

**THE DUAL ASPECTS OF MAN'S CONSCIOUSNESS--  
FUNCTIONING AS LIBERATOR AND  
DESTROYER AS SEEN IN AYN RAND'S  
WORKS WITH SPECIAL  
REFERENCE TO  
THE FOUNTAINHEAD**

**A Written account of the work done hitherto,  
Submitted for the Degree of  
Doctor of Philosophy of the  
University of Calicut.**

**By**

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**APRIL-2000**

**DEPARTMENT OF ENGLISH**

**UNIVERSITY OF CALICUT**

## **CERTIFICATE**

This is to certify that the thesis entitled "The Dual Aspects of Man's Consciousness-- functioning as liberator and destroyer as seen in Ayn Rand's works with special reference to The Fountainhead" submitted to the University of Calicut for the award of the degree of the Doctor of Philosophy is a record of bonafide research carried out by the candidate under my supervision. No part of this thesis has been submitted for any degree before.

C.U.Campus  
5.4.2000



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## **DECLARATION**

I, V.SHAILAJA, hereby declare that this thesis entitled " The Dual Aspects of Man's Consciousness-- functioning as liberator and destroyer as seen in Ayn Rand's works with special reference to The Fountainhead" is a bonafide record of research done by me and that no part of it has been presented before for any degree, diploma or other similar title of any other University.

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SHAILAJA.V

## **ACKNOWLEDGEMENT**

When it is at last time for submitting this thesis to the University, I think it my grave duty to thank, the many people who have helped me to begin, continue and conclude this research. First of all my gratitude goes to my guide Dr. Joseph Kolangadan who gave always readily his suggestions and directions at the different stages of the choice of the topic, process of registration, the preliminary Doctorate examination and the conduct of the research.

I am also indebted to the librarians of A.S.R.C Hyderabad, U.S.I.S Madras, Calicut University General Library and English Department library.

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## I - INTRODUCTION

In the introduction to The Fountainhead, Ayn Rand unequivocally states that the motive and purpose of her writing is "the projection of an ideal man. The portrayal of a moral ideal, as my literary goal, as an end in itself — to which any didactic, intellectual or philosophical values contained in the novel are only the means". Her 'ideal' heroes are projected as ends in themselves. These heroes are ideal in the specific sense that they do not lead a life of suffering and self-sacrifice, as it is their specific purpose to remain firm and uncompromising, and the so-called pain and suffering imposed on them by society because of their uncompromising nature, goes down in them only unto a certain point. Self preservation is of prime importance, where self is the Ego of man and the preservation of the sanctity of life. The term self-preservation has the potential to be used derogatively by the critics of Ayn Rand.

With her almost prophetic vision, she forestalls all criticism on that score by writing a veritable manifesto in which she eulogises the virtues of selfishness in a book of the same title (The Virtue of Selfishness).

If intransigent loyalty to one's values, ideas and integrity can be misinterpreted as selfishness, then her

heroic personages can be given the tag 'selfish'. Human weaknesses and frailties, compromises done in any facet of a man's life, including his personal life, are unpardonable sins, according to Ayn Rand, and such is not the stuff of which heroes are made.

Many principles of the aesthetics of literature have been formulated since Aristotle's times, and it was Aristotle himself who voiced his view that fiction is of greater philosophical importance than history, because history represents things as they are, while fiction represents them as they might be and ought to be. Hence Ayn Rand's heroes and heroines are all presented on a larger-than-life canvas, fighting against heavy odds and emerging victorious, with their ideals, values and Egos intact. It is their specifically rational approach to life and their ability to live not according to the dictates of the 'range-of-the-moment' impulses, but their ability to plan and project their actions into the distant future (their telescopic approach) that makes them stand head and shoulders above the multitudes of 'second handers' who lack originality and are estranged from reality, since their irrational approach to life prevents them from facing the world of reality. They are basically unequipped with that faculty which helps a man to grasp reality and accept it as a metaphysically given thing, which cannot be just wished away. The faculty that they lack is man's rational and volitional capabilities, without which man

lives in a world of hallucinations, faking reality and trying to suppress and escape from schizophrenic tendencies by finding consolation in the midst of crowds and flatterers.

The plots of Ayn Rand's novels, short stories and plays work on the basic premise that man's ego is the fountainhead of human progress. Her works affirm the sanctity of human life—not in the mystical sense, but meaning "Supreme Value", a glorification of the heroic possibilities of Man.

Ayn Rand (Alice Rosenbaum), the twenty-one year old Russian immigrant to America, (in 1926) was the daughter of a Jewish pharmacist, and she lived through all the early horror and chaos of the Bolshevik (1917) Revolution, where she witnessed the brutal expropriation of her father and other shopkeepers, the murder and dismemberment of the Russian royalty. In her biography called The Passion of Ayn Rand, Barbara Branden speaks of the immigration of Ayn Rand to America, which was for her a promised land. But after a few years as a screen writer, she found herself struggling through the Great Depression in an intellectual environment in which the Soviet charnel house she had managed to escape, was widely seen as the last great hope for humanity. She resolved to tell the world what she knew of the reality behind the fatuous dream. The result was a series of prophetic novels, manifestos and the creation of her own brand of philosophy called Objectivism.

Her greatness stems from the fact that unlike the scores of other intellectual refugees from the east and defectors from Communist countries, she understood from the beginning that the source of the evil was the ideology of socialism itself. The very essence of the evil, according to her, was the suppression of the individual heroism and creativity that is indispensable to all human progress. Since man's character is the product of his premises and values that create the character of an ideal man and motivate his actions, she had to thus present a social system that made it possible for ideal men to exist and to function — a free, productive, rational system which demands and rewards the best in every man and which is obviously laissez<sup>↳</sup> faire capitalism.

Her views on politics, ethics, religion and her philosophy of Objectivism are all subservient to her 'Man-worship', or what may be termed as a reverence for the best within man, the realm of values, where good and evil are as clearly differentiated as white and black, where there can be no grey colouring, no golden mean or the middle way that is chosen by the compromisers and second handers of the world. The word 'reverence' is synonymous with the emotional connotations of height, upliftment, nobility, and grandeur which pertain to the realm of man's values, but which religion has arrogated to itself. It is not the emotion of a sacred respect to be experienced on one's knees. The word, in Ayn Rand's sense, has none of the so-called man-degrading aspects

introduced by religion.

Her novels are a postscript to her life. Like her, all her protagonists are atheists in the conventional sense of the world. But paradoxically enough, Howard Roark, the architect, who is the hero of *The Fountainhead* is described by Ellsworth Toohey as "a profoundly religious man - in his own way. You can see that in his buildings"<sup>1</sup>.

The Founding Fathers were heirs to a long tradition of the belief in the equality of citizens under the law and the role of government in protecting that equality. The concept of equality implies equal protection under the law for all citizens, but this has led to a lot of controversy and conflict especially for those individualists who believe that people differ in intelligence and ability, in material conditions and opportunity. Since times immemorial, there have always been two distinct categories of people-- the prime movers, or the innovators or the Creators, and the second category of humanity who are by virtue of their lack of intelligence, the second handers, the imitators or the consumers of the products produced by the brilliant minds of the geniuses. Man is the sum total of his rational and volitional capabilities and the most unpalatable and bitter truth is that all brilliant

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1. Ayn Rand. *The Fountainhead* (New York: Bobbs-Merril company, Signet Books, NAL PENGUIN/INC, 1943),p.317

thinkers and innovators like Socrates, Joan d' Arc, Columbus, Galileo, Pasteur, have been initially denounced and persecuted for either being too good, or different from the rest.

Since Ayn Rand was anti-Leftist in her political ideology in her novel We the Living, she uses the communist state as a symbol of the oppressor. In all her works of fiction, short stories and plays, the main canvas becomes a conflict between the Oppressor and the Oppressed. The Oppressors are invariably what she calls the 'second-handers' and the oppressed are the heroic figures with a creative mind, originality and dare-devilry. The instinct that drives the Oppressors to torment and sadistically torture them is a very primary and negative emotion called Envy. In the forthcoming chapters, an attempt has been made to analyse what goes on in the mind of the Oppressor, what makes him act in such a manner. To know this, one has to delve deeper into many of Ayn Rand's non-fictional works, where she analyses, almost like a psychologist, the fears and complexes of the Oppressor, which makes him almost a tyrant.

Though the chapters may apparently be general, the intention is to underline the various aspects of the Oppressor's subconscious mind. According to Ayn Rand, the current educational system itself is one of the reasons for producing on a mass scale a mediocre people who turn out to be Oppressors or second-handers. Such a dissatisfaction with the educational system has also been

voiced by certain eminent educationists like T.Krishnamurthy, Rabindranath Tagore and Mahatma Gandhi.

Each character is to be assessed not at his or her face value, but according to the philosophical premise that he holds. So Ayn Rand's philosophy of Objectivism invariably enters into any study that we may undertake of her works, which includes her fiction also.

It is an accepted fact that she is a highly controversial author especially because of her anti-Leftist and also 'anti-religious stance, in the accepted sense of the world. She is also an advocate of Capitalism. According to her concept of Capitalism, the question of the workers of a factory being exploited by the owner does not arise, because it is in the factory owner's interest to keep the workers happy. Like Emerson, she advocates individual initiative. It is only when the workers are kept happy that they will give their very best. In such a situation, only the efficient and meritorious worker will have a job. The job will not be doled out just for the sake of helping the needy, inefficient and lazy worker. When the product manufactured in a factory finally reaches the market, the consumer will be the final judge of the product. Irrespective of the high price of a product, the consumer will pay for it if he is fully satisfied about its quality.

In other words, what she is advocating is a society which is built on the principle of meritocracy (Aldous Huxley's idea too)

Only the fittest survive, in such a world, but unlike in the plant and animal world, the fittest do not kill or destroy the weaker, but it is only they who survive who utilize their faculties of intelligence, adaptability, originality and enterprising nature.

Her books advocate what we may call the Emersonian theory of Self-Reliance, Originality and individual initiative. In that sense we can include her among the main stream American writers who stress on individual initiative. She uses the communist state as an 'objective correlative' (T.S.Eliot) to depict how the majority of the masses ... their best to make a loner or an individualist toe the line of submission or conformity. The same idea is depicted in Orwell's Animal Farm.

Unlike Emerson, she is not a Transcendentalist. Transcendentalism was an American reaction against Puritan prejudices, humdrum orthodoxy, old fashioned metaphysics, materialistic philistinism and materialism. She is for materialism, technological progress and for her, it is Man's reasoning power and not his intuition which is the source of all knowledge. In this respect, she may have dissenters, because there are some regions of knowledge like mystical knowledge, telepathy etc, which are based on intuition.

No research or studies have been done so far on the thematic aspects of her fictional works. To emphasise this point, I would like to attach along with this chapter an ASRC (America Studies

Research Centre, Hyderabad) Bibliographic Search Printout. It is hoped that this will emphasise the fact that this area of research dealing with the thematic aspect of her fiction is entirely new.



