIDATION.....	v
ACKNOWLEDGEMENT	vi
TABLE OF CONTENT	viii
ABSTRACT.....	x
CHAPTER 1 INTRODUCTION.....	1
1.1 Background of the study.....	1
1.2 Research problem.....	3
1.3 Objectives of the study	4
1.4 Methods of the study	4
1.5 Organization of the thesis.....	5
CHAPTER 2 NEAL SHUSTERMAN AND UNWIND	7
2.1 Biography of Neal Shusterman.....	7
2.2 Synopsis of <i>Unwind</i>	7
CHAPTER 3 THEORETICAL FRAMEWORK.....	10
3.1 Intrinsic Elements.....	10
3.1.1 Character and Characterization.....	10
3.1.2 Setting	10
3.1.3 Anomaly and Linear-retrospective	11
3.2 Extrinsic Element	12
3.2.1 Repressive State Apparatus (RSA).....	12
3.2.1.1 Repressive Legal Practice.....	13
3.2.1.1.1 Law.....	13
3.2.1.1.2 Police.....	14
3.2.2 Ideological State Apparatuses (ISA).....	14
3.2.2.1 Religion.....	15
3.2.2.2 Family	15
3.2.2.3 Legal Indoctrination	16
3.2.3 Social Criticism	16
3.2.3.1 Moral Norms	17
CHAPTER 4 ANALYSIS.....	18
4.1 Analyzing Intrinsic Elements	18

4.1.1	Characters and Characterization	18
4.1.1.1	Protagonist.....	18
4.1.1.2	Antagonist	20
4.1.2	Setting	20
4.1.2.1	Setting of Place.....	20
4.1.2.2	Setting of Time and Circumstance.....	22
4.1.3	Anomaly and Linear-retrospective	22
4.1.3.1	Anomaly: Unwind	22
4.1.3.2	Linear-retrospective.....	23
4.1.3.2.1	Beginning	23
4.1.3.2.2	Chain of Events	24
4.1.3.2.3	Climax	27
4.1.3.2.4	Ending	28
4.2	Analyzing Elements	29
4.2.1	Repressive State Apparatus	29
4.2.1.1	Repressive Legal Practice.....	29
4.2.1.1.1	Repressive Law	29
4.2.1.1.2	Police Strict Acts	33
4.2.2	Ideological State Apparatuses.....	36
4.2.2.1	Religious Doctrine.....	37
4.2.2.2	Family Value	40
4.2.2.3	Legal Indoctrination	43
4.2.3	Social Criticism	45
4.2.3.1	Moral degradation	45
4.2.3.1.1	Legal Murder.....	46
4.2.3.1.2	Poor Humanity and Responsibility	47
4.2.3.1.3	Human’s Organ Trafficking	48
	CHAPTER 5 CONCLUSION	50
	BIBLIOGRAPHY	51

ABSTRACT

In this thesis, the writer wants to analyze *Unwind* written by Neal Shusterman. This thesis is aimed at showing the role of Repressive State Apparatus and Ideological State Apparatuses, and the Social Criticism in the novel. The theory used in this thesis is the theory of Repressive State Apparatus and Ideological State Apparatuses by Louis Althusser. By using textual analysis through close reading method, the writer tries to analyze the intrinsic elements that consist of the characters and characterization, the setting, and the anomaly and linear-retrospective. The writer also uses contextual analysis by using sociological approach through library research to analyze its extrinsic elements.

The result of this research shows that the role of both Repressive and Ideological State Apparatuses cannot be separated. The role of Repressive State Apparatus can be seen in the legal practice that covers the repressive law and police strict act, while the role of Ideological State Apparatuses reflects in religious doctrine, family values, and legal indoctrination. Both Repressive and Ideological State Apparatuses work together to maintain the stability of the society and to maintain the power of the State by gaining the submissiveness of people in society. Moreover, there are some criticisms towards society concerning the moral degradation and poor humanity and the lack of responsibility of the citizen. It also reveals the practice of human's organ trafficking that comes as the main criticism in this novel.

Keywords: Repressive State Apparatus, Ideological State Apparatuses, Social Criticism

ABSTRAK

Di dalam penelitian skripsi ini, penulis menganalisis novel Unwind karya Neal Shusterman. Skripsi ini bertujuan untuk menunjukkan bagaimana peran Aparatus Negara Represif dan Aparatus Negara Ideologis, dan apa saja kritik sosial yang tercermin di dalam novel. Teori yang digunakan dalam skripsi ini adalah teori tentang Aparatus Negara Represif dan Aparatus Negara Ideologis dari Louis Althusser. Melalui analisis tekstual menggunakan metode membaca cermat, penulis mencoba menganalisis unsur intrinsik yaitu tokoh dan penokohan, latar, anomali dan linear-retrospective. Penulis juga menggunakan analisis kontekstual dengan pendekatan sosiologi menggunakan metode studi pustaka untuk menganalisis unsur ekstrinsik.

Hasil penelitian ini menunjukkan bahwa peran Aparatus Negara Represif dan Aparatus Negara Ideologis tidak dapat dipisahkan. Peran dari Aparatus Negara Represif dapat dilihat melalui praktik hukum yang meliputi penegakan hukum dan tindakan tegas polisi, sementara peran Aparatus Negara Ideologis terlihat dari doktrin agama, nilai dalam keluarga, dan praktik hukum berdasarkan doktrin. Baik Aparatus Negara Represif dan Aparatus Negara Ideologis keduanya bekerjasama untuk mempertahankan kestabilan sosial dan untuk mempertahankan kekuasaan negara dengan cara menghimpun kepatuhan masyarakat. Selain itu, terdapat beberapa kritik sosial meliputi kemunduran moral dan lemahnya nilai kemanusiaan serta lemahnya tanggung jawab dalam masyarakat. Novel ini juga menguak praktik jual beli organ manusia yang muncul sebagai kritik utama dalam novel ini.

Kata kunci: *Aparatus Negara Represif, Aparatus Negara Ideologis, Kritik Sosial*

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Oscar Mandel stated that literary work is a work of art. He defined a work of art as *something made by human, consisting manipulation, arrangement, infliction upon peculiar materials and resources that ends up in a figure* (1998: 19). Moreover, Wellek and Warren also stated that *literature is the imitation of real life, while life is anything happened in society* (1949: 89). In another word, literary work tells the reader much about the condition of society in a specific era that is not only the condition in the author's era, but also the condition in the past or perhaps in the future.

Some authors like to describe the condition of the future based on his/her thoughts, speculations, and imagination. Writing about the future means that it is not the real condition of society at this time but somehow may be true in the future. The name of this type of work is science fiction, or, to be specific, utopian or dystopian genre. Nowadays, these genres are already well-known and widely used by the author in his/her work. Utopian genre usually gives the reader the image of 'ideal' society in the future, while dystopian genre, on the other hand, gives the image of the chaos in the horrible future.

“Sargent in Bould stated that “Dystopia, the negative utopia, is “a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view

as considerably worse than the society in which the reader lived” (Moylan, 2000: 473).

Moreover, Booker explained that dystopian fiction is a little bit different from science fiction. The distinction is that *dystopian fiction focuses on the aspect of criticism* (1994: 19). Since dystopian fiction focuses on the aspect of society, the criticism is mainly on the social and political condition within the society.

Unwind, a novel written by Neal Shusterman, is first published in 2008. It is one example of dystopian novels. It can be stated as a dystopian novel since the story gives such scary image of the condition in the future and contains social criticism as well. The story of *Unwind* takes place in America, after the second civil war mentioned as “The Heartland War”. *Unwind* mainly talks about “The Bill of Life”, a set of constitutional amendments to end the war. It is a law that controls the society. It is said that human life cannot be touched until they reach the age of thirteen. After that, the parent may choose to separate or not to separate their children’s body, of which the process is called Unwinding and the children themselves will be called “Unwind”.

Although the writer finds out that there are several researches on *Unwind*, this study is very different since there has not been found a deep analysis of Repressive State Apparatus (RSA), Ideological State Apparatuses (ISA), and social criticism in *Unwind*. One of the previous studies concerning the same novel, *Unwind*, is conducted by Anita Wohlmann and Ruth Steinberg. Their study entitled “Rewinding Frankenstein and the body-machine: organ transplantation in the dystopian young adult fiction series *Unwind*” is published in *Medical*

Humanities in August 2016. In their study, it is mentioned that *Unwind* draws on traditional concepts of the machine-body and the Frankenstein myth.

Other studies concerning *Unwind* are a journal article by Anna Bugajska entitled “Of Neverland and Young Adult Spaces in Contemporary Dystopias” written in 2016, Susan Louise Stewart’s article entitled “Dystopian Sacrifice, Scapegoats, and Neal Shusterman’s *Unwind*” written in 2013, and Sara Wasson article entitled “Scalpel and Metaphor: The Ceremony of Organ Harvest in Gothic Science Fiction” written in 2015. Therefore, in this study entitled “Repressive State Apparatus, Ideological State Apparatuses, and Social Criticism in Neal Shusterman’s *Unwind*”, the writer wants to prove the originality of this study by detailing more about the Repressive state apparatus, Ideological State Apparatuses, and the social criticism in *Unwind*. Moreover, the study of Neal Shusterman’s *Unwind* is also important because it will be beneficial to the science and literary education especially in a discussion over the topic of sociology of literature.