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December 10, 1996

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Dear Mrs. Mohan:

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Author: SNELL, LISA ANN  
School: CALIFORNIA STATE UNIVERSITY, FULLERTON (6060) Degree: MA  
Date: 1993 pp: 151  
Advisor: CRARY, DANIEL  
Source: MAI 31/04, p. 1427, Winter 1993  
Subject: SPEECH COMMUNICATION (0459); POLITICAL SCIENCE, GENERAL  
(0615)

Abstract: This study analyzes the rhetoric of Ayn Rand from a social movement perspective. Stewart's historical function is utilized as a method of analysis. The functional approach represents a compromise between those scholars arguing for investigating patterns of persuasion in social movements: in order to define them and those scholars who argue that searching for rhetorical patterns and definitions improperly limits the study of social movements. The analysis of Rand's rhetoric demonstrates that Stewart's approach can be utilized without restricting the rhetorical critic. More specifically, this analysis examines the persuasive strategies which Rand employs to present historical reality to her followers. The analysis of Rand's rhetoric validates Stewart's schema and discovers that presenting historical reality is one means by which movement spokespersons establish the morality of their social movement. Spokespersons present the movement's heroes and ideology as historically moral and argue that the movement's opposition and ideals have been historically immoral.

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Title: THE LIFE AND THOUGHT OF AYN RAND: THE ROOTS OF OBJECTIVISM  
Author: STRICKER, BARRY ARTHUR  
School: GOLDEN GATE BAPTIST THEOLOGICAL SEMINARY (0322)  
Degree: PHD Date: 1987 pp: 285  
Source: DAI-A 48/12, p. 3138, Jun 1988  
Subject: THEOLOGY (0469); PHILOSOPHY (0422)

Abstract: The purpose of the dissertation was to describe and evaluate the fully-developed thought of Objectivism as found in the writings of Ayn Rand. The descriptive aspect was accomplished by examining the writings of Ayn Rand in detail. The evaluative aspect was accomplished by analyzing Rand's understanding of her philosophic and personal heritage, her use of presuppositions and axiomatic primaries, her specific treatment of epistemological concerns, and her understanding of the metaphysical subject-object dichotomy. To aid in this task of evaluation, the philosophical hermeneutics of Hans-Georg Gadamer was introduced as an alternative paradigm for better understanding some of the issues raised by Rand's thought. Chapter 2 presented a discussion of the life and personal background of Ayn Rand. It was illustrated that certain key events and developments had great impact upon the later intellectual and philosophic positions of Rand. This was in stark contrast to her claims. Chapter 3 examined Rand's expressed philosophic roots and noted her affection and public affirmation of the philosophy of

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Aristotle. This chapter also highlighted Rand's hatred for Kantian philosophy as well as her claim that the irrationality of the modern world was the product of a Kantian perspective.

Chapters 4 and 5 described in detail the philosophic thought of Rand. Chapter 4 treated metaphysics and epistemology. Rand's common-sense realism was built upon her understanding of the subject-object split. Rand's epistemology was centered upon the claims of reason as the only legitimate manner of knowing. Chapter 5 treated Rand's ethics, politics, and aesthetics. Rand's positions in these areas were expressed in terms of egoism, radical capitalism, and romantic realism. The description presented in these chapters was based solely upon Rand's own writing.

Chapter 6 offered both evaluation of Rand's program and additional dialogue using the philosophical hermeneutics of Gadamer. It was claimed that Rand's philosophic position is untenable because of her illegitimate use of philosophic presuppositions, her positing of axiomatic primaries which remain above examination, and her failure to develop a workable epistemology. It was argued that in her larger body of thought, Rand even subverts the internal logic of her epistemology. Gadamer's understanding of truth and logical method was presented as an appropriate alternative to the point of view of Rand's Objectivist philosophy.

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## II. THE IMMOVABLE MOVERS

### 1. The Metaphysical Killers :

Ayn Rand's philosophy and her creative fiction cannot be put into two water-tight compartments, because her heroes and villains are differentiated fundamentally by their metaphysics.

Objectivism holds that existence and the external world, is what it is, independent of man's consciousness or his whims and desires. It is the metaphysically given, which cannot be just wished away. It is man's Reason that identifies and integrates the material provided by man's senses, which are at first distinguished as percepts and later integrated in the form of concepts in the subconscious mind. Therefore, Reason is man's only means of knowledge, and therefore, his basic tool for survival. Man's perception of the facts of reality must constitute the basis of his value judgements. It is Ayn Rand's basic tenet that man is an end in himself, not a means to the needs of others: he must live for his own sake, neither sacrificing himself to others nor others to himself.

Inherent in her philosophy is the concept of the Ego as

the moving force behind all creative human endeavours, an unwavering advocacy of self-centeredness and its concomitant opposition to the altruism so important to Christian ethics. It is, in essence, the concept of man as a heroic being, with his own happiness as the moral purpose of his life, with productive achievement as his noblest activity and reason as his only absolute — the acceptance of Reason as one's only guide to action. The Objectivist ethics unashamedly and proudly advocates and upholds "rational selfishness",<sup>2</sup> which means, the values required for man's survival qua man—which in turn means, the values required for human survival—not the values produced by the desires, the emotions, the aspirations, the feelings, or the needs of irrational brutes, who have never outgrown the primordial practice of human sacrifices, have never discovered an industrial society and can conceive of no self-interest but that of grabbing the loot of the moment.

Her philosophy is opposed to Hedonism because it is the doctrine that holds that the good is whatever gives you pleasure and therefore, pleasure is the standard of morality. But Objectivism holds that the good must be defined by a rational standard of value, that pleasure is not a first cause, but only a consequence, that only the pleasure which

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2. Ayn Rand : The Virtue of Selfishness (U.S.A , The Objectivist Newsletter, Inc 1967).p.27

proceeds from a rational value judgement can be regarded as moral, that pleasure, as such, is not a guide to action nor a standard of morality.

The issue of concepts (Known as "the problem of universals") is philosophy's central issue. Since man's knowledge is gained and held in conceptual form, the validity of man's knowledge depends on the validity of concepts. But concepts are abstractions or universals, and everything that man perceives is particular, concrete. All knowledge is in terms of concepts. If these concepts correspond to something that is to be found in reality they are real and man's knowledge has a foundation in fact. According to Edward. C. Moore, "if they do not correspond to anything in reality they are not real and man's knowledge is of mere figments of his own imagination."<sup>3</sup>

Concepts represent a system of mental filing and cross filing and this system serves as the context, the frame-of-reference, by means of which man grasps and classifies every existent he encounters and every aspect of reality. Language, as such, is the physical (visual-auditory) implementation of this system. Concepts and, therefore,

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3. Edward. C. Moore., American Pragmatism : Peirce, James & Dewey (New York: Columbia University Press, 1966).p.106.

languages are 'primarily' a tool of cognition—'not' of communication, as is usually assumed. Communication is merely the consequence, not the cause nor the primary purpose of concept-formation. Cognition precedes communication.

Ayn Rand fervently believes that the motive of all the attacks on man's rational faculty". . . is a single, hidden premise : the desire to exempt consciousness from the law of identity".<sup>4</sup>

Howard Roark of The Fountainhead, is an architectural genius whose body is made of "long straight lines and angles, each curve broken into planes". (F.H—p.15) His face was "like a law of nature—a thing one could not question, alter or implore. . . the mouth of an executioner or a saint". (F.H—pp.15-16) He is described by Rand in precise, almost geometric terms—the unbending, uncompromising nature of Howard Roark is implicitly suggested. His will power and integrity is as hard as the granite which he handles. The moment his eyes rest on a piece of granite or tree, he imagines cutting them and shaping them into walls and rafters. A streak of rust on a bit of stone makes him think of iron girders against the sky. He was expelled from the Architectural school of the Stanton

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4. Ayn Rand. Introduction to OBJECTIVIST EPISTEMOLOGY (New York) New American Library, " Signet Books, 1966).p.106.

Institute of Technology because the plans for the buildings that he designed were neither of the Classical, Gothic or Renaissance style. "They were only Howard Roark". (F.H—p.19)

Architecture, the background of the novel, is admirably adapted to the presentation of the Creator and the Second hander. Howard Roark is the creator, a tough guy who works cheerfully in the quarries if he is not allowed to build in his own way. As a foil to him is the charming lad, Peter Keating, who went to school with him and won all the prizes. Peter Keating continues to win all the prizes, is highly popular with his classmates and colleagues, and passes out with flying colours from the Stanton Institute. He uses his good looks, his scheming manipulative mind, his affability and his lack of morals to make a rapid and fraudulent success. His success is 'fraudulent' because it is Roark who actually draws the plans for his much acclaimed buildings and who has helped him with his projects at the Institute. Keating's mother, who imposes her own will and aspirations on her only too willing son, hates the sight of Roark, who had boarded at her house for three years. Roark invariably released such antagonistic reactions in most people. It was his air of absolute self confidence, where other people even ceased to exist for him. He inspired this feeling in others to such an extent that they watched him hawk-eyed to see some sign of emotion in him, which would be an equivalent of seeing in him

a weakness or seeing him broken.

The great Greek Classical structures like the Parthenon, are not sacrosanct for him, since the flutings on the famous columns of the Parthenon, were superfluous, since originally they were meant to hide the wooden joints, whereas, in a structure of marble, it was absolutely purposeless. For Roark, every stone, every grain of sand or every piece of iron used in a building should have a specific utility in the entire scheme of things. No two buildings have the same purpose. The purpose of the building, the site and the material used determine its shape. The integrating principle of the building determines its every detail, and ultimately its shape. It is not a dead structure made of mortar and iron—it is alive, like a human being. "Its integrity is to follow its own truth, its single theme and to serve its own single purpose".

(F.H—p.24)

Like Emerson, Roark also regarded all great art as organic expression. To have organic unity in a work of art, it is essential that there be fitness of means to end. Emerson quotes Michelangelo's definition of art, in the introduction to his essay "Nature", as "the purgation of superfluties and holds that in artistic structures as in natural structures not a particle may be spared, where there is the simplest expression, the severest economy. Fitness is

so inseparable an accompaniment of beauty that it has been taken for it . All works of art, whatever the intuition they embody, have this perfect adaptation of means to end. In great artists it is difficult to segregate intuition and expression.

All the heroic characters speak with Ayn Rand's voice expressing in dynamic fashion the counterpoint of her argument. She uses mockery, irony and savagery to portray her second raters. Nothing she has to say is said in a second rate fashion. Ayn Rand, like Roark, looked for a central impulse in men, a central theme in buildings. He could not get along with people who did not share his central impulse, his sense-of-life, and a man's sense of life is the fountainhead or the motor behind all his purposeful actions.

It was always Roark who untangled a problem for Keating, from the very beginning. For Roark, untangling a problem was as simple as pulling a string. During some phase of his life, Keating had felt within him the strirrings of a desire to become a painter. But he had allowed his mother to decide for him that architecture would be his vocation. He was too feeble-hearted to either have strong desires or strong dislikes. He had never experienced any intense emotion or love towards any thing. He couldn't even marry the girl whom he really loved, Catherine Halsey—the only person in whose presence he could stop faking reality and be his own natural

self. He used each and every one as pawns for achieving his so-called success. Catherine was the only pure and uncorrupted thing in his life. Keating is pictured as the typical second hander who seeks his self-respect in the approval of others and their opinion can either make or mar his life.

For Roark, people hardly matter. If at all they matter, it is only so far as he needs clients to engage him to build the type of buildings he likes—to concretise his ideas regarding buildings. Even his need for love is consistent with the Objectivist ethics. For him, Love is not self-sacrifice, but the most profound assertion of his own needs and values. It is for his own happiness that he needs the person he loves, just as a man requires clean air to breathe. This is the greatest tribute that one can pay to that person. You love a person for what he is, for his merits and not because he 'needs' your love. It is in appreciation of the values that he possesses, which is a reflection of your own values, A person's need doesn't entitle him to demand or expect the fulfillment of his needs as a matter of right. Here, blind filial devotion, and family bonds based on duty, loyalty and kindness alone are questioned. Such ideas of Ayn Rand shake the very foundations of our altruism-based ethics. She deplores the idea of Original Sin and considers pity as immoral. She envisages reward completely on the basis of merit, and this merit is judged only <sup>by</sup> intelligence, ability and

integrity.

As an individual grows and experiences complex and large scale life changes, his personality shapes into an organised form. The central principle that is involved in the organisation of a personality is known as the 'Concept of Identity'. Psychologists believe that it is late adolescence and early adulthood which are crucial to the development of a "psycho social identity"<sup>5</sup>, which is the central organising principle of the personality system.

Just as there is a biological unity in an organism, there ought to be a psychological unity in an individual, without which an integrated personality cannot develop. The concept of identity is closely related to the concept of the self, and according to William James, "in its widest possible sense. . . a man's Self is the sum total of all he 'Can' call his, . . ."<sup>6</sup> — his house; reputation, Historically, the identity concept is related to the concept of the ego. People like Peter Keating and James Taggart of Atlas Shrugged, lack a sense of identity, and progressively suffer from signs of psychotic depression — feeling discouraged, worthless and hopeless. Peter Keating ends up as a schizophrenic person,

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5. Paranjpe.A.C. In Search of Identity (Delhi:The Macmillan Company of India Ltd. 1975), Chapter.2
  6. Ibid. Chapter.2.

after Dominique, who had been his wife, marries Gail Wynand. He literally sold his wife in order to achieve what he feels is success. He reaches a stage of self-realization, when he comes face-to-face with reality, and accepts the shocking truth that he had always detested Roark out of envy for his superior intelligence. The malicious and sadistic pleasure that the secondhanders derive in dragging the geniuses through dirt is utterly deplorable since the motive behind their hatred is a hatred of the good for being the good. It is a hatred directed not against evil but against all the noble and admirable qualities that one ought to value in life.

Ayn Rand fervently upheld a code of male supremacy and hero worship. A lifelong atheist and enemy of faith, she expressed a persistent belief in a 'benevolent universe' as opposed to the belief of the second-handers that suffering and evil are the predominant features of life and their universe was definitely a 'malevolent one'. The zest for life and living, the capacity to laugh wholeheartedly with their heads thrown back, looking at the skies defiantly like some of the Greek statues of yore, is one of the characteristics of her 'ideal' men.

Gail Wynand, the proprietor of 'The Banner' (newspaper) is apparently a secondhanders who caters in his papers, to the filth and evil in the minds of the masses. His paper

represents yellow journalism at its worst or at its best. His moral default is not that he doesn't recognise or respect genius, but that he chooses to put on the mask of a second hander. He recognises that Roark is an architect of genius, but from his worldly experience, he knows that by allowing his buildings to be constructed, he would be exposing him to all those who not only fail to appreciate him, but will defile the building itself by their sly and slimy comments. It would be akin to throwing pearls before swine without even getting a pork chop in return. So Gail Wynand himself goes about condemning Roark's buildings through the columns of his papers, to see to it that none of his buildings are erected. He fears the sacrilege of Roark's buildings. Roark loves him as a friend and for the first time experiences the utterly deplorable quality of the emotion called pity, and wonders how any human being can capitalise on it and take advantage of someone by arousing his pity.

Towards the end of the story, we find Gail Wynand, trying to find expiation for his sin of compromising with his principles by taking up the cudgels for Roark and with the spirit of a crusader he goes about defending Roark through his papers while the latter was facing a court case.

Henry Cameron, is the architect whom Roark here<sup>o</sup>-worships. During his hey-days in the eighteen-eighties, " . . . the architects of New York fought one another for second place in

their profession. No one aspired for the first. The first was held by Henry Cameron". (FH—p.44)

When the skyscrapers started appearing, he was among the first to understand this new miracle and to give it form. He accepted and projected the truth that a tall building must look tall, as arrows of steel shooting upward without weight or limit. Other architects made a twenty storeyed building look like an old brick mansion and they used every horizontal devise available "to cheat it of its height, shrink it down to tradition, hide the shame of its steel, make it small, safe and ancient". (FH—p45) He designed skyscrapers "in straight vertical lines, flaunting their steel and height". (F.H.—p.45)

But he couldn't remain on the top for long since men only wanted imitations of imitations. They couldn't comprehend the principle that the form of a building must follow its function—that the structure of a building is the key to its beauty. Henry Cameron and Roark had many things in common. One of them was the great passion they had for their work and the second handers of the world cannot tolerate any great passion in anyone. For them architecture was not a business, not a career, but a crusade and a consecration to a joy that justifies the existence of the earth. Roark decided to become an architect at the early age of ten when most people don't even know what they want from life. He chose to become an

architect because he loved the earth and wanted to change the shape of the things on earth, not for the sake of the suffering millions but for his own sake. He is an insufferable egotist, visionary whose abnormal love for his work is writ large on his face, which makes him the chosen one of the destroyers of the world who are envious of people with integrity, conviction, or a great passion for something.

A flaw in the presentation of Rand's protagonist, Howard Roark, has been pointed out by the critic Philip Gorden. He opines that Roark is an architect whose profession perfectly blends individual artistic creation with social utilisation. To be constructed and used, Roark's buildings must depend on others besides himself. Although he acknowledges the importance of the ultimate occupation of his buildings, his exclusive concern is with his individual creative act and its product. When his own housing project is about to be completed with some modifications he does not approve, he destroys his creation—better purity in others' homelessness than corruption of his aesthetics. Gorden also draws our attention to the fact that,

Rather than conceive of reason as a historical tool, one which helps clarify the intricate relationship between individual and society, Rand emphasises reason as the justification and expression of the pure pursuit of individualist domination. Like many other moral systematists Rand believes arrogantly in her own infallibility.<sup>7</sup>

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7. Philip Gorden. "The Extroreflective Hero : A Look at Ayn Rand" in Journal of Popular Culture, Vol X, No. 4, Spring, 1977 — pp. 707-08

Ellsworth Toohey, who is a critic of architecture for the Wynand Papers, is evil incarnate, who revels in keeping the masses squirming in the soil of the earth. He approves of buildings with horizontal lines which bring a towering building,

. . . down to the level of the observer. They are the lines of the earth, of the people, of the great masses. They seem to tell us that we may rise too high above the restraint of the common human level, . . . . (F.H—p.51)

Toohey also declared that when we look at a magnificent ancient monument and credit its achievement to one man,

. . . we are guilty of spiritual embezzlement . . . .  
A great building is not the private invention of some genius or other. It is merely a condensation of the spirit of a people . . .  
(FH—p. 78)

His pastime upto the age of sixteen, was collecting the souls of the poor in spirit. After that age, he lost interest in religion and discovered socialism. His life was as crowded and public as a city square— he was the friend of humanity, but did not have a single private friend. His so-called love and affection was golden, smooth and even, like a great expanse of sand and no wind was capable of disturbing the sand and raising dunes. He was a sort of one-man holding company of

altruism. He played the stock market of the spirit and preached sentiments which most people felt in agreement—unselfishness, brotherhood, equality. According to him, "Genius is an exaggeration of dimension. So is elephantiasis. Both may be only a disease". (FH—p. 305)

He is a person who has capitalised on the unreasonable and senseless aspects of man's life. The senseless is a major factor in a man's life and he has made it his ally. He preached to a rapt audience that religion bred selfishness because it overemphasised the importance of the individual spirit and the salvation of one's own soul. He preferred novels without a plot, and above all, without a hero.

## 2. The Drooling Monster :

The hatred and envy that a second hander feels for the innovator or prime movers of the world is highly irrational. The antagonists of the geniuses are not something concrete or substantial. It is like striking against the dark, against some vague, eerie phenomenon of destruction that is rampant. A minor character in the novel, Steve Mallory, compares it to a drooling beast or monster.

Cameron has asked Roark to crusade against "All of them, the Wynand papers and what makes the Wynand papers possible and what lies behind that". (FH—p.301)

It is a mission entrusted to him, as the kind of culture that makes the Wynand papers so successful, is what he has to fight against since it is symbolic of, or a reflection of the stinking rot in society.

A man of clear-cut convictions is impervious to anyone's influence. But when clear-cut convictions are impossible, personal influence takes over as illustrated by the example of Peter Keating, in The Fountainhead, James Taggart, Lillian Rearden, Wesley Mooch, Dr. Robert Stadler and Dr. Ferris of Atlas Shrugged. When a man's mind is trapped in the foggy labyrinth of the non-objective, that has no exits and no solutions he will welcome any quasi-persuasive, semi-plausible argument. Lacking certainty he will follow anyone's facsimile there-of. He is the natural prey of social "manipulators", of propaganda salesmen and of lobbyists.

Although an atheist, Rand's heroes embody the essence of all religion, which is the great aspiration of the human spirit as the creator and the conqueror of the ideal, the great life-giving force of the universe which is the heroic human spirit. Roark captures that spirit in the shape and lines of his buildings and the great sculptor Steve Mallory captures it in his sculptures. His figures represent not what men are, but like the great Roman sculpture, they aspire towards the heaven, and depict what men could be—and should be. In his work, he goes beyond the probable and makes us see

what is possible by man. His figures are devoid of any contempt for humanity and they glorify the heroic in man. When Roark engaged him as the sculptor for the "Hopton Stoddard Temple of the Human Spirit", he chose him not because he was driven by pity for him but it was by following the survival instinct. Just as a man seeks the cleanest food he can find, he sought the best sculptor for his own sake. Until then, Mallory was leading a life of poverty and anonymity.

The fact that some geniuses go unrecognised, is unfortunate, though understandable. A worse situation is that of men who are capable of recognising genius but don't want it and are out to destroy every manifestation of it. Steve Mallory's horror-inducing description is that of picturing oneself,

..... unarmed, in a sealed cell with a drooling beast of prey or a maniac who's had some disease that's eaten his brain out. You'd have nothing then but your voice--- your voice and your thought. You'd scream to that creature why it should not touch you, you'd have the most eloquent words, the unanswerable words, you'd become the vessel of the absolute truth. And you'd see living eyes watching you and you'd know that the thing can't have you, that it can't be reached, not in any way, yet its [sic] breathing or moving there before you with a purpose of its [sic] own. That horror, well, that's what's hanging over the world, prowling somewhere through mankind, that same thing, something closed, mindless, utterly wanton, but something with an aim and a cunning of its [sic] own....(FH-p.332)

The second handers cling on unconsciously to the geniuses

and their relationship seems to resemble the need of an anaemic person who receives a kind of living transfusion from the mere sight of a savagely over-abundant vitality. Rearden, in Atlas Shrugged has a horde of parasites hanging on to him, which does not exclude his doting mother, his beautiful wife Lillian and his brother.