1.2 Research Problem

1. What are Repressive State Apparatus (RSA) and their role in Neal Shusterman’s *Unwind*?
2. What are Ideological State Apparatuses (ISA) and their role in Neal Shusterman’s *Unwind*?
3. What is the social criticism implied in Neal Shusterman’s *Unwind*?

1.3 Objectives of the Study

1. To analyze the Repressive State Apparatus (RSA) and their role in Neal Shusterman's *Unwind*.
2. To analyze the Ideological State Apparatuses (ISA) and their role in Neal Shusterman's *Unwind*.
3. To expose the social criticism implied in Neal Shusterman's *Unwind*.

1.4 Methods of the Study

1.4.1 Study Approach

The study approach used in this study is sociological approach. Sociological approach focuses on the social condition implied within the novel. Wellek and Warren stated that in sociological approach, "*Attempts are made to describe and define the influence of society on literature and to prescribe and judge the position of literature in society*" (1949: 89).

Meanwhile, in order to understand the text better, the writer uses close reading method. According to Lynn, *the aim of paying deep attention to the literary work is to discover the work's unity. Every part of a literary work is important. Thus, the complicity of a literary work can be exposed by close reading method* (1994: 2). Thus, close reading method can be used as a tool for the analysis of literary work.

1.4.2 Method of Data Collection

The method of data collection used in this study is library research. The definition of library research is taken from Mary W. George's statement as following. Library research "*involves identifying and locating sources that*

provide factual information or personal/expert opinion on research question” (George, 2008: 6). Through library research, the writer gathers the information from book, internet sources, or any other sources. Then, this information can be used to support the analysis over the topic.

The writer will use the theory of Repressive State Apparatus and Ideological State Apparatuses by Louis Althusser to analyze the extrinsic elements of *Unwind*. The analysis of the social criticism is also important since the novel is in dystopian genre. Meanwhile, characters, settings, and anomaly and linear-retrospective will be used in analyzing the intrinsic elements of Neal Shusterman’s *Unwind*.

1.5 Organization of the Thesis

The following are the organization of the thesis:

1. Chapter 1 – Introduction

In this chapter, the background of the study explains the reason of choosing of the title “Repressive State Apparatus, Ideological State Apparatuses, and Social Criticism in Neal Shusterman’s *Unwind*” which is about the Repressive State Apparatus (RSA), Ideological State Apparatuses (RSA), and Social Criticism. This chapter also explains the research problem and the objectives of the study that will be discussed in this thesis. This study uses sociological approach through library research and close reading method.

2. Chapter 2 – Neal Shusterman and *Unwind*

This chapter discusses about the biography of Neal Shusterman and a brief summary of the novel.

3. Chapter 3 – Theoretical Framework

This chapter discusses about the theories that are used in this thesis. For the intrinsic elements, the writer will focus on the characters, settings, and plot consisting anomaly and linear retrospective. Meanwhile, for the extrinsic element, the writer will use the theory of Repressive State Apparatus (RSA) and Ideological State Apparatuses (ISA) by Louis Althusser and the theory of social criticism.

4. Chapter 4 – Analysis

This chapter is the main part of this thesis. It discusses about the about the Repressive State Apparatus (RSA), Ideological State Apparatuses (ISA), and Social Criticism. The discussion is also supported with the analysis of its intrinsic elements.

5. Chapter 5 – Conclusion

This chapter contains the summary of the analysis of this thesis. It also concludes the result of the analysis about the Repressive State Apparatus (RSA), Ideological State Apparatuses (ISA), and Social Criticism.in Neal Shusterman's *Unwind*.

Bibliography

CHAPTER 2

NEAL SHUSTERMAN AND UNWIND

2.1 Biography of Neal Shusterman

Neal Shusterman was born on November 12, 1962 in Brooklyn, New York. He took his education at the American School of Mexico City for junior and senior years of high school. He continued his study in University of California, Irvine, where he took double degree in both psychology and theater. He also began writing a successful humor column for the school paper.

After he graduated, Neal began writing a movie script and his own books. He wrote fictional series including *The Accelerati Trilogy*, *Antsy Bonano*, *Dark Fusion*, *Acr of a Scythe*, *Shadow Club*, *Skinjacker Trilogy*, *Star Shards*, *The X-Files Universe*, and *The Unwind Dystology*. He had successfully received a National Book Award for Young People's Literature in 2015 for his book entitled *Challenger Deep*, the Boston Globe-Horn Book Award in 2005, and California Young Reader Medal in 2008. His novel entitled *Unwind* had won more than 30 awards.

2.2 Synopsis of *Unwind*

After the second civil war in America called "The Heartland War", the rule of Unwinding is made. The rule, explicitly written in "The Bill of Life", is believed to be the best way to end the conflict between Pro-Life and Pro-Choice over the issue of abortion. The Bill of Life states that human life could not be touched until the children reached the age of thirteen. After that, the parents are

given the right to choose whether to separate or not to separate their children's body, of which the process is called Unwinding and the children themselves will be called "Unwind".

There are three main characters in *Unwind*. The first main character mentioned is Connor Lassiter, a naughty boy whose parents choose to sign the Unwind order and willingly send him to the Harvest Camp. Harvest Camp is a place in which Unwinds are gathered together before the day of Unwinding process came. Connor does not want to be unwound, so he sets a new plan for himself. There is no better plan for Unwind like him unless he runs away.

The second is Risa Ward. She is an orphan lived in Ohio State Home 23. After causing five mistakes on her piano performance, she is being told that she is chosen to be an Unwind due to a budget cut. Risa does not have any idea of what she should do.

The third is a tithe named Levi Jedediah Calder. Different from Connor and Risa, Lev has been prepared to do the process of Unwinding right after he reached the age of thirteen. His parents have told him about this matter long time ago since he is still very young. They even ask the priest to internalize the Unwinding doctrine is a good deed that is loved by the God

These three Unwinds accidentally meet in a highway, when there is a traffic jam caused by Connor. Then, these three Unwinds run away and try to survive. Their journey is not easy. Polices are out there looking for them. They have to hide and keep moving from one place to another until finally, they arrive to a plane graveyard where they find hundreds of Unwinds gathered together. The

admiral, the one who takes charge of that place, says that they could live there in some conditions; they have to work hard and do what they are asked to do. The admiral gives them enough food and clothes in the airplane graveyard.

They think they are safe, but one day, there is a chaos that leads the admiral to a danger. The admiral's health is also getting worse. Connor, Risa, and a rude boy named Roland bring him to the hospital. Roland betrays them. He calls the police and says that he finds two Unwinds. The police bring Connor, Risa, and Roland as well to the Harvest Camp.

Once they have entered the Harvest Camp, there is no way out. The place is guarded. None of those Unwinds has the chance to flee. On the day when Connor has to be unwound, Lev causes a chaos by using the terror of clappers. Two of three clappers that have succeeded in entering the Harvest Camp without being detected burst themselves inside the Harvest Camp. The explosion keeps the staffs of the Harvest Camp busy. His action saves both Connor and Risa's life.

CHAPTER 3

THEORETICAL FRAMEWORK

3.1 Intrinsic Elements

3.1.1 Character and Characterization

Basically, characters are those who play a role in a story. It can be a person, animal, thing, etc. Abrams stated that *characters are figures in any form of literary work who are seen by the reader as having several decency, intellectuality, and sentimental qualities that can be seen from what they say and do* (1999: 32-33). It means that while reading a literary work, the reader will pay attention to the characters based on their action toward anything that happens in the story. Moreover, their action in every occasion will also reveal their personality.

Characters are categorized based on characteristics such as protagonist or antagonist character. The definition of protagonist and antagonist are stated by Abrams. Abrams said that *protagonist is the main character (or also called as hero or heroine) whom the readers mostly pay attention to, while antagonist is the one who always stands contrary to the protagonist* (1999: 224).

3.1.2 Setting

Setting is generally divided into three, those are, setting of place, setting of time, and setting of circumstance. *The overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs;* (Abrams, 1999: 284). Moreover, since *Unwind* is categorized as

dystopian novel, the writer will emphasize the theory of setting based on dystopian literature characterization.

3.1.3 Anomaly and Linear-retrospective

Both dystopian and utopian literature are categorized as part of science fiction. As for science fiction, the structure of plot within the work is called linear-retrospective. The analysis of anomaly and linear-retrospective in dystopian novel supports the topic since it binds tightly to the main issue within the novel.

“The basic structural rule of every large proportion of magazine sf is in fact very much the same as in the classical detective novel: both rigorously observe a chronological sequence of narrative elements which may be called linear-retrospective” (Ashley, 1997: 96).