In Ayn Rand's novel We the Living, which is mostly autobiographical, it is the system of the Communist regime itself that throttles the creative impulses of an individual. The Soviet state is not only <sup>a</sup> farce for her, but is likewise fostering a race of crippled, crawling, creeping and broken monstrosities. Kira Argounova, her protagonist speaks for her on various occasions.

Atlas Shrugged is the equivalent of a fifteenth century morality play. Everyman, personified by Dagny Taggart, the strong-minded lady Operating Vice-President of the Taggart Transcontinental Railroad, and her lover, Hank Rearden, the steel tycoon, struggle against the forces of evil as represented by the bureaucrats, and the craven businessmen who string along for fear of honest competition. What Hank Rearden and Dagny Taggart don't realise is that Evil seeks to destroy them precisely because they are strong and fearless. To outwit Evil the half legendary hero John Galt cooks up apocalyptic conspiracy, a "Strike of the men of the mind". Hank and Dagny are saved, but not until by their own will they

accept salvation.

Ayn Rand challenges not only the concept of the welfare state but the whole Christian ethic of concern by the strong for the weak. She challenges it on the score of immorality and its tendency to sap the strong and corrode the human urge towards freedom.

Rand feels that the death of the famous actress Marilyn Monroe had something to do with the 'drooling monster' that she speaks about. Her death had some special significance which filled all life-loving people with the apprehension that something terribly wrong was involved. She speaks about this in one of her newspaper columns that appeared in the Los Angeles Times on August 9, 1962, two weeks after Marilyn Monroe's death. Marilyn Monroe on the screen,

. . . projected the sense of a person born and reared in some radiant Utopia untouched by suffering, unable to conceive of ugliness or evil, facing life with confidence, the benevolence and the joyous self-flaunting of a child or a kitten who is happy to display its own attractiveness as the best gift it can offer the world, . . .<sup>8</sup>

Her probable suicide was a declaration that we live in a world which made it impossible for her kind of spirit, and for the things she represented to survive. She was the victim

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8. Leonard Peikoff. The Voice of Reason (1990; First Meridian Printing, New York) p. 158.

of a society that professes dedication to the relief of the suffering, but kills the joyous. When one becomes famous, one runs into human nature in a raw kind of way and one discovers at the top a swamp of malice, and envy. The monstrous thing that she faced while tasting success was not only envy. It would be an euphemism to call it envy. It was something much worse. It was the profound hatred of life, of success and of all human values, felt by a certain kind of mediocrity—the kind who feels pleasure on hearing about a stranger's misfortune. It was hatred of the good for being the good—hatred of ability, of beauty, of achievement, and above all, of human joy. She was a woman who was able to project the glowingly innocent sexuality of a being from some planet uncorrupted by guilt—who found herself regarded and ballyhooed as a vulgar symbol of obscenity—and who still had the courage to declare that we are all born sexual creatures and that it was a pity that so many people despise and crush this natural gift.

Anyone who has ever felt resentment against the good for being the good and has given voice to it is the murderer of Marilyn Monroe.

The critic Lorine pruette says that The Fountainhead.

. . . is a long but absorbing story of man's enduring battle with evil. It has drama, it has poetry, sometimes a bit too lush; and it has a challenging conception. Good novels of ideas are rare at any time. This is the only novel of ideas written by an American woman that I recall.'

3. Dominique Francon :

Dominique wrote a column called "your House" in the "Banner" of the Wynand papers. Her style of writing catered to the masses and the masses lapped up every word of what she wrote. She acclaimed Peter Keating as a great architect in her columns, in spite of her contrary belief. When Peter Keating asks her what she really liked in architecture, she replied that she didnot like anything in architecture, and that she chose to write about architecture, "To have something to do. Something more disgusting than many other things I could do. And more amusing". (FH—p.118)

But in reality she loved really good architecture and sculpture but had always deliberately derided publicly Howard Roark's buildings. She worked for the Gail Wynand papers even though she detested what the papers symbolised—he was a sewage as far as she was concerned. She herself describes Wynand as "an exquisite bastard". (FH—p. 119)

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9. Lorine Pruette, Battle against Evil (The New York Times Book Review, May 16, 1943) pp 7,18.

Even though she worked for him she had never met him, and she promises Keating that "When I'm in a mood for something decadent I'll probably meet him". "You don't meet perfection often in this world one way or the other, do you ? And he's just that. Sheer perfection in his own way. Everyone else is so unfinished, broken up into so many different pieces that don't fit together". (FH—p.143)

In a rare self-revealing mood, Dominique confesses to Alvah Scarret, "You know, Alvah, it would be terrible if I had a job I really wanted". (FH—p.143)

She is puzzled by the fact that a man who can commit a heroic gesture goes to watch a vaudeville for relaxation. She cannot help being disillusioned with a painter who paints a magnificent canvas but who sleeps with every slut he meets. She suffers from an abnormal kind of possessiveness for the things that she loves and would rather destroy the object of her love, rather than share it with the rest of the degraded populace.

I never open again any great book I've read and loved. It hurts me to think of the other eyes that have read it and of what they were. Things like that can't be shared. Not with people like that. (FH—pp.144-145)

Another instance of this trait of hers was that she broke

a statue of naked Helios, with which she was in love. It is this instinct of hers that made her criticize and mock through her columns every building of Roark's. She revered his buildings, that celebrated the heroic in man, which were symbolic of what was possible to man, They were poems in concrete dedicated to the noblest and highest virtues in man and they depicted men in the image of the gods. She even loved the ground on which he walked. She symbolised what Ayn Rand termed as "Man worship". But for her the universe was a "Malevolent" one. What strikes us about him is his "terrible innocence" as Steve Mallory terms it. It is because of that absolute health of his which cannot conceive of disease. He doesn't see the net of evil around him that Dominique and Steve Mallory see. He is the perfect insufferable egotist who is concerned only with his ideals and would like to build as he visualises a building, or not build at all.

The Stoddard Temple that Roark designed was a small building of grey limestone. Its lines were horizontal,

. . . not the lines reaching to heaven, but the lines of the earth . . . It seemed to lift the earth and its few vertical shafts—pulled the sky down. It was scaled to human height in such a manner that it did not dwarf man, but stood as a setting that made his figure the only absolute, the gauge of perfection by which all dimensions were to be judged . . . (FH—p.335)

Roark is not willing to marry Dominique till she evolves to his level, where one is untouched by suffering, till she

represents all that he stands for. She should be able to overcome and withstand all the mud slinging that Roark has to face with absolute equanimity and indifference and come to accept that the world is not evil. According to Ayn Rand's philosophy, the practical manifestation of which are her various protagonists, evil and suffering in the world are only accidental and not the general rule. Man and the earth are created for happiness. This does not mean that Roark is unaffected absolutely by his penurious state and the circumstances of his life, but he retains his basic belief in the goodness of man, and even if he suffers from a little pain, the pain does not go deep enough to affect the very 'style' of his soul, his functioning or his premises. In Roark's words, the pain goes down only upto "a certain point".

So, to deserve Roark as her husband she chooses to become at first Peter Keating's wife, later becomes Wynand's mistress and finally becomes his wife, since it is only by wallowing in the depths of moral degradation, of which Wynand and Peter are living symbols, will she be able to attain a state wherein she can remain unaffected by the so-called evil of the world. She has to learn to strive for perfection in this world itself. Thus her decision to marry Gail Wynand is almost a kind of crusade at the end of which she would have evolved into the kind of woman who can become Roark's wife. We find that she is gradually stripped of the last vestiges of super sensitivity by her symbolic act of marrying Wynand. One

wonders if her self-mortification and indulgence in suffering is not a re-enactment of the Crucifixion of Christ, which is the essence of Christianity. Ayn Rand, who is a self-proclaimed atheist would probably be scandalised by this interpretation. Dominique is made to pass through an almost spiritual journey at the end of which she can deserve to marry Roark.

Towards the end, Wynand eeks out his salvation so to say, by engaging Roark to construct the Wynand Building. He wants it to be the tallest structure of the city. He tells him "The age of the skyscraper is gone. This is the age of the housing project, which is always a prelude to the age of the cave . . . This will be the last skyscraper ever built in New York". (FH—p.693)

There is an affirmation of life and all positive values in the end when we find that the Wynand building was successfully completed and on seeing it Dominique feels that it was a victory not only for Roark, ". . . but for something that should win, that moves the world—and never wins acknowledgement. It will vindicate so many who have fallen before you, who have suffered as you will suffer". (FH—p.694)

4. The Basis of knowledge :

Miss Rand's emphasis on the absolute and objective nature of ultimate knowledge (Truth) gives rise to a number of perplexing problems when it comes to her theory of cognition. For one thing, and despite her explicit contempt for Platonism and the Platonic tradition, she is in many respects very close to Plato in her analysis of the knowledge process.

At basis, most philosophers would agree that there are four possible sources of metaphysical knowledge (abstract philosophical truth).

1. Knowledge of underlying reality may be communicated directly and actively from a metaphysical source in the form of personal revelation.

2. Ultimate knowledge may be derived from experience through the process of abstraction (as it is in Aristotle's philosophy). Such knowledge is only indirectly essential (absolute), because it is necessarily contingent upon the abstractive process itself which is, in turn, a secondary manifestation of prior sense-perceptual experience. Such knowledge is, then, necessarily mediated by personal awareness.

3. Such knowledge may not be acquired at all but may pre-exist within the organism itself as inherent truth which is only subsequently recognized as corresponding to (or matching) the underlying nature of encountered reality.
  
4. Such knowledge may be derived pre-rationally on the basis of the earliest sort of motor-emotional behaviour during the first months and years of childhood and may therefore only subsequently (if ever) be "rationalized" as explicit knowledge.

Since Miss Rand is opposed in principle to both supernaturalism (Point I) and non-rational (or instrumental) intuition (Point 4), we are necessarily left to decide whether she prefers (1) the Aristotelian 'nominalism' which sees truth as an abstract description of qualities within experience--i.e., as knowledge derived from inference on the basis of activity--or (2) that sort of 'realism' which sees truth as an 'innate quality of consciousness' which corresponds to certain external events and which has the capacity to 'recognize' its own concrete representations (by means of philosophical "reminiscence", or some sort of psychological "matching", as in Platonic theory).

Ironically, despite Miss Rand's enthusiasm for Aristotelianism, a thorough examination of her writings reveals that she is actually closer to the Platonic position

with respect to the origins of knowledge. This is true for two reasons. First, she maintains, contrary to Aristotle, that natural truth — all truth is "natural" — is discovered and not created. The Aristotelian position is of course, not that truth is created (in a purely subjective sense) but, rather, that it is discovered by an imaginative reconstruction (perceptual on creation) of essential similarities which are observed to be present in all relevant instances. In other words, while Aristotle can scarcely be characterized as a simple solipsist, he does maintain that even 'essense' (Truth) must be construed indirectly through an examination of personal experience and is not directly accessible through some sort of mystical confrontation with "reality beyond appearance". In a sense, then, an Aristotelian "discovery" is simply a "creation", or inference, which corresponds to the facts in the sense that it is congruent with the actual phenomena which it purports to describe.

Miss Rand's account of the perception of essential truth as a process of identification is quite compatible with the Platonic point of view, for in Plato, basic truth is innate and is not therefore relative to life-experience in any sense at all and can easily be utilized as a ready criterion for assessing any subsequent interpretation of reality. In this sense, for both Rand and Plato, truth (existence) is what corresponds to Truth (essence), what "matches" the image.

For Rand, a knowledge of ultimate reality exists, not merely 'a posteriori' relative to particular experience, but 'a priori' as a certitude which precedes and lays the foundation for knowing itself. Knowledge does not grow out of personal experience. Quite the opposite. Certain basic truths are self-evident, in the sense of being implicit within experience itself. They are neither chosen (which would be subjectivism) nor derived on the basis of contextual knowledge (which would be relativism). They are, rather, projected as a sort of paradigmatic vision of ultimate reality. All men recognize these truths because a recognition of such truths is implicit in the nature of man as man. Man is not only 'potentially' rational; he is rational 'by definition' : he is the animal who is possessed of intuitive insight—an insight which can be suppressed but never successfully denied.

Miss Rand's concept of absolute and unvarying truth involves her in several difficulties. To begin with, she is faced with the difficulty of establishing a metaphysical base, for her materialistic naturalism. In her attempt to combat mysticism, she ends up in a position where only two paths are available : (1) the way of solipsism and (2) the way of mysticism.

To espouse solipsism—i.e., the position that all knowledge is hypothetical, an outgrowth of personal awareness is, of course, unthinkable. For Miss Rand even the highly

qualified phenomenological solipsism of the pragmatist is anathema because of its contention that knowledge is derived, not from the world per se, but, indirectly, from one's responses to (and experience of)' of the world. In a similar sense, Miss Rand rejects all personal revelation from supernatural sources.

What she is left with is tautology—A is A. Direct and unmediated (objective) experience is the sole source of basic truth, and such truth is an unavoidable aspect of personal reality, a psychic microcosm of the objective macrocosm of ultimate reality. Man does not 'learn' metaphysical truth in the usual sense of the word,, for 'learned truth' would always be 'relative'—i.e, derivative upon the fallible byways of the variable knowledge process. Rather, an implicit (preconscious) recognition of truth as truth is one aspect of man's nature as man.

##### 5. Rand's Women Characters.

Rand was one of only a handful of successful American female novelists of the twentieth century. She was one of an even smaller group of successful female philosophers. By achieving both distinctions she was perhaps unique. It is therefore interesting to analyze her attitude, as a successful woman, towards womankind. Here, as in other dimensions of her thought, Rand was unconventional, unpredictable, provocative,

and radical.

It is a generally accepted notion that men do not create convincing female characters for their fiction. With the possible exceptions of James Joyce, Somerset Maugham and Tennessee Williams, male writers seem able to portray only men. Rand successfully created male characters, preferred them, it would seem, often giving her women secondary roles; but her women, who had leads in the early works and near leads in the major ones, are as remarkable and memorable as any in fiction. Whether they are as convincing as they are remarkable depends perhaps upon whether one accepts Rand's sense of life. In either case they are memorable.

The women of her early fiction include the sad Irene Wilmer of "The Husband I Bought", the vivacious, zany Jinx Winford of "Good Copy", the wistful Clair Nash of "Her Second Career", and there is a distinct change of direction, attitude and personality from the earlier women, perhaps because Frances is born of Rand's soul. She is neither tragic, cute, nor unfortunate. She accepts her lot, follows reason, and faces consequences with head held high. With her, Rand begins to fashion women of enormous physical and psychological strength and beauty, feminine in appearance but masculine in temperament, will, and performance. Their only weakness is their weakness for men.

Karen Andre of Night of January 16th defies convention and public opinion to serve the needs of Bjorn Faulkner. Kira Argounova of We the Living, sleeps with two men, the second to save the first, but ends her life alone and without apology, trying to escape the land that has made her what she is. The simple Gaea of Anthem is something of a reversion to earlier days, a woman of less will and intelligence than Karen and Kira; yet she too has the mind, will, and courage to flee her totalitarian state, and she succeeds where Kira failed. Like Kira and Karen, she wants nothing so much as to kneel at the feet of a great man.

In Dominique Francon of The Fountainhead, Rand created a woman of great intellect and individualism who marries two wrong men because the love she shares with the great, right man Howard Roark is too good for a marriage bed in this imperfect world. Dagny of Atlas Shrugged, is bright, rational, independent, productive, and sexually both promiscuous and selective. She dominates every scene without being obnoxious.

Implicitly evident in her fiction and explicitly stated in her philosophy is the conviction that women stand in awe of the superior male. She said that she wanted to look up to men,

because for her this was an important part of being feminine. Women who do not accept the natural superiority of men, she said, are not really feminine.

She believed that women can do any type of work, that no job is forbidden them, but that no true woman would want to be the boss of a man. She could not vote for a woman president because a woman is not psychologically equipped to rule men. To act as the superior, the leader, virtually the ruler of all the men she deals with, would be an excruciating psychological torture. It would require a total depersonalization, an utter selflessness, and an incommunicable loneliness : she would have to suppress (or repress) every personal aspect of her own character and attitude; she could not be herself, ie. a woman; she would have to function only as mind, not as person, i.e., as a thinker devoid of personal values—a dangerously artificial dichotomy which no one could sustain for long. By the nature of her duties and daily activities, she would become the most unfeminine, sexless, metaphysically inappropriate, and rationally revolting figure of all, "a matriarch". This would apply to the reigning queen of an absolute monarchy, but it would not apply to a woman in any field of endeavour other than politics. It does not apply, for instance, to a woman who has a business concern; she deals constantly with men who are not under her orders: with customers, suppliers, competitors; she is not condemned to the solitary confinement of dealing exclusively with men who are

her hierarchical inferiors.

It is conceivable that in some unusual historical context in some period of extreme national emergency, it would be proper for a woman temporarily to assume the leadership of a country, in the role of president, if there were no men able to assume it. But what would this imply about the character of the men at that time? (Normally, the best and ablest among men do not necessarily have to seek the presidency, but in an extreme emergency, they would have to—as did the Founding Fathers).

There is a historical precedent of the fate of a woman leader in a period of extreme emergency (Joan of Arc—the most heroic woman and the most tragic symbol in history.)

'Tragic' not merely because she was burned at the stake in reward for having saved her country—although that monstrous physical evil is singularly appropriate, as a fiction-like concretization of the spiritual tragedy of her life. For a woman to seek or desire the presidency is, in fact, so terrible a prospect of spiritual self-immolation that the woman who would seek it is psychologically unworthy of the job.

The essence of Rand's femininity is hero worship. Even her Kira, Karen and Dagny bask in the reflected glory of their men. Rand's are strong, dominant women subdued by stronger,

more dominant men. They are content, despite their will and intelligence, to say to men, as does Gaea to Prometheus in Anthem : "Your will be done"<sup>10</sup>.

All her women tend towards multiple love affairs, always, of course for a noble purpose. Frances Volkontext of "Red Pawn" and Kira Argounova of We the Living make love to one man, in both cases a communist official, in order to save another, in both cases an enemy of the communist state. Dominique Francon of The Fountainhead makes love to Howard Roark but marries two other men before finally marrying him, just to prove her perverse point that their love is too good for this world. Dagny Taggart of Atlas Shrugged makes love to at least three of the book's heroes and seems posed at story's end to make love to all three and may be to all four—all for the noblest of purposes. All three, or four, are like-minded national capitalists, her kind of man because she is their kind of woman.

6. Either/or :

The first hero Rand encountered as a young woman was the fictional British officer serving the crown in India, the blonde soldier Cyrus. In her own writings the early heroic

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10. Ayn Rand., Anthem (The Caxton Printers, Ltd., New American Library, New York, Signet Books, 1946) p.105.

figures were all women—Kira Argounova of We the Living, Karen Andre of Night of January 16th -- and it was not until Anthem that she created her first really ideal man. He was Equality 7-2521, later called the Unconquered and later still Prometheus. He was the one who learned to say, despite a totalitarian regime's mind control, "I am a man. This miracle of me is mine to own and keep, and mine to guard, and mine to use, and mine to kneel before" (A—p.110). His spirit was in Howard Roark of The Fountainhead and in Hank Rearden, Francisco d' Anconia, Ragnar Danneskjold, and John Galt in Atlas Shrugged.

The hero is probably Rand's central theme—and theory. She was undaunted by the fact that he does not exist in flesh and blood, that the few times she thought she had found him she was sorely disappointed. She acted as if she believed that by capturing him in fiction she had proved him a universal concept and that since all concepts are potentially concrete he can exist in this world. At the end of Atlas Shrugged she wrote : "I trust that no one will tell me that men such as I wrote about don't exist. That this book has been written—and published—is my proof that they do". This is Rand's ontological argument for the existence of heroes. She said that since she could conceive of men greater than ordinary men, they must exist. One can recognize them because they have faces that bear no trace of "pain or fear or guilt".

Her hero was the Active Man who needs his independence in order to be creative and productive, his twin passion in life. Active Man's paramount goal in life, to be productive, come before his friends, his family, even his own well-being. A man who places others first, she once said, above his own creative work, is an emotional parasite. The Active Man, the prime mover of society, is at home only on the job, is effective only in a free market, and trusts his own reason over the altruistic plots of collectivists.

If Rand's heroes wear white, her villains are always dressed in black. Her villains, particularly in The Fountainhead and Atlas Shrugged, after she shed the more complicated characters of earlier works, are as dastardly as her heroes are good and true. Yet hers are a unique kind of villain : men who are evil because they are weak, because they lack moral fortitude, and this because they lack an epistemology, a sense of life's potential, and they are without hope.

They compose an interesting gallery, as interesting in fact as that of the Rand heroes. There is, in the early novel We the Living, Kira's cousin Victor, who becomes a Party member because the party is the way up the socioeconomic ladder, who denies his heritage, his family, his own true self in order to reach the top of the dung heap, who sells himself and loses himself for privilege. There is in The Fountainhead, poor Peter Keating, a man without rational direction, a man who cannot trust his own judgement or his own talent, a true "Second-hander" who eventually ends up on the slag heap of architects and human beings. There is Gail Wynand, also of The Fountainhead, Rand's only moderately sympathetic and tragic villain, who had the making of a hero, a self-made man who earned a fortune by giving people what they wanted, but who is eventually destroyed by the same people; in the end he can only provide the money for the real hero Howard Roark, to erect a building for him.

There is Wesley Mooch of Atlas Shrugged, the socialist

prime minister of collectivism, the man who longs for co-operation to the point of extinction, who will lead his country down the altruistic road to oblivion. There is James Taggart, also of Atlas Shrugged, heir to a rail empire, a man of weak personal identity, who makes bargains with other rail owners to avoid competition, who seeks and lives off government protection and subsidies, who will throw away profits for personal pleasure until the essence of his empire is gone and the shell collapses. And there is Rand's arch-villain, the devious, malicious Ellsworth Toohey of The Fountainhead, a Rand "looter", a man who wants power not over himself, his work, his destiny, not even over nature or wealth, but over other men.