In general, the structure of linear-retrospective is divided into beginning, chain of events, climax, and ending. The story, as what is stated by Ashley begins with some unusual events or phenomena that are not clear yet for the reader. When reading this strange part, the reader will have curiosity of what exactly happens in the story and will continue to read the following pages in order to reveal the truth. The part that attracts the reader because of its unclear condition is what Frank Cioffi in Ashley called anomaly.

The unprecedented change introduced into the fictive world... whose motive and purpose are unknown or strange phenomena whose origin remains a mystery, is what Frank Cioffi calls as an anomaly. This anomaly threatens the safety of an individual or a group of individuals, or even society at large (Ashley, 1997: 96-97).

The main character's journey whether to save his/her life or to reveal what is exactly happening behind the anomaly is shown in the chain of events. Ashley

mentioned that *“The chain of events, following one another from the moment the anomaly intrudes itself to that which it is disposed of, is almost unvariably linear”* (1997: 97). These events provide a deeper explanation to the readers about the main issue.

The ending of a story may vary whether in a good and relieving situation, or even in such an upcoming of another mystery. Abrams stated that in the end of a story, *“the action or intrigue ends in success or failure for the protagonist, the conflicts are settled, the mystery is solved, or the misunderstanding cleared away”* (1999: 227). To sum up, the linear-retrospective structure can be seen on the table below:

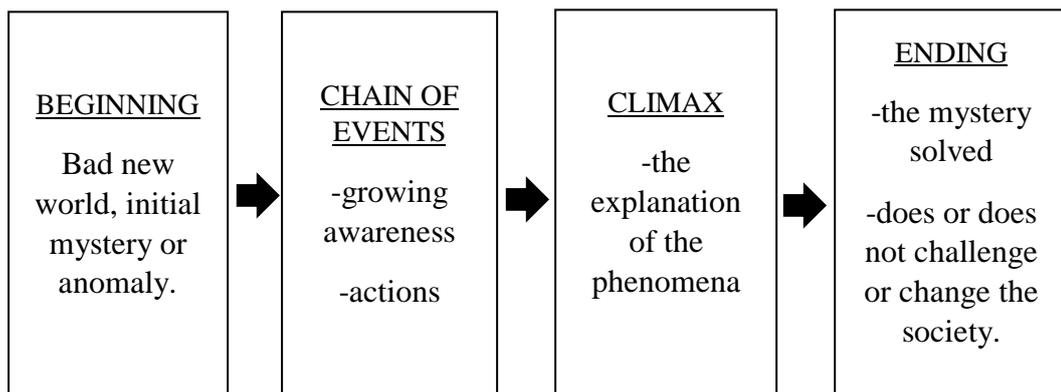


Table 1 Linear-retrospective

3.2 Extrinsic Element

3.2.1 Repressive State Apparatus (RSA)

The State, according to Althusser *“is a 'machine' of repression, which enables the ruling classes ... to ensure their domination over the working class”*

(2014: 70). Generally, the State Apparatus is divided into two categories, those are, Repressive State Apparatus and Ideological State Apparatuses. These two categories are not totally separated. The apparatuses that are included in the category of the Repressive Apparatus are mentioned clearly by Althusser in the following quotation.

“the Government, the Administration, the Army, the Police, the Courts, the Prisons, etc., which constitute what I shall in future call the Repressive State Apparatus. Repressive suggests that the State Apparatus in question ‘functions by violence’ -- at least ultimately (since repression, e.g. administrative repression, may take non-physical forms)” (Althusser, 2001: 142-143).

According to Althusser, the role of Repressive State Apparatus is generally “*securing by force (physical or otherwise) the political conditions of the reproduction of relations of production which are in the last resort relations of exploitation*” (2001: 149). In this case, human resources are parts of the relation of production. Thus, repressive state apparatus takes part to control human in general through repressive way.

3.2.1.1 Repressive Legal Practice

3.2.1.1.1 Law

According to Althusser, “*Law is a system of codified rules (consider the Civil Code, the Penal Code, Public Law, Commercial Law, and so on) which are applied, that is to say, both respected and circumvented, in day-to-day practice*” (2014: 57). Law is made to control the society. Thus, law is repressive. It is made and applied based on the ideal condition of society. Moreover, there will be several punishments for those who disobey the law as quoted below.

“Constraint implies sanction, sanction implies repression, and therefore, necessarily, an apparatus of repression. This apparatus exists in the Repressive State Apparatus in the narrow sense. It is called courts, fines, prisons, and the various detachments [corps] of the police. It is by virtue of this that law is inseparable bound up with the state” (Althusser, 2014: 66).

3.2.1.1.2 Police

The police, in maintaining the stability of society, has the important role. The police is able to give punishment to those who disobey the law. Those who commit any kind of rebellion might be brought to the courts, and then they will end up in the prisons.

“in fact, very precisely, in the circumstance that the gendarme is a repressive force of physical intervention. He is accredited after taking an oath empowering him to arrest a delinquent and bring her (handcuffed, if necessary) before the proper legal authority [*a qui de droit*] who will require that she gives an account of herself, with detention, jail, a trial and condemnation, at the end of the process” (Althusser, 2014: 69).

3.2.2 Ideological State Apparatuses (ISA)

According to Althusser, “*What distinguishes the ISAs from the (Repressive) State Apparatus is the following basic difference: the Repressive State Apparatus functions 'by violence', whereas the Ideological State Apparatuses function 'by ideology'*” (2001: 144-145). This ‘by ideology’ means that the societies willingly obey anything that is taught within these Ideological State Apparatuses. The apparatuses that are included in the category of the Ideological State Apparatuses as mentioned clearly by Althusser are the religious ISA, the educational ISA, the family ISA, the legal ISA, the political ISA, the trade-union ISA, and the cultural ISA.

The role of Ideological State Apparatuses is somehow the same as the role of repressive state apparatus which is to control society. What differs Ideological State Apparatuses from repressive state apparatus is that it functions not through repression but through ideology. Besides maintaining the condition of society through repression, the state needs to do a kind of internal control.

3.2.2.1 Religion

Internal control can be held through religion. Here, the church has the important role. The goal of this internal control is to make sure that there is reproduction of submissiveness of the society towards the authority based on the religious point of view. *“Ideology can exist in the form of written discourses (books) or oral discourses (sermons, courses, speeches, and so on) that are supposed to be vehicles for ‘ideas’”* (Althusser, 2014: 156).

The church, he added, *“has its publishing houses and ‘shows’ (masses, processions. Pilgrimages, and so on)”* (2014: 136-137). It shows that the way that enables the ideology to be given is available in every religion. Thus, the doctrine can easily be delivered.

3.2.2.2 Family

The family has a strong role in spreading the ideology. People are born in the family and they spend much of their time with their family. Hence, the transfer knowledge will easily be done within a family. *“Virtues (modesty, resignation, submissiveness on the one hand, cynicism, contempt, arrogance, confidence, self-*

importance, even smooth talk and cunning on the other) are also taught in the Family” (Althusser, 2001: 156).

3.2.2.3 Legal Indoctrination

Law, besides controlling the society through repression, is also controlling through ideology. People are not born to obey the law spontaneously. They must be taught about the values within a state that should be followed by people as a good citizen. Althusser stated as follows:

“legal ideology does not say that men are bound to honour their obligations by ‘nature’. It needs a little supplement on this point—very precisely, a little moral supplement. This means that legal ideology can stand upright only if it leans on the moral ideology of ‘Conscience’ and ‘Duty’ for support” (2014: 68).

It shows that there are two main values which are consciousness and duty. Citizens are aware of their duty to obey the law and they do it consciously. This awareness can be built up through legal indoctrination.

3.2.3 Social Criticism

The main characteristic of dystopian literature is that dystopian literature does not only give the reader such a scary image of the future. It also contains criticism on social condition. This genre “*provide fresh perspectives on problematic social and political practices that might otherwise be taken for granted or considered natural and inevitable*” (Booker 1994: 19).

The criticism is somehow implied within the story. It is usually not stated clearly by the author, but it can be discovered by reading the story closely. Hence, a deep analysis on detailed information related to setting, characters, anomaly and

linear-retrospective within the story should be done in order to reveal the criticism that the author means to state.

3.2.3.1 Moral Norms

The definition of moral norms is taken from Richard Amesbury's book entitled *Morality and Social Criticism*. Amesbury stated that "*according to the traditional account shared by Habermas and Derrida, moral norms are conceived as explicit rules governing human behavior, and moral judgment is conceived as the process whereby these rules are applied to particular circumstances*" (2005: ix). Different from written norms that are implicitly written in the form of law, moral norms are not written but exist in society based on the common sense.

It can also be said that moral norms are a sort of guide over the behavior of the society that is accepted and believed to be true. Amesbury added that both law and moral norms "*perform a similar function – namely, the regulation of interpersonal relations*" (2005: xiii). It means that although written law and moral norms are different in their form, they have the same purpose over the society which is to control how people must behave within society.

CHAPTER 4

ANALYSIS

4.1 Analyzing Intrinsic Elements

4.1.1 Characters and Characterization

4.1.1.1 Protagonist

1. Connor Lassiter

Connor is the main characters categorized as the protagonist. He is a tall boy with brown eyes and tan skin. He is naughty and he has vicious eyes. He has spent his whole life trying to present himself as someone dangerous. He likes to rebel, he rarely gets good mark on any subject, and he has been thrown in and out of the disciplinary school.

He is stated as one of those selected Unwinds when he reaches the age of sixteen because of having bad behavior. He finds out that it is his own parents who agreed to “abort” him by signing the Unwind order from the authorities. It can be seen in the following quotation: “*Connor thinks. He’s going to tell me they’re Unwinding me, and then break down in tears, going on and on about how sorry sorry sorry he is about it*” (Shusterman, 2012: 7).

He is very surprised to know that his parents abort him and do not even tell him. He hates his parents, but deep in his heart he wants them to beg for his forgiveness. However, his hope is faded away when the day before the Juvey-cops knock their door, his father still kept silent like nothing happens.

2. Risa Ward

The second character categorized as protagonist is Risa Ward. She is an orphan who lives in Ohio State Home 23 with other orphans. She is typically a smart and a naturally pretty girl with long brown hair and ability to play piano and to do self-defense. Unfortunately, at the age of fifteen, she is chosen by the headmaster to be sent to the Twin Lakes Harvest Camp where the other Unwinds are gathered together before the authorities took their lives. It is because Risa makes five mistakes on her piano recital. It can be seen in the quotation below:

Risa can't listen anymore, so she shuts them up by saying what they don't have the courage to say themselves.

"I'm being unwound?"

Silence. It's more of an answer than if they had said "yes."(Shusterman, 2012: 23).

3. Levi Jedediah Calder

The third character categorized as protagonist is Levi Jedediah Calder. He is typically a small boy and the youngest child of his family. He has chilly blue eyes and he lives in a rich family. Different from Connor and Risa, as a tithe, he has been told and prepared to be an Unwind since he is very little. When he reaches the age of thirteen, his family holds a sort of party and ceremony before sending him to the Harvest Camp. It can be seen in the quotation as follows: *"But it doesn't ease the disappointment Lev feels in himself. He's had his entire life to prepare for this—it should have been enough"* (Shusterman, 2012: 31).

4.1.1.2 Antagonist

1. Juvey-Cops

Juvey-Cops are the police who are in charge of the Unwinds and make sure the Unwinds are under their control. Similar to other cops of the entire world, Juvey-Cops are armored with weapon. They have the right to use the weapon to support their duties. In *Unwind*, Juvey-cops are chasing the runaways, including Connor, Risa, and Lev. They chase, catch, and bring them to the Harvest Camp as quoted below: *“The officer follows the path made through the woods by the AWOL Unwind, until he comes to a lump on the ground”* (Shusterman, 2012: 39).

2. Roland

Roland is actually one of the kids that are chosen to be Unwind. He is a rather rude and harsh boy who always wants to rebel. Since the first time Roland meets Connor and Risa, Roland always tries to beat Connor, both physically and mentally as quoted below:

“Connor’s heard from some of the other kids that Roland has fashioned himself a knife out of some metal he found lying around the warehouse. If Connor launches at him with rage of swinging fists, Roland will find a way to end it with a single deadly thrust—and he’ll be able to get away with it, claiming it was self-defense.” (Shusterman, 2012: 153).

4.1.2 Setting

4.1.2.1 Setting of Place

1. Harvest Camp

Harvest Camp is the place in which Unwinds are gathered. The Harvest Camp is guarded. It makes the Unwinds impossible to escape from that place. In

Harvest Camp, the Unwinds are examined through several activities. They are doing daily routines like a normal people such as eating, exercising, playing music, praying, sleeping, etc.

Cameras are planted everywhere to monitor the activity of the Unwinds. It can be seen as the following quotation: “*she noticed a totem pole by the court. In the eyes of each of the five totems were cameras*” (Shusterman, 2012: 268). It is Risa who realizes that they are being monitored by plenty of cameras. Meanwhile, the workers in Harvest Camp are keeping the Unwinds healthy in order to serve the best quality of each part of the body for the transplantation process.

It is also stated that the Harvest Camp is a hell that is wrapped up like a heaven. Its appearance is perfect that it almost looks like a heaven. There are plenty of superb and expensive facilities inside the Harvest Camp that can be used by the Unwinds. Meanwhile, the Unwinds are aware of the real condition that they are just waiting for their time to do the process of unwinding. The process of unwinding seems very scary since it takes away their lives. They know exactly that they will not live inside the Harvest Camp forever. Their end will absolutely come. It shows that the Harvest Camp is a hell rather than a heaven.

2. Graveyard

Graveyard is a place where the successful runaways can hide until they reach the age of eighteen. It is actually not a human graveyard but a spacy field that is used to store the broken plane to be repaired and sold again. The activity of buying and selling parts of the plane is done online. “*More than four thousand*

planes from every era of aviation history shine in the heat of that sun. From cruising altitude, the rows of planes look like a crop lines, a harvest of abandoned technology.” (Shusterman, 2012: 197).

The Graveyard is under the charge of Admiral Dunfee. Admiral Dunfee is the one who stands against Unwind Order. He makes strict rules to protect the Unwinds. He keeps the Unwinds safe from being unwound. His action to protect these runaway Unwinds is supported by some people that are spread all over the country. These people are secretly guiding the runaway Unwinds to go to the Graveyard to meet Admiral Dunfee.

4.1.2.2 Setting of Time and Circumstance

Meanwhile, the setting of time and circumstance is after the second civil war that is known as “The Heartland War”. It is a war over the issue of abortion. In that time, abortion case grows bigger and separates the society into two main groups; Pro-life and Pro-choice. Pro-choice stands for the legality of abortion, while Pro-life does not like the idea of abortion because every human has a right to live. This war ends when the set of amendments is made. This amendment is called “The Bill of Life”.

4.1.3 Anomaly and Linear-retrospective

4.1.3.1 Anomaly: Unwind

The phenomenon of Unwind comes as the main anomaly of this novel. Some children are chosen and given to the authority to be an Unwind. It is said that Unwinding, the process of separating parts of children’s body is not hurtful.

People say that the children will not be dead, but living separated in other children's bodies that get their organ. With the help of high technology, the government promises that the children will not be 100% dead. Each part of their body will be transplanted to other people who need it. Meanwhile, their soul will still be living in separated bodies after the separation and transplanting process.

It is also very strange that children's soul will still be living in separated body and sometimes that children give advantages to those who get the donor. For example, if the child who becomes an Unwind is a magician, then the other child who gets their body will have the same ability as quoted below:

“Ten years ago I fell asleep at the wheel,” the trucker tells him. “Big accident. I lost an arm, a kidney, and a few other things. I got new ones, though, and I pulled through.” He looks at his hands, and now Connor can see that the trick-card hand is a little different from the other one (Shusterman, 2012: 14).

4.1.3.2 Linear-retrospective

4.1.3.2.1 Beginning

The story begins with such description of each of three main characters in this novel. The beginning only gives a general information to the readers about Unwinds. It mainly talks about the feeling of each character when they are chosen to be an Unwind.

1. Connor

Connor, in the beginning of the story accidentally finds three tickets to Bahamas, but he does not find his name on it. When Connor tries to look for his ticket, he finds a triplicate of Unwind order. Connor soon realizes that his parents

and brother are planning to go far away from their house right after the police take him to the Harvest Camp.

2. Risa

Risa, after performing a piano recital, is being told by the Headmaster that the budget provided is not enough to support life of all orphans in State Home 23. Hence, the headmaster has to choose one to be sent to the Harvest Camp. The headmaster says that it is to create space for new unwanted babies born.

3. Lev

Lev, through religious doctrine, thought that he will make some good impacts to other people of the entire world when his body is separated in the process of Unwinding. He is sure that the choice of God over himself is right. Thus, Lev feels enjoy being in his tithing party.

4.1.3.2.2 Chain of Events

1. Hiding inside the Truck

The only way for Unwinds to save themselves is by running away. These Unwinds know very well that the cops are chasing them. So, they are busy looking for a safe place to hide. The first suspense appeared in Connor's first trial to hide. He is hiding inside the truck of the kind-hearted man, Josias Aldridge, who drives him to somewhere Connor does not know. He forgets to switch off his phone, and it makes him almost arrested by the cop right in the next morning. It is shown in the following quotation: *"He swings open the door and steps out to thank the man, but it's not Josias Aldridge at the door. Aldridge is a few yards*

away being handcuffed, and in front of Connor is a policeman” (Shusterman, 2012: 17).

The meeting between Connor and Josias Aldridge also explains more about the anomaly. Josias Aldridge said that he gets a hand from the transplantation process. He does not know who the Unwind is, whose hand is transplanted to his body, but he knows that the Unwind is once a magician. Surprisingly, Josias Aldridge has the ability to do tricks he never learns before.