The key characteristic of Rand's villains is their "secondhandedness". The term "second-hander" was first used by Howard Roark in The Fountainhead to explain to his friend Gail Wynand, on Wynand's yacht, as the two men sailed the high seas, the type of man whom he hates because he is the exact opposite of the individualist.

Rand's villain, her second-hander, is Passive Man. He is in essence a parasite who lives off the work of Active Man. So long as society cares for him, he is willing to submit to the tribe and obey the common will. He seeks privileges and encourages others to seek them as well. He lives off the work of others as does any thief or "looter".

Very few of Ayn Rand's characters fall into the grey category between hero and villain. Only in her early fiction did she experiment with complexity. In her later works all the characters are black or white. Good and bad for her did not relate to conventional moral standards but depended upon a character's sense of life; and her good characters were those who followed rational self-interest, while the bad ones followed the herd. This penchant for painting in stark colours, for making such dramatic contrasts between good and evil, for creating faultless heroes and irredeemable villains, evoked critical ridicule.

What critics generally saw as a major literary flaw, her inability or unwillingness to create characters with the mixture of motives to make them human, Rand herself considered her greatest strength. Ethical choices, she said, are always clear-cut, and the people who make them become just as black and white. She most emphatically advocated a black and white choice. Before identifying anything as grey, as middle of the road, you have to know what is black and what is white, because grey is a mixture of the two. And when you have established that one alternative is good and the other is evil, there is no justification for the choice of the mixture. She never wavered from this faith. It was her belief that while her knowledge of facts had increased and her outlook had broadened over the years, her basic assumptions concerning human personality and moral judgements never had.

She spoke out regularly and with force against what she called the "cult of moral greyness", against the tendency to say issues are clouded by complexity, that no position is all right or all wrong, In the June 1964 edition of the Objectivist Newsletter she admitted that a person should listen to both sides of an issue before making a judgement about it; but she denied that both sides can have equal claim to the truth. She had always found it rather easy, relying on her reason; using Aristotelian concepts, to separate right from wrong, good from evil, because she knew how to apply universal concepts to specific situations. She said that grey is a compromise with black, indeed in most cases a prelude to black, and only the irrational person or the coward, both second-handers, cannot make a definite choice between good and evil.

She argued that any compromise with false ideology, any admission of its claim to truth, is like a property owner's compromise with a burglar, freedom's compromise with slavery, life's compromise with death. Compromise is doing what one knows is wrong. There was in her scheme of things no way to do the wrong thing for the right reason or vice versa. She believed that working for an employer who did not share one's ideas was 'not' a compromise, but pretending to share his ideas, 'was' compromise.

The characters that populate Rand's fiction are born of

her sense of life: heroes without flaws, villains without redeeming virtues; some more nineteenth century than twentieth, some more twenty-first. They are not the kind of people one meets on the street, yet they are more than symbols of non-material ideas. Rand explained that she observed life around her, analyzed the way men act and why they do so, drew abstractions and captured the essence of motivation and moral virtue and vice, and then created characters from the abstractions and action from the motivation. Each of her characters is then an abstraction, each designed to demonstrate virtue or vice, all together telling a moral story.

Rand was undisturbed by the criticism that her characters do not appear in real life. She proudly admitted that while they had recognizable physical features they were abstractions, either all good or bad, each following his particular sense of life, each personifying a moral truth. Each character represented a sense of life for readers to study. Each one was a symbol of good or evil dressed in the real life clothing of the work-a-day world.

According to the critic Kevin Mc Gann, part of The Fountainhead's success is due to the way in which it includes it's reader in a disenfranchised 'elect'. It appeals to the romantic sense of alienation and superiority, asking the reader to identify with an elite still sensitive to aesthetic

'integrity' and tortured by the low-brow conventional mediocrity of a small minded society. It has the bitterness of the 'outsider' and offers a hero who is determined enough to overcome these obstacles. This country, The Fountainhead seems to say.

.....does not lack True Believers but rather something or someone to believe in: a Howard Roark, a moral absolutist and fervent crusader amidst the ugly spiritual malaise.<sup>11</sup>

Perceived by some as 'radical' because it's values-- the emphasis on individualism, the romantic faith in the efficacy of an idea over all practical obstacles, grim moral purity-- belong to an earlier, pioneer stage of economic development in a capitalist culture, it is ultimately " an attack on present society from the regressive Right Wing".<sup>12</sup>

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11. Kevin.Mc.Gann."Ayn Rand in the Stockyard of the Spirit" in the Modern American Novel and the Movies, edited by Gerald Peary and Roger Shatzkin, (Frederick Ungar Publishing Co.,1978)pp 325

- 35.

12. Ibid.,

### III-AYN RAND'S PROMETHEAN HEROES

The Mind as Hero :

Prometheus was chained to a rock and torn by vultures because he had stolen the fire of the gods. Adam was condemned to suffer because of venturing to eat the fruit of the tree of knowledge. Throughout the centuries there were men who took first steps down new roads armed with nothing but their own vision. Their goals differed, but they had one thing in common which was that the road was new, their vision was original and the response that they got from the world was hatred. The great creators- the thinkers, artists, inventors and scientists stood alone against the men of their time. The men of unborrowed vision fought, suffered and they paid. But in the end, their virtues, and what they stood for triumphed.

As Aristotle tersely expressed it, man is the "Zo'on ekon-logon"- the animal possessing speech. He talks and thinks and deliberates. The greatest Hellenic thinkers worked out this view of man to the last detail. According to Socrates, "Man is not a cosmic accident, but a culminating phase of the whole natural order with a peculiar and important function to perform. He alone can bring nature into the light of understanding, and consciously direct his life and activities into voluntary harmony with this order"<sup>13</sup>.

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13. S.RADHAKRISHNAN & P.T.RAJU., THE CONCEPT OF MAN : A STUDY IN COMPARITIVE PHILOSOPHY ( GEORGE ALLEN & UNWIN LTD., RUSKIN HOUSE MUSEUM STREET, 1976) p.69.

The knowledge of things as they really are is the most precious gift of nature to man. Without this, he is the most defenseless of animals, and could not even have survived. It is through that knowledge alone that man has any access to other values. Knowledge can be attained by the individual mind alone, with the help of other minds functioning freely and individually. Without freedom or the ability to follow an argument wherever it may lead, the individual mind cannot function and truth cannot be gained.

A major symptom of a man's--or a culture's intellectual and moral disintegration is the shrinking of vision and goals to the concrete-- bound range of the immediate moment, which is the primary mode of thinking of the second-handers in contrast to the prime-movers or first handers like Roark of The Fountainhead and Hank Rearden of Atlas Shrugged. The firsthanders think and act in terms of abstractions and principles and they function on the basis of teleological concepts. In other words, their actions are all goal directed.

In a general way, all living actions of men, animals and plants are for the sake of obtaining certain ends, but rocks, rivers and machines are not. The distinctive nature of man calls for the deliberate, volitional turning on of one's consciousness. To focus, is to take charge of one's mind and to enforce a cognitive purpose.

The psycho-epistemology of the Arab World is characterised by the primacy of emotions, and Arab values stress collectivism, traditionalism and fatalism. Dominating Arab thinking is the religion of Islam, which stresses blind obedience to Allah, rather than rational thought, as a guide to action. The result is the inability to live successfully on earth, and undying resentment of those who 'are'able.

The second-handers and the men of mixed premises, compromise in their principles and integrity, and believe that man's science and ethics, or his knowledge and values, or his body and soul, are two separate, antagonistic aspects of existence. They have always exhibited a retrograde form of tribalism and since ancient times, they have been anti-achievement, anti-man and anti-life at root and it is high time that we identify this naked nihilism for what it is.

What distinguishes a Roark or a Rearden or a John Galt is their independence to act solely on their own judgement and

what we admire in them is their intransigent spirit—that lead them to move the world forward.

Ayn Rand divides humanity into two classes of people the looters and the non-looters. But her looters are not the "robber barons" of old, they are the modern politicians or the irrational masses.

Science, people tell us, is the province of reason, but ethics, they say, is the province of a higher power, which man's important, fallible intellect must not be so presumptuous as to challenge. One cannot exist as half-scientist, half-brute and all the aspects of his existence are, can be, and should be subject to the study and the judgement of his intellect.

Of all human disciplines, it is ethics, the discipline which sets his goals, that should be elevated into a science. No class of men can live without a ~~code~~of ethics, and it is the scientists who need it most urgently, because of the nature of their power and responsibility. A free, non-coercive society is, where the government is only a policeman protecting the individual rights, where force is used only in retaliation and self defence, where no gang can seize the legalised power to unleash a reign of terror.

The basic leitmotif of all her novels and short stories

is "Man-worship", which means, the enraptured dedication to values, and to man—man the individual as their only achiever, beneficiary and ultimate embodiment. This is basically a metaphysical-ethical feeling, open to either sex, a feeling uniting all those dedicated to the exaltation of man's self-esteem and sacredness of his happiness on earth.

In the short story "The Husband I Bought"<sup>14</sup> we have, at the superficial level, a quite conventional story of an unloved wife "selflessly" removing herself from her husband's path. But the actual meaning is the opposite. Irene is not a selfless wife, but a passionate valuer. Her decision to leave her husband Henry is not "self"-sacrifice, but self-preservation and the reaffirmation of 'her' values. She cannot accept anyone less than Henry, or any relationship with him less than what she has had. Even in the agony of unrequited love, her implicit focus is on values, not on pain; the thought that people like Henry exist. The story's events are conventional. But what makes it unconventional is the profound seriousness of Irene's passion and this is what transforms and transfigures an otherwise ordinary tale. Another crucial aspect of Ayn Rand's Philosophy is that suffering is an exception, not the rule of life. The rule is

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14. Leonard Peikoff (ed.). The Early Ayn Rand : A Selection from her Unpublished Fiction. (New York: NAL PENGUIN Inc, Signet Books, 1983.)

not pain or even heroic endurance, but gaiety or lighthearted joy in living.

The psychology of a secondhandier like Peter Keating results in his abdicating his inner sovereignty. He lives without real thought or values, as a parasite on the soul of others.

Clair Nash, in the short story "Her Second Career", is Peter Keating's earliest ancestor. She is the antonym of Irene in "The Husband I Bought" She is the woman who does not even know that values exist.