2. Hiding in the Wood

The second suspense is when the cops are chasing Connor, Risa, and Lev into the wood. When Connor causes a traffic jam on his trial to run away from the cops, he meets Risa and Lev. Risa is on her bus being transferred to the Harvest Camp while Lev is on his way to the Harvest Camp with his family. Connor runs towards the wood to hide from the cops. Risa is also taking this chance to flee. Connor is also bringing Lev into the wood. Therefore, these three Unwinds are being chased by the cop nearby.

3. Hiding in the School Toilet and Lev’s leave

The third suspense is when Connor and Risa are hiding in the school toilet when suddenly the school alarm is ringing and causes a chaos that makes them almost being caught again. The information spread out to the entire school that there are Unwinds hiding in the school. Everyone is panicked.

Connor and Risa are separated from Lev. Lev actually leaves them because he still wants to be a good boy and faces the fact that he was born to be a

tithe, and there is nothing he should do except to obey. It shows that the doctrine given to Lev from Lev's family and Pastor Dan is very strong.

4. Lev's Meeting with Cy-Fi

Lev tries to call Pastor Dan to take him back, but what Pastor Dan says on the phone surprised Lev. Pastor Dan says that Lev should run. It shows that Pastor Dan experiences a kind of changing behavior. From the beginning of the novel, Pastor Dan always gives Lev a doctrine, but his mind is changed when he sees Connor. His sense of humanity is suddenly awakened, and he realizes that he had done the wrong thing to persuade Lev to be a tithe. Thus, instead of taking Lev back to his family, Pastor Dan asks Lev to run away and save his life. Lev, feeling confused, then decides to leave by himself, separates from Connor and Risa.

Lev then meets to Cy-Fi. The meeting of Lev and Cy-Fi also gives a deeper explanation about Unwind. Cy-Fi is a boy whose part of his present body is given from Unwind. Cy-Fi declares that sometimes he feels like he has two souls inside his body, those are, his own soul, and the Unwind's soul. Cy-Fi knows that the Unwind whose part of his body is transplanted into his body is once a little thief. Cy-Fi says that sometimes he could not take control of the lust of the Unwind to steal something.

5. Hiding in the Graveyard

After separated, Connor and Risa are brought to the graveyard by using an ice cream truck from the citizen who also stands against Unwind Order. They are

dictated by several rules made by Admiral Dunfee to protect themselves. They have to obey every rule.

4.1.3.2.3 Climax

The climax happens when these three main characters are finally jailed into the Harvest Camp in which they are waiting for the end of their lives. They are gathered with many Unwinds without any chance to flee. Then it comes the time for Connor to do the process of Unwinding.

The author gives such a scary situation in this climax. Connor is brought to a room in which there are doctors and nurses who will separate Connor's organ. Risa cannot do anything to save Connor, while in other place inside the Harvest Camp, Lev wants to explode himself together with the other two clappers. These three clappers hesitate to do what they ought to do, but the situation, then, makes two of them explode themselves. Lev is not included. He prefers to save Connor's life, and his own life as well. It can be seen from the quotation below:

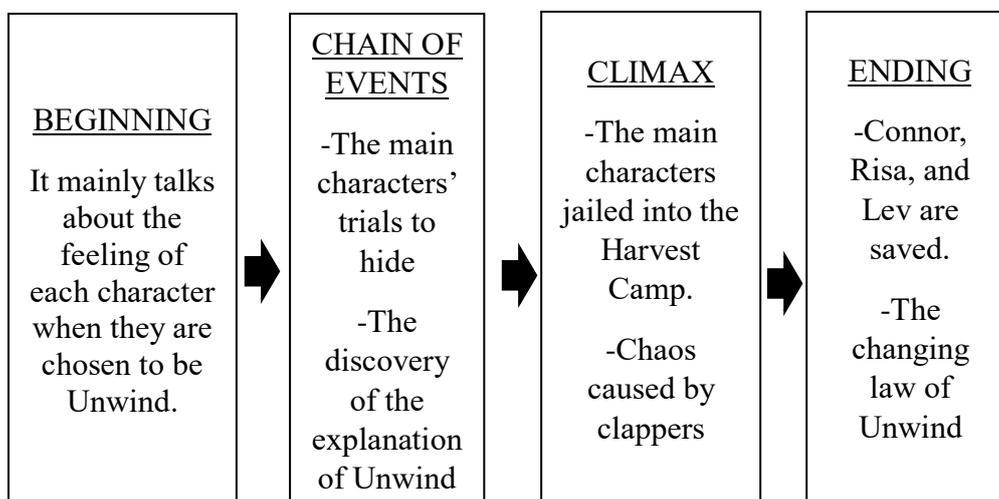
“We gotta get out of here!” yells Dalton, but before he can make a move, a second explosion roars beneath them, sending the air-vent caps shooting skyward like rockets. The roof beneath their feet cracks like thin ice, and the entire roof gives way (Shusterman, 2012: 310).

The explosion causes a chaos inside the Harvest Camp. Building and facilities inside the Harvest Camp are broken because of it. Unwinds try to escape. Lev and Risa try to save Connor from the Unwinding process. Everything is on chaos.

4.1.3.2.4 Ending

The struggle of the characters as explained in the previous point results in some effects. The first is that Connor, Risa, and Lev are saved (for a moment) from being unwound. They live in Admiral Dunfee's house in peace because the cops let them since they do not see any threats from them. The second is the changing law of Unwind. This is the most important point of this novel. Connor, Risa, and Lev's actions lead to a changing law of Unwind. We may notice the difference from the following sentences.

The first rule is that the Unwind who succeeds in running away and hide will be free from the law when they reach the age of eighteen. It changes into the Unwind who succeeds in running away and hide will be free from the law when they reach the age of seventeen. It means that there are a lot of lives that are saved as following quotation: "You're all here because you were marked for Unwinding but managed to escape This will be your home until you turn seventeen and become a legal adult" (Shusterman, 2012: 332). To sum up, the structure of linear-retrospective in *Unwind* can be seen on the table below:



4.2 Analyzing Extrinsic Elements

4.2.1 Repressive State Apparatus

4.2.1.1 Repressive Legal Practice

4.2.1.1.1 Repressive Law

Repressive law comes as the main issue in this novel. The government, who owns the highest position in the state, establishes several laws to control the society. In this novel, The Bill of Life is a law made to solve the problem and end the conflict between two sides, they are Pro-Life and Pro-Choice. Pro-Life believes that every child has the same right to live. It makes abortion crime. Therefore, Pro-Life wants abortion to be banned.

Meanwhile, Pro-Choice stands for a different opinion. Pro-Choice believes that every woman has a right to choose what will happen to her own womb, whether to do abortion or to give birth to the baby. Therefore, Pro-Choice wants abortion to be permitted.

This conflict leads to a greater hatred between these two sides. It leads to a war that is called The Heartland War. People are killing each other just because they stand on different opinion. The hatred even causes the military to separate. These two sides have their own armies that are armored with weapon and are competing to destruct the other side. Then, the Bill of Life is established as can be seen in the quotation as follows: “*And then came the Bill of Life*” (Shusterman, 2012: 223).

The Bill of Life is believed as the right way to solve this issue. The Bill of Life prohibits the abortion, but the parents still have the right to choose to ‘abort’ the baby when the baby is already 13 years old. This ‘legal abortion’ is called as Unwinding. The government sets the limit between 13 until 18 years old. It means that if the child is under 13 or above 18, it is illegal to do Unwinding.

Moreover, for those who cannot make life or simply do not wish for a baby, the procedure to stork the baby is also regulated in the law. To stork means to deliver the baby to someone else. It resembles a stork in the folklore that carries a baby on its beak and drops the baby to any human who wants one. The law regulates that the parents may not abort, but they may leave their babies in front of other people’s door. It must be done secretly and very carefully without being recognized by anyone. Only if there is no witness, the baby will become the responsibility of the one who lives in the house.

In contrary, if there is someone who sees the action, the child cannot be given to anyone. It can be seen in the following quotation when Connor hears someone says something about baby being left in front of a house and gets closer to see the baby but then misinterpreted as if Connor is the biological parent of the baby:

“You got caught in the act, little dearie,” she says. The words “little dearie” come out like a curse. “The law might let you stork, but only if you don’t get caught. So take your baby and go, before I call those cops over.” Connor tries desperately to unfry his brain. “But... but...” (Shusterman, 2012: 63).

The rule of Unwind is further regulated in the Unwind Order consisting three documents or triplicate. These three documents are printed in three colors, which are white, yellow, and pink. Each of the copy belongs to those who take part in the process of Unwinding. The white copy belongs to those who are in charge to bring the Unwind to the Harvest Camp, whether the police or the social worker. The yellow copy is given to the Unwind until the process of Unwinding is over. The pink copy is left for the parents.

Besides, this Unwind order is repressive. Once it is signed by the parents, there will be no chance to refuse or fight back. It is clear that citizens have to obey the law. They do not have the power to reject the Unwind order as following quotation: *“Everyone knew that an Unwind order was irreversible, so screaming and fighting wouldn’t change a thing”* (Shusterman, 2012: 6).

The more specific law is on the state home. In Risa’s case, the headmaster is using economy policy by saying that the budget cut is a must in every State Home, including Ohio State Home 23 where she lives in. Every year, the baby who is thrown away and is left in the state home is getting more and more in amount while the guarantee for the wards only last for thirteen years.