The lack of integrity in men and their failure to act according to the ideals they espouse, the evil of divorcing ideals from life is the theme of a play called "Ideal". It is an intellectual tour de force, a dramatised inventory of the kinds of ideas and attitudes that lead to the impotence of ideals—that is, to their detachment from life. Dwight Langley the painter, is the pure exponent of the evil the play is attacking; he is, in effect, the spokesman for Platonism, who explicitly preaches that beauty is unreachable in this world and perfection unattainable. Since he insists that ideals are impossible on earth, he cannot logically enough, believe in the reality of any ideal, even when it actually confronts him. Thus, although he knows every facet of Kay

Gonda's face, he does not recognize her when she appears in his life. This philosophically induced blindness, which motivates his betrayal of her, is a particularly brilliant concretisation of the play's theme. Ayn Rand singles out religion as the main cause of men's lack of integrity. The worst character in the play "Ideal", is Hix, the evangelist, who preaches earthly suffering as a means to heavenly happiness. It is not his vices, but his religion, including his definition of virtue, that brings him to demand the betrayal of Kay Gonda, her deliberate sacrifice to the lowest of creatures. By gaining a stranglehold on ethics, then preaching sacrifice as an ideal, religion, no matter what its intentions, systematically inculcates hypocrisy; it teaches men that achieving values is low, but that giving them up is noble. Kay Gonda, by contrast, is a passionate valuer, like Irene in "The Husband I Bought", she cannot accept anything less than the ideal. Her exalted sense of life cannot accept the ugliness, the pain, the "dismal little pleasures" that she sees all around her, she feels a desperate need to know that she is not alone in this regard. There is no doubt that Ayn Rand herself shared Kay Gonda's sense of life, and often her loneliness too—and that Kay's cry in the play is her own, "I want to see, real living, and in the hours of my own days, that glory I create as an illusion! I want it real! I want to know that there is someone somewhere, who wants it, too! Or else what is the use of seeing it, and working, and burning oneself for an impossible vision? A spirit too, needs fuel.

It can run dry".<sup>15</sup>

In the short play Night of January 16th, Bjorn Faulkner, although, he never appears in the play, is the focus of the plot. He is strong and audacious. Other men's rules do not hamper him. He is willing to swindle, forge, and even sell himself as security for his financial empire, a man of flamboyant gestures. Ayn Rand based his character on Ivar Kreuger, the Swedish "Match King" who committed suicide when his empire collapsed in 1932.

## 2. Rational Egoism :

The rational principle or premise is that which is consonant with the facts of reality, the irrational is that which contradicts the facts and attempts to get away from it. In a collaboration, the rational (the good) has nothing to gain from the irrational (the evil), except a share of its failures and crimes; the irrational has everything to gain from the rational—a share of its achievements and values. In order to win, the rational side of any controversy requires that its goals be understood; it has nothing to hide, since reality is its ally. The irrational side has to deceive, to confuse, to evade, to hide its goals. Fog, muck, and blindness are not the tools of reason; they are the only tools of irrationality. No thought, knowledge, or consistency is

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15. Leonard Peikoff (ed). The Early Ayn Rand : A Selection from her Un Published Fiction ( New York : NAL PENGUIN

required in order to destroy, whereas unremitting thought, enormous knowledge, and a ruthless consistency are required in order to achieve or create. Every error, evasion, or contradiction helps the goals of destruction, which the second handers are adept at. Only Reason and Logic can advance the goal of construction. The negative requires an absence (ignorance, impotence, irrationality); the positive requires a presence, an existent (knowledge, efficacy, thought). The spread of evil is the symptom of a vacuum.

Whenever evil wins it is only by default, by the moral failure of those who evade the fact that there can be no compromise on basic principles. The irrational principles and attitudes of people lead to anti-man, anti-mind and anti-life activities.

The Objectivist ethics proudly advocates and upholds "rational selfishness"—which means the values required for man's survival qua man—which means the values required for human survival—not the values produced by the desires, the feeling, the whims, the needs of irrational brutes, who have never outgrown the primordial practice of human sacrifices.

### 3. The Comprachicos :

There is a fundamental conviction which some people never acquire, some hold only in their youth, and a few hold to the end of their days--the conviction that ideas matter. In one's youth that conviction is experienced as a self-evident absolute, and one is unable fully to believe that there are people who do not share it. That ideas matter means that knowledge matters, that truth matters, that one's mind matters. And the radiance of that certainty, in the process of growing up, is the best aspect of youth. It's consequence is the inability to believe in the power or the triumph of evil.

It is not the particular content of a young person's ideas that is of primary importance in this issue, but his attitude towards ideas as such. The best way to describe it is that he takes ideas seriously--except that "Serious" is too unserious a word in this context: He takes ideas with the most profound, solemn and passionate earnestness. This is the inexplicable personal alchemy that some of Ayn Rand's Promethean protagonists possess.

A dictatorship destroys the best of its human resources because it has no respect for men. A man dedicated to ideas has an involuntary good will and respect towards men,. Even

While facing a firing squad, such a man is moved by the noblest form of metaphysical self preservation-- the refusal to commit spiritual suicide by abnegating one's own mind and to survive as a lobotomized automation. There are very few young fighters for ideas today. No longer any rebels against conformity to the gutter.

Men of inexplicable personal alchemy, dedicated to the supremacy of truth are a rare sight these days because, they are perishing gradually, according to Ayn Rand, under the present system of education. They are extinguishing their minds before they have a chance to grasp the nature of the evil they are facing. She bemoans the fact that " nobody builds sanctuaries for the best of the human species:.. 16.

There has always been an alleged dichotomy of reason versus emotion. This dichotomy has been presented in many variants in the history of philosophy, but its most colourfully eloquent statement was given by Friedrich Nietzsche in The Birth of Tragedy from the Spirit of Music, in which he observed two opposite elements in Greek tragedies, which he saw as metaphysical principles inherent in the nature

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16. Ayn Rand. The New Left: The Anti-Industrial Revolution. (New York : The New York Times company, NAL Pen Inc, 1975), p.125

of reality; he named them after two Greek Gods; Apollo, the god of light and Dionysus, the god of wine. Apollo, in Nietzsche's metaphysics, is the symbol of beauty, order, wisdom, efficacy—i.e., the symbol of reason. Dionysus is the symbol of drunkenness or, rather, Nietzsche cites drunkenness as his identification of what Dionysus stands for : wild, primeval feelings, orgiastic joy, the dark, the savage, the unintelligible element in man—i.e. the symbol of emotion.

It is not true that reason and emotion are irreconcilable antagonists or that emotions are a wild, unknowable element in men. But this is what emotions become for those who do not care to know what they feel, and who attempt to subordinate reason to their emotions.

The Comprachicos, or Comprapequenos were a strange and hideous nomadic association famous in the seventeenth century. It is a compound Spanish word that means "child-buyers". The Comprachicos traded in children and made monsters of them to make people laugh. To produce a freak, one must start training it from childhood, to make it a medium of entertainment for Kings, and to use them as clowns in circuses etc. It was considered an art and that is the role played by present day educators, since they take a child and turn it into a miscarriage. The ancient Comprachicos deliberately stunted the growth and mangled the features of the children they bought This artificial production of

teratological cases had its own rules. It was a whole science, something like inverted orthopedics. A straight glance is made a squint, harmony is made into deformity and in their eyes, it is the botched that was considered perfect. A mask of iron can be torn off, but not a mask of flesh.

Victor Hugo, in The Man Who Laughs, speaks of a special art and industry in China, where a child of two or three years is taken and put into a porcelain vase,

. . . without cover or bottom, so that the head and feet protrude . . . Thus the child expands without growing, slowly filling the contours of the vase with his compressed flesh and twisted bones. This bottled development continues for several years. At a certain point it becomes irreparable . . . the monster is made, one breaks the vase, the child comes out, and one has a man in the shape of a pot.<sup>17</sup>

The ancient Comprachicos hid the operation, but displayed its results. Their heirs have reversed the process and this horrible surgery left traces not on a child's face, but in his mind.

Where nature had put a normal brain, they put mental retardation. To make you unconscious for life by means of your own brain, nothing can be more ingenious. This is the ingenuity practiced by most of today's educators. They do not

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17. Ayn Rand., The New Left : The Anti-Industrial Revolution.

(1971; rev.ed. New York; NAL Penguin Inc, 1975)

place a child into a vase, instead they place him into a "Progressive" nursery school to adjust him to society. Their view of a child's needs is militantly anti-cognitive and anti-conceptual. The first five or six years of a child's life are crucial to his cognitive development. They determine, not the content of his mind, but its method of functioning, — its psycho-epistemology, which is the study of man's cognitive processes from the aspect of the interaction between man's conscious mind and the automatic functions of his subconscious. A child's physical sensations are integrated into percepts and these percepts are converted into concepts or abstractions. Adults can accelerate or hamper, retard and perhaps, destroy the development of his conceptual faculty. The process of forming, integrating and using concepts is not an automatic, but a volitional process.

A progressive nursery school does not provide him with such a congenial environment. he becomes an impotent creature, unable to face reality, a creature who combines brashness and fear, who can recite its memcrised lessons, but cannot understand them. The progressive nursery school does not merely neglect the cognitive training that a child needs in his early years—it stifles his normal development. It conditions his mind to an anti-conceptual method of functioning that paralyzes his rational faculty.

Ayn Rand's implicit suggestion is that all the second handers and the other villainous characters are products of such a system of education which inculcates altruism, mysticism and where predominance is given to emotions, whims and fantasies, rather than reason.

4. Attila and the Witch Doctor :

Attila (406 - 453) the king of the Huns and the witch Doctor of the Middle Ages have certain common characteristics; according to Ayn Rand, In her book, For the New Intellectual, she opines that Attila, symbolises the man who rules by brute force, who acts very impulsively and is concerned with nothing but the physical reality that is there immediately before him. For him, muscles represent power and the gun is the only answer to all his problems. In other words, it's the law of the jungle that motivates his every action. The Witch Doctor, on the other hand, is a man incapable of facing the physical reality because he dreads it. He is impotent in situations that require practical action, and his mode of escapism is to find refuge in or to take resort to his emotions, into visions of some mystic realm where his wishes enjoy a supernatural power unlimited by the absolute of nature.

Although superficially an Attila and a witch doctor differ, both of them have a consciousness that is held down to

the perceptual method of functioning. They both have an animal's 'epistemology', or as near to it as a human consciousness can come. Man's consciousness shares with animals the first two stages of its development, that is, sensations and perceptions, but it is the third state, conceptions, that makes him man. Sensations are integrated into perceptions automatically by the brain of a man or of an animal. But to integrate perceptions into conceptions by a process of abstraction is a feat that man alone has the power to perform-and he has to perform it by choice. The process of abstraction, and of concept formation is a process of reason, of thought: it is not automatic nor instinctive nor involuntary nor infallible. Man has to initiate it, sustain it and bear responsibility for its results. The preconceptual level of consciousness is non volitional; volition begins with the first syllogism, Man has the choice to think or to evade-to maintain a state of full awareness or to drift from moment to moment, in a semi conscious state.

The essential characteristics of these two remain the same in all ages: Attila, the man who rules by brute force, acts on the range-of-the moment, is concerned with nothing but

the physical reality immediately before him, respects nothing but man's muscles, and regards a fist, a club or a gun as the only answer to any problem--and the Witch Doctor, the man who dreads physical reality, dreads the necessity of practical action, and escapes into his emotions, into visions of some mystic realm where his wishes enjoy a supernatural power unlimited by the absolute of nature.

Superficially, these two may appear to be opposites, but observe what they have in common; a consciousness held down to the perceptual method of functioning, and awareness that does not choose to extend beyond the automatic, the immediate, the given, the involuntary, which means: an animal's "epistemology" or as near to it as a human consciousness can come. Man's consciousness shares with animals the first two states of its development: sensations and perceptions; but it is the third state, conceptions that makes him man. Sensations are integrated into perceptions automatically, by the brain of a man or of an animal. But to integrate perceptions into conceptions by a process of abstraction is a feat that man alone has the power to perform—and he has to perform it by choice. The process of abstraction, and of concept formation is a process of reason, of thought: it is not automatic nor instinctive nor involuntary nor infallible. Man has to initiate it, to sustain it and to bear responsibility for its results. The pre-conceptual level of consciousness is non-volitional; volition begins with the

first syllogism. Man has the choice to think or to evade—to maintain a state of full awareness or to drift from moment to moment, in a semi-conscious daze, at the mercy of whatever occasional whims the unfocused mechanism of his consciousness produces.