If the wards are already thirteen, the selection process will be held by the headmaster of every state home. It can be seen from the part when Risa is unexpectedly called by the headmaster to his room after performing a piano recital. The headmaster begins the talk by showing the recent condition in Ohio State Home 23. He says that there are many people who stork the baby in front of

the state home, and he realizes that there is not enough space to bring them all inside.

He states that he has the responsibility to cut up to 5 percent of all wards to be unwound “*We have to make room for every new ward*” (Shusterman, 2012: 23). It means that the wards have no right to reject once they are selected. It is all the authority of the headmaster to choose. In general, those whose skills are not brilliant or those whose behavior is not good will be chosen by the headmaster. In Risa’s case, she is chosen because she makes five mistakes in the piano recital.

In selecting the Unwind among all wards, the headmaster involves a school’s legal counsel or a lawyer. It is stated as the right procedure to do the selection process. Together with the social workers who are going to take the Unwinds away, they try to persuade the Unwind that Unwinding is just a common change. No need to worry about it because with neurografting, the Unwind will not be dead, but it is separated and transplanted to other people’s body and the soul will still be living.

Neurografting is explained as the method established early when the Bill of Life is finally made. It is said that in neurografting, it is possible to use all parts of the body in the transplantation process. Thus, the law also regulates that each part of the body should be transplanted, not to waste any part. It is shown in the dialogue below:

“Then, aren’t you breaking the law? Doesn’t the law specify that you have to keep 100 percent of an Unwind alive?”

The smile has begun to fade from the counselor's face. "Well, actually it's 99.44 percent, which takes into account things like the appendix" (Shusterman, 2012: 269).

It is also regulated in the law that during the process of Unwinding, the Unwind should be kept conscious. The surgeon should tell the Unwind the entire process, step by step, including what to cut first and what to cut next. The process is supported by a synthetic oxygen-rich solution that is inserted to the artery and jugular vein to replace blood and kill pain receptors. This solution helps the entire process. It makes the Unwinds unable feel any pain during the operation.

4.2.1.1.2 Police Strict Acts

In the implementation of the law, the cop and those who work in the Harvest Camp are involved. The cop has the important role in making sure that the citizens obey the law through a repressive way. The cop has the duty to bring the Unwind to the Harvest Camp, or to chase and catch the Unwind who tries to flee.

It can be seen from the quotation that Connor tries to think of which place is safe to hide as follows: "*the police probably thought of that. They probably have every old barn set up to spring like a rat trap, snaring kids like him*" (Shusterman, 2012: 10).

Children who are chosen to be Unwind are most likely to run away when they have the chance. They cannot refuse the Unwind order. It is shown in Risa's case when she is told by the headmaster about the decision to send Risa to the Harvest Camp. Risa asks the headmaster whether she has a choice or another

opportunity to fix her previous mistakes. The headmaster does not answer her question and soon she realizes that is impossible to refuse. There are already guards waiting to take her to the Harvest Camp.

Since the implementation of law is repressive, the police have the duty to give punishment to those who disobey the law. In this case, those who reject to be Unwind and manage to escape until eighteen years old should be thrown away to jail. Connor realizes this as the following quotation: *“when he reaches eighteen, he can go home freely. After that, his parents or anyone may send him to the prison or to the court. The only way to survive from Unwinding is to flee and stay alive until eighteen”* (Shusterman, 2012: 11).

Besides, the Unwinds are also marked with the bar codes on their waistbands to make it easy for the cops to detect their presence if they are running away. Still, some Unwinds are as sly as a fox that they can manage to escape. Even Risa, who is typically a very polite and obedient girl, thinks about how to get herself free. She considers some possibilities to sneak into the other bus and mingles with the other passengers when she has the chance, but when she sees the bar codes on her waistband, she knows it is very hard to do. Even if Risa manages to mingle, her bar code will soon be recognized by anyone.

To handle the Unwind that tries to run away, the police are given the right to do anything to catch the Unwind, including shooting at them. The police treat Unwind as if they are a criminal. It can be seen in the following quotation when Connor is being chased. *“He feels the impact, but not in his skin. The bullet*

embeds in his backpack. He doesn't look behind him. Then, ... he hears another gunshot, and a small blue splotch appears ... They're firing tranquilizer bullets" (Shusterman, 2012: 18).

The cops are firing Connor with bullets to stop him from running away. This action is considered repressive. The police use this repressive way because people are afraid of being shot. Therefore, they will otherwise obey the law.

Moreover, the police itself are regulated by the law concerning the moral value they should have. Even though the police 'discipline' the society through repressive way, they also have to do their duties based on the value that the police should have. They are protecting and serving the society.

It can be seen when Risa is pretending to be hurt in order to trap the cop and give more time for Connor, Risa, and Lev to flee. The quotation is as follows: *"He doesn't have time for this, but "Protect and Serve" is more than just a motto to him. He sometimes wishes he didn't have such moral integrity."* (Shusterman, 2012: 39).

Moreover, the law also regulates that there will be a reward for those who help the cop to catch the runaway Unwind. Those who could bring the Unwind back to the cop will be given five hundred dollars for each Unwind. It is shown in a part when Roland wants to trap Connor and Risa by calling the police. Roland tells the police that he finds two runaway Unwinds and asks for his fee. Instead of giving Roland some money for turning in two runaways Unwinds, the police catch three of them and bring them to the Harvest Camp.

After the cop place the Unwind in the Harvest Camp, the responsibility to take control of the Unwind belongs to the worker in the Harvest Camp. Every Harvest Camp is guarded very well to make it impossible for the Unwind to try to run away from that place. Moreover, those who work in the Harvest Camp also have the duty to make sure that the condition of the Unwind is good and prevent them from running away. The workers are also setting the price for every part of Unwind's body before being sold to the hospital in case there are demands on organs for transplantation.

Risa is aware of this fact when she finds out several cameras are watching the Unwinds in almost every spot when she is doing sport. It can be seen in this quotation: "*Risa quickly realized that the basketball game wasn't to keep the Unwinds entertained, but to help put a cash value on their parts*" (Shusterman, 2012: 268). It seems like the government will somehow lose money if the Unwind succeeds in running away. Therefore, using the repressive way is a must in this case. With the help of the cop, the society would obey the law. Unwind becomes not only an escape way to end the war between Pro-Life and Pro-Choice, but also a big business in the society that gives advantages for some people who have power while the other are suffering.

4.2.2 Ideological State Apparatuses

In Unwind, there are three Ideological State Apparatuses which are Religion, Family, and Legal. The role of these institutions is basically to reproduce the submissiveness of the citizen. These three institutions as the Ideological State Apparatuses spread the ideology that Unwind is a solution of the

conflict between Pro-Life and Pro-Choice. These three institutions try to persuade the children that Unwind is a good deed.

To make it clear, citizens in *Unwind* are divided into three groups. The first is religious family, who are very fanatic to their religion and willingly send their own children to be a tithe. The second is the orphans living in the orphanage, who were thrown away by their biological parents because “The Bill of Life” allows anyone to stork their baby in front of any house or in the orphanage in case there is no witness. The last is the common citizens who have their own baby and sometimes adopt the thrown-away baby left in front of their house.

4.2.2.1 Religious Doctrine

The influence given from Religion ISA is on the religious family. The rabbis, priests, ministers, and clerics are taking part to spread the doctrine. They will talk to the tithe and persuade them that those who are willing to be an Unwind are loved by God.

In Lev’s case, religious doctrine is strongly used. It is related to the religious beliefs that each 10 percent of everything should be given to serve God, including money, wealth, food, and in this case, children. Lev has been prepared to be an Unwind, and his family called it as tithing, a condition in which the best man among other sacrifices himself for the sake of God and Mankind.

Although Lev is sometimes questioning why it should be him, Pastor Dan continuously tells him that he is the best son among his siblings, and that God will love him for what he is going to do. It can be seen in a part when Lev is on his tithing party as the following quotation:

“I’ll tell you something, Lev,” Pastor Dan says, finally meeting his eyes. Like Marcus, his eyes are moist, just one step short of tears. “I’ve watched all your brothers and sisters... I think you are the finest of all of them in so many ways... That’s what God asks for, you know. Not first fruits but best fruits.”

(Shusterman, 2012: 32, 33).

The process to spread the doctrine is done since the child is still very young in order to make it easy to be accepted, including the long preparation within the family, the tithing party, the continuous prayers, and even the religious activities held inside the Harvest Camp with all the tithes. These religious activities are held without any force. All the process is explained in the quotation below:

There are tons of activities for the tithes, but unlike the terribles, no one is forced to participate. Part of preparation for tithing is a monthlong regimen of mental and physical assessments even before one’s tithing party, so all the hard work is done at home, before they get there (Shusterman, 2012: 280).

The doctrine given is not only that tithing is a holy deed. The pastors of all faith try to ensure that each part of the tithe’s body will be beneficial not only considered from its function, but also considered from the religious side. It will increase the pride of the tithes and make them willing to do the Unwinding because they really think that they are the chosen one. It also makes the tithes feel superior to the other Unwinds who are not inside their circle. Thus, no need to force the tithes to do all those activities once the doctrine is believed by the tithes.

This condition reflects in the part of the novel in which Lev is inside the Harvest Camp gathering with the other tithes and doing activities with them, but

somehow feels like he is an outcast among them. Although Lev is still following the procedure created for the tithes, deep in his heart, he no longer believes in his faith. It makes the rest of the tithes see Lev as a fallen tithe. They can somehow feel the untold doubt that exists in Lev's heart.

The tithes even call the other Unwind outside their circle as "the terrible" for they are commonly chosen because of having bad habit, being naughty, or are merely not wished by their parents to live their lives for a longer time. The pastors who work inside the Harvest Camp are also responsible to protect the tithe from any troubles caused by "the terrible". It reflects in a part of the novel in which Connor accidentally meets Lev inside the Harvest Camp. The pastor gives his best effort to scold Connor as following quotation.

Suddenly the pompous pastor is there, grabbing Lev by both shoulders. "Get away from him!" the pastor snarl at Connor. "Haven't you done enough damage already?" Then he spirits Lev away, leaving Connor standing there (Shusterman, 2012: 296).

The protection given to the tithe is somehow too much since actually there are cameras planted everywhere inside the Harvest Camp. Even the naughtiest Unwind inside the Harvest Camp would not be brave enough to start a fight with anyone because it will lead them to their Unwinding soon and unlike the tithes, "the terrible" does not want to be unwound.

It seems like there is a greater reason than just a mere protection behind the separation between the tithes and "the terrible" in the Harvest Camp. It is rather to keep the doctrine last longer. If the Unwinds are not separated, there is possibility that "the terrible" will try to destabilize the faith of the tithes. Thus, the

tithes are treated as they are special and separated from “the terrible” until their Unwinding comes.

4.2.2.2 Family Value

Family, besides the religion, also has a strong role to spread the doctrine through the value taught inside family. Family is the very first place where children live and socialize with other member of the family. Family is also an ideal place to transfer knowledge and values concerning good attitudes, acceptable behavior, the dos and don'ts, and so on. Doctrine is also included.

In relation to the case of Unwind, each family has its basic rule of the proper attitude to prevent a child from Unwinding, and the wrong attitude that leads to Unwinding. In Connor case, he is chosen for his bad temperament. He is also being the center of everyone's attention for the example of Unwind having bad attitude.

It can be seen in the dialogue between Ariana and her family. Ariana is Connor's ex-girlfriend who previously says that she wants to join Connor to run away, but decides to stay with her parents instead. It is because Ariana's parents hate Connor for his nature as stated: “*“We always knew he'd be an Unwind,” he can just hear them saying. “You should have stayed away from that Lassiter boy”*” (Shusterman, 2012: 5).

Ariana's parents always call Connor as “that Lassiter boy” instead of “Connor”. It is because Connor always causes troubles that make him continuously in and out of disciplinary school. Ariana's mom and dad think that

Connor will give bad impact to Ariana and they never let Ariana to make friend with Connor.

Meanwhile, in his own family, Connor's parents also do not accept his behavior. Then, his parents sign the Unwind Order. Because of his disappointment toward his family, Connor wants to take revenge by acting nice. If his family signs the Unwind Order because he is a naughty boy, he wants them to suffer by changing his behavior. He acts very differently since he knows he is going to be unwound. Connor realizes that Unwind Order cannot be cancelled, so the only thing he can do is by being a really good boy as following quotation.

Now the blow he could deal them were so much more effective. Like the day he brought flowers home for his mother and she cried for hours. Like B-plus he brought home on a science test. Best grade he ever got in science. He handled it for his father, who looked at it, the color draining from his face (Shusterman, 2012: 6-7).

Meanwhile, in relation to the tithing case, the role of the family is also strong since the doctrine is also given inside Lev's family. It is obvious that the doctrine cannot be given by the pastor alone. It reflects in the tithing party held by his family. Lev is served with glorious party on his tithing party when he reaches thirteen. His family prepares the tithing party well, invites all the relatives, serves the guests with many kinds of food and beverages, and asks some people to give speech to congrats Lev.

It can be seen in the following speech given from one of the relatives on Lev's tithing party. One of the relatives, whose name is not mentioned, congratulates Lev for reaching the age of thirteen and pleases Lev by saying that

everyone is proud of Lev. The quotation is as follows: “*I know in my heart that you’ll do great things for everyone you touch in this world*” (Shusterman, 2012: 28).

The role of the family should be used maximally. Each member of the family should continuously dictate Lev to believe that tithing is blessed. Even if there is a single person inside the family who tries to say something contrary related to the tithing case, the faith inside the tithing person’s heart will somehow be faded.

In this novel, while the members of the family and all the relatives that are invited are busy enjoying the tithing party, giving support to Lev that he is doing the great thing, Marcus, his oldest brother cannot stand any longer to not state what he differently thinks over this issue. Marcus tries to catch the attention of all participants of the party, pretends to be delivering a good speech concerning the tithing party, but instead of giving a speech, he ends up mocking at his own family for letting this kind of deed happens to Lev as quoted below:

“Here’s to my brother, Lev,” Marcus says. “And to our parents! Who have always done the right thing. The *appropriate* thing. Who have always given generously to charity. Who have always given 10 percent of everything to our church. Hey, Mom—we’re lucky you had ten kids instead of five, otherwise we’d end up having to cut Lev off at the waist!” (Shusterman, 2012: 30).

Everyone is shocked hearing Marcus’s words, including Lev. Lev starts to feel confused about his family’s decision to do this. To handle this, Lev’s family brings him to meet Pastor Dan to hear a speech about an honor and a blessing to be a tithing person. In this case, for sure, Pastor Dan could not do anything except after

getting the family's permission. It strengthens the fact that the role of the family is really important.

4.2.2.3 Legal Indoctrination

The legal practice, besides controlling the society through repressive way, is also controlling the society through indoctrination. This legal indoctrination involves the lawyers, the social workers, and the media. The law of Unwind is wrapped up beautifully as it is a present rather than a trash. Those who take charge in this case are continuously spreading a good perspective of the case of Unwind, trying to indoctrinate the citizen that there is nothing to be scared about the law of Unwind.

The act to indoctrinate the citizen by covering the repressive law with beauty and positive vibes is reflected in the part when the school lawyer explains to Risa about Unwinding the moment she is chosen to be an Unwind. The school lawyer says that Unwinding is not the same as dying as following quotation: *"Please, Miss Ward. It's not dying, and I'm sure everyone here would be more comfortable if you didn't suggest something so blatantly inflammatory"* (Shusterman, 2012: 24).

Those who take charge of this case are even creating colorful brochures that present all facilities provided in each Harvest Camp for the Unwind's pleasure to strengthen the doctrine. There are a lot of Harvest Camps spread all over the country. One brochure is made for one Harvest Camp. These brochures are printed colorful rather than merely printed in black and white to indoctrinate

the society that Harvest Camp is truly a little heaven instead of a hell. Unlike the cops, while doing their job to take the Unwind to the Harvest Camp, the lawyers or the social workers will not use the repressive way. They will rather try to persuade, to ensure, and even to attract someone to be an Unwind through indoctrination.

There is also published a Parents' Unwinding Handbook to be read for parents to make a consideration about Unwinding. Parent's Unwinding Handbook is a part of indoctrination. It is designed to explain everything about the rule of Unwind. It describes the detailed information about the Harvest Camp including the funding, the places, the owners, the staffs, and the facilities provided. Part of the Parents' Unwinding Handbook can be seen in these following sentences: *"Regardless of the site you choose, you can feel confident that your Unwind will receive the finest possible care from our board-certified staff as they make their transition to a divided state"* (Shusterman, 2012: 263).

There are also interesting facts that to make the doctrine successful, the Harvest Camp's building is built in care, considering the place to build one, the ideal size of the Harvest Camp, the facilities for the Unwinds, the color for the wall that differs boys from girls associated to their psychological condition; light blue with green accents for boys and lavender with pink accents for girls, and the proper uniform for the workers to use. Even red color is prohibited to use since it suggests anger, aggression, and it is also the color of blood. All is settled near to perfection.

Moreover, the facilities for the tithes are very excellent. It can be seen in a part when Lev is entering the Happy Jack Harvest Camp and realizes that everything inside the harvest camp is superb as stated: *“There’s plush furniture throughout the tithing house. There’s a theater, a pool, and the food is better than home-made”* (Shusterman, 2012: 279).

Although the Unwinds, especially “the terrible”, are actually taken to the Harvest Camp like a criminal and sometimes the help of the cop is needed to bring those who rebel to the Harvest Camp, they are still provided with best facilities just like what is printed in the brochure. All is done to masquerade jail as a very nice place to stay and thus the citizen will obey the law.

4.2.3 Social Criticism

4.2.3.1 Moral Degradation

The moral standard in this novel is not mentioned implicitly but explicitly. It is shown in some dialogues of the characters over the phenomena of Unwind. There are several people who stand against the law of Unwind. They criticize the law of Unwind and help the runaway Unwinds to save themselves. These people’s action and thought present the moral standard before the law of Unwind is established. In other word, the society is experiencing moral degradation the time when the law of Unwind is made. More explanation about this moral degradation are as following.

4.2.3.1.1 Legal Murder

First, the moral degradation can obviously be seen from the law that makes the murder legal. To make it clear, let us take a look at the root of the war. The Heartland War is mentioned as a peak of the conflict in society. Regarding to the case of abortion, society are divided into two categories. They are Pro-Life and Pro-Choice.

Conflicts, including the conflict between Pro-Life and Pro-Choice, are basically very normal in every society since there are people living together. What is worse is that this conflict leads to a war merely because each side does not like the other side. Hatred is spread out within the society. It can be seen from this quotation: *“On one side, people were murdering abortion doctors to protect the right to life, while on the other side people were getting pregnant just to sell their fetal tissue”* (Shusterman, 2012: 223).

Murder is never considered as a good deed in any places. Murder is always associated with bad things, criminal, and never been accepted. Previously, murder is prohibited. This moral standard is changed when the conflict is even worse that it causes death. After The Bill of Life is established, murder becomes legal in several cases. It shows that the moral standard within the society is somehow decreasing.

The fact that citizens become murderer is not good. Furthermore, the reason behind the act of murdering is actually not very important. It is just because the hatred between each other. Although the conflict is settled and the

war is ended, the law of Unwind is actually vile. It makes murder legal. It takes away the right of life of several children.

4.2.3.1.2 Poor Humanity and Responsibility

The second moral degradation is shown in the law that leads to poor humanity and the lack of responsibility. Previously, some citizens are against abortion and some others are pro-abortion. When The Bill of Life is made, abortion becomes illegal. It seems like the moral standard is getting better, but it is actually not. The establishment of The Bill of Life somehow leads to a degradation of moral standard of society. This moral degradation is clearly shown that the law of Unwind makes the parents able to stork their own baby. The reason behind the act of someone to stork the baby may vary; it is whether the parents are unable to make life for the baby due to economic condition or because the baby is unwanted. It somehow shows the lack of responsibility of those who stork.

People are no longer responsible to whatever they do. They become ignorant to their surroundings. They become selfish that they only think about whether something is end up giving them benefit or not. This poor humanity and the lack of responsibility is shown in the following quotation:

“My *parents* didn’t sign the order,” Emby finally says. “My dad died when I was little, and my mom died two months ago. That’s when my aunt took me in. The thing is, my mom left me some money, but my aunt’s got three kids of her own to put through college, so ...”
He doesn’t have to finish. The others can connect the dots (Shusterman, 2012: 170).

The case of Emby clearly shows that his aunt is ignorant. Instead of helping Emby by adopting him since Emby’s parents passed away, his aunt takes

away his parent's money to support the need of her own children and then signs the Unwind Order without feeling bad of her wicked deed.

It is not only Emby's aunt who is ignorant. Some other cases of the Unwinds mostly show the poor humanity and the lack of responsibility of the citizens especially the parents, the family, the relatives, and so on. People are choosing the easy way to deal with any problems they are facing; the naughty children, the poverty, and any other problems. They put the responsibility of taking care of their children to the authority that will otherwise "kill" them rather than try to overcome the problem.

4.2.3.1.3 Human's Organ Trafficking

The third moral degradation is shown in the law of Unwind that is actually a practice of human's organ trafficking. The Bill of Life also makes some people become greedy. Previously, selling human's organ with force is considered illegal. But when The Bill of Life is made, it becomes legal under "The Part Department". When someone's organ is taken and sold by force, it can be classified as organ trafficking. Human's organ trafficking is actually a bad solution, but it comes as a good solution in this novel because people are greedy. Unwind is also proofed making money for the authority, so it is actually a criticism toward people in general and the government in specific who are money-oriented.

It is also obvious that people who take charge in this practice are very greedy. They only think about themselves and about how much is the amount of

money they will get for each Unwind whose organs are sold. Money then comes as a triggering factor that leads to the organ trafficking. The proof can be found out in the story that each issue has something to do with money as quoted: *“Unwinding became big business, and people let it happen”* (Shusterman, 2012: 224). It can obviously be seen that in the Harvest Camp, where cameras are planted everywhere and some activities are held to make it easy for those who are in charge to think about how much money is possible to get from each part of the body that is going to be sold.

Moreover, the clear proof that Unwinding is organ trafficking is that there is no one who gets the report of anything after the Unwinding process is done. No one knows who gets the organ except those who work in the Harvest Camp as quoted: *“So the Dunfee found the records. The father, I think, worked for the government, so he was able to hack into the parts department”* (Shusterman, 2012: 107).

It shows that the database of every Unwind is kept secret in order to hide the evil thing behind the law of Unwind. It is somehow contradictive to what is regulated in the law that states that every part of the body will be used. Since the report is hidden, people will never know the information of whether every part of the body is really used in the transplantation or not. It somehow shows that the goal of Unwinding is to get money as much as possible. People are forced and indoctrinated to give the source for this kind of activity. Each part of the body is sold, and the money goes to those who work in the system. It clearly is a criticism that people are getting greedy and money oriented each time.

CHAPTER 5

CONCLUSION

To sum up, through the analysis of both intrinsic and extrinsic elements of *Unwind* by Neal Shusterman, it can be concluded that the role of Repressive State Apparatus and Ideological State Apparatuses, and the Social Criticism in this novel strongly appear. The Repressive State Apparatus in this novel uses repressive way through legal practice that consists of repressive law and using the police's strict acts to force the citizen to obey the law, while the Ideological State Apparatuses use ideological way with doctrine that is given through three ways; those are religious doctrine, family value, and legal indoctrination. Both Repressive and Ideological State Apparatuses work together and their aim are to maintain the stability of the society and to maintain the power of the State by gaining the submissiveness of people in society.

Moreover, *Unwind* does not only give the image of scary future, but also gives some criticisms towards society concerning moral degradation. It consists of legal murder, and poor humanity and responsibility. It also reveals the practice of human's organ trafficking. This main case comes as a criticism to people in the entire world that human's organ trafficking is such a bad thing that should be banned or stopped.

BIBLIOGRAPHY

- Abrams, M.H, and G.G. Harpham. (1999). *A Glossary of Literary Terms Seventh Edition*. Boston: Wadsworth Cengage Learning,
 <<http://libgen.io/book/index.php?md5=0FD13437A020D166286B7C22BF0953CB>>
 Accessed 10 May 2017.
- Althusser, Louis. (2001). *Lenin and Philosophy and Other Essays*. New York: Monthly Review Press,
 <<http://libgen.io/book/index.php?md5=D675E1B0B7D4766F040BB5729EA4F498>>
 Accessed 3 February 2018.
- Althusser, Louis. (2014). *On The Reproduction of Capitalism: Ideology and Ideological State Apparatuses*. London: Verso,
 <<http://libgen.io/book/index.php?md5=F53DC803A3F2CE69A3C781B0A52B86A0>>
 Accessed 30 August 2018.
- Amesbury, Richard. (2005). *Morality and Social Criticism*. New York: Palgrave Maximillan.
 <<http://libgen.io/book/index.php?md5=7B8339716FCC9969937F6BCFF F034E02>>
 Accessed 5 June 2018.
- Ashley, Bob. (1997). *Reading Popular Narrative*. London: Leicester University Press.
- Booker, M. Keith. (1994). *The Dystopian Impulse in Modern Literature*. London: Greenwood Press,
 <<http://libgen.io/book/index.php?md5=1253C9ACD4FCE490B41FCE29DAAA3254>>
 Accessed 30 August 2017.
- George, Mary W. (2008). *The Elements of Library Research*. New Jersey: Princeton University Press,
 <<http://libgen.io/book/index.php?md5=5D37AE487CE908FA239C846DCF54B26A>>
 Accessed 26 February 2018.
- Lynn, Steven. (1994). *Texts and Contexts*. University of South Carolina: HarperCollins College Publisher.
- Mandel, Oscar. (1998). *Fundamentals of the Art of Poetry*. England: Sheffield Academic Press, 1998.
 <<http://libgen.io/book/index.php?md5=DC4BD8FD3FCD25241C7BCBC231C4D717>>
 Accessed 2 May 2017.
- Moylan, Thomas. (2000). *Scraps of The Untainted Sky: Science Fiction, Utopia, Dystopia*. USA: Westview Press,
 <<http://libgen.io/book/index.php?md5=F96DE7133FFA3032359D1C1E0D7A56C4>>

Accessed 30 August 2017.....

Shusterman, Neal. (2012). *Unwind*. Great Britain: Simon & Schuster UK Ltd.

Wellek, Rene, and Austin Warren. (1949). *Theory of Literature*. New York:

Harcourt, Brace and Company,

<<http://www.archieve.org/details/theopryofliteratu00inwell>>

Accessed 6 February 2018.