But the living organisms that possess the faculty of consciousness need to exercise it in order to survive. An animal's consciousness functions automatically; an animal perceives what it is able to perceive and survives accordingly, no further than the perceptual level permits and no better. Man cannot survive on the perceptual level of his consciousness; his senses do not provide him with an automatic guidance, they do not give him the knowledge he needs, only the material of knowledge, which his mind has to integrate. Man is the only living species who has to perceive reality—which means, to be conscious—by choice. But he shares with other species the penalty of unconsciousness: destruction. For an animal, the question of survival is primarily physical; for man, primarily epistemological.

Man's unique reward, however, is that while animals survive by adjusting themselves to their background, man survives by adjusting his background to himself. If a drought strikes them animals perish—man builds irrigation canals: if a flood strikes them, animals perish—man builds dams; if a carnivorous pack attacks them animals perish—man writes the

constitution of the United States. But one does not obtain food, safety or freedom--by instinct.

It is against this faculty, the faculty of reason, that Attila and the Witch Doctor rebel. The key to both their souls is their longing for the effortless, irresponsible, automatic consciousness of an animal. Both dread the necessity, the risk and the responsibility of rational cognition. Both dread the fact that "nature, to be commanded, must be obeyed". Both seek to exist, not by conquering nature, but by adjusting to the given, the immediate, the known. There is only one means of survival for those who do not choose to conquer nature : to conquer those who do.

The physical conquest of men is Attila's method of survival. He regards men as others regard fruits, trees or farm animals: as objects in nature, his for the seizing.

" Attila's brain is a jumble of concretes unintegrated by abstractions ; the Witch Doctor's brain is a miasma of floating abstractions unrelated to concretes. Both are guided and motivated--ultimately-- not by thoughts, but by feelings and whims. Both cling to their whims as to their only certainty. Both feel secretly inadequate to the task of dealing with existence". 18

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18. Ayn Rand., FOR THE NEW INTELLECTUAL (NEW YORK, RANDOM HOUSE, Inc. NAL PENGUIN Inc, SIGNET BOOKS, 1961)P.19.

Both of them are incomplete parts of a human being, who seek completion in each other : the man of muscle and the man of feelings, seeking to exist without mind.

Thus Attila and the Witch Doctor form an alliance and divide their respective domains. Attila rules the realm of men's physical existence-- the Witch Doctor rules the realm of men's consciousness.

A man's method of using his consciousness determines his method of survival. The three contestants are Attila, the Witch Doctor and the producer-- or the man of force, the man of feelings, the man of reason-- or the brute, the mystic, the thinker. If a missing link between the human and the animal species is to be found, Attila and the Witch Doctor are that missing link-- the profiteers on men's default.

The Middle Ages was a period ruled by the witch Doctor in a firm, if mutually jealous, alliance with Attila. The Witch Doctors controlled every aspect of human life and thought, while the feudal Attilas looted one another's domains.

A society based on and geared to the conceptual level of man's consciousness, a society dominated by a philosophy of reason, has no place for the rule of fear and guilt. Reason requires freedom, self-confidence and self-esteem. It requires the right to think and to act on the guidance of one's thinking-- the right to live by one's own independent judgement.

#### **IV - THE LIBERATORS AND THE DESTROYERS**

All the Prime Movers or the Liberators of the world are symbolised by Atlas, the mythical figure, who according to the Greeks is the Titan who bore the heavens on his shoulders and his figure is often seen in the title pages of school atlases. 'Atlas' is also the name of the vertebra that supports the skull. (Chamber's Twentieth Century Dictionary)

In the novel Atlas Shrugged, a group of men who are innovators and creators and who represent the spirit of Atlas, decide to literally shrug their shoulders - they stop the motor of the world because of the various constraints that are imposed on them by society and the Government, thus restricting their creative intelligence to function and attain its fulfilment.

The purpose of all law is to have all the diverse tendencies always move on in the direction of evolution. Law should always cater to the needs of the individual, and also, in the same stroke of operation, to the needs of the whole society. This has been the tradition of law. In every generation law is reviewed by the most experienced people in this field and they always balance up the interests of the individual and of society. So the purpose of all law is secured when every individual maintains his own individual

identity and, at the same time, in the same stroke of operation, is able to fulfil the aspirations of the whole society. This will only be the case when he is always acting in accordance with all the laws of nature.

In Atlas Shrugged. we find not one hero but many heroes who have excelled creatively in their various fields of endeavour. The first Chapter is entitled 'The Theme' and it introduces the real theme of the novel - which is essentially the human strength and integrity, of both the mind and the body. Ayn Rand's protagonists are real heroes in the conventional sense, because they remain strong even in the face of heavy odds.

The Chapter opens introducing Eddie Willers, a minor character, who works for the Taggart Transcontinental Railways. He had spent most of his childhood summers on the Taggart estate with the Taggart children. He remembers the Oak tree in whose presence he felt safe, which was for him, - "his greatest symbol of strength" (Atlas Shrugged- P.13). One night lightning struck the oak tree and it lay broken in half. "The trunk was only an empty shell; its heart had rotted away long ago; there was nothing inside - just a thin gray dust that was being dispersed by the whim of the faintest wind" (Atlas Shrugged - P.13) Eddie felt that it was an 'immense betrayal' - the more terrible because he could not grasp what it was that had been betrayed.

Dagny Taggart and Eddie Willers were childhood pals and it was Dagny who actually managed magnificently the Taggart Transcontinental although James Taggart was the figure head President of the same. As children, Eddie Willers, Dagny and Francisco d'Anconia wanted to always reach out to the best within them.

Rearden Metal was a new alloy, invented by Hank Rearden. He had named it Rearden Metal and it could be used in railway tracks. The State Science Institute wanted to buy the rights to the Rearden Metal from him. It was his brain child and hence there was no question of him selling it. He emphatically says "The rights to Rearden Metal are not for sale". "Because its 'mine'. Do you understand the word ? " (A.S - P.174) The government also imposed one restriction over the other so that he couldnot even reap the fruits of his endeavour and creative effort.

The new alloy, was produced by Rearden after ten years of experiments. Initially he had received no orders and had found no customers. The oppressors and exploiters wouldn't allow geniuses to function undisturbed and unrestrained. They got a sadistic kind of pleasure in disrupting their smooth functioning. Basically there is an innate jealousy exhibited by the second-handers towards the Prime Movers and innovators of the world.

Even his wife Lillian is unappreciative of his genius and his devotion to his job. When he presents her with a bracelet made of Rearden Metal, she mocks at him and her speech exhibits a sarcasm which is clearly discernible. Hank Rearden had it made from the first poured metal. For him, his wife was just an abstraction called "wife" - not the woman whom he had married.

According to his wife Lillian, "It's a form of neurosis, you know, when a man drowns himself in work, it's because he's trying to escape from something". (A.S-P.40)

While presenting the bracelet to her, he did not know "that he stood straight and that the gesture of his arm was that of a returning crusader offering his trophy to his love". (A.S - P.42)

His younger brother Paul, his mother and his wife led a parasitic existence and they sponged on him, both emotionally and monetarily, considering that kindness and love from him was their 'right'. Often, they resort to emotional blackmailing to meet their ends.

When Lillian realises that her husband Rearden loves Dagny Taggart, the next best thing that she can do is refuse to a divorce at all costs. To spite her husband she does not

even mind sleeping with James Taggart - who symbolises the weakling, the sadistic, power-hungry exploiter of people who have laudable merits.

To Lillian's perverted mind, the bracelet presented by Rearden is "the chain by which he holds us all in bondage" (A.S. - P.48)

Dagny Taggart was nine years old when she decided that she would run the Taggart Transcontinental Railroad some day. She never tried to explain why she liked the railroad. She knew that this was one emotion for which other people probably had no equivalent and no response. She felt the same emotion in school, in classes of mathematics, the only lesson she liked. She felt the excitement of solving problems, the insolent delight of taking up a challenge and disposing of it without effort, the eagerness to meet another, harder test. She worshipped the skill that had gone into the making of the railroad, the ingenuity of someone's clean, reasoning mind. The adversary she found herself forced to fight was not worth matching or beating; it was not a superior ability which she would have found honor in challenging; it was ineptitude -" a gray spread of cotton that seemed soft and shapeless, that could offer no resistance to anything or anybody, yet managed to be a barrier in her way. She stood disarmed, before the riddle of what made this possible. She could find no answer." (A.S. - P. 56)

Dagny Taggart's first love, Francisco d'Anconia was the famous copper King of the world when he inherited his fortune. But later he deliberately became a spectacularly worthless playboy in the eyes of the world. His financial talent was considered to be phenomenal. He chose to become a playboy because he didn't want others to effortlessly cash in on his financial acumen and prowess.

Richard Halley - the music composer, Hugh Akston - the philosopher, and John Galt - who invented the famous revolutionary motor - all the "men of the mind" go on strike and they hide themselves at a place called Atlantis. John Galt was the brain behind the idea of draining the brains of the world, so that the motor of the world comes to a stop and entire New York is submerged in darkness. John Galt explains to Dagny that in human history there have never been strikes by the men of the mind.

The legend of Atlantis, according to an inconsequential woman who speaks to Dagny, is that it is the 'Isles of the Blessed'. The Greeks believed that Atlantis was a place where hero spirits lived in a happiness unknown to the rest of the earth - a place which only the spirits of heroes could enter, and they reached it without dying, because they carried the secret of life within them. Atlantis was lost to mankind. But the Greeks knew that it had existed. They never stopped

looking for it. Such a place is the Atlantis, in Atlas Shrugged, where the men of the mind found refuge. It was a kind of Utopia, where each one could function in his own way and reach the ultimate in his creative field.

From the beginnings of history, the mind had been regarded as evil, and every form of insult from heretic to materialistic to exploiter -- from disenfranchisement to expropriation and every form of torture - from sneers to rack to firing squad - have been brought down upon those who assumed the responsibility of looking at the world through the eyes of a living consciousness and performing the crucial act of a rational connection. The tragic joke of human history is that on any of the altars that men have erected, it was always man whom they immolated and the animal whom they enshrined.

Finally, after a lapse of a certain period, John Galt gives the green signal "The road is cleared. We are going back to the world". "He raised his hand and over the desolate earth he traced in space the sign of the dollar". (A.S - P. 1084)

If people have any doubts whether such men exist, Ayn Rand has an answer to that. She says that the very fact that her books have been written - and published - is proof enough that they do. Everyone accepts the fact that man is neither good nor evil but capable of being both. Essentially the

tendency of the human mind is towards what we consider as good, lawful, life supporting and evolutionary. This is self evident and that is the reason why collective life is possible at all. The question of containing evil and controlling disorder has always been a major problem in every society from times immemorial. Depending upon the intelligence and organisation of each society, it evolved a mechanism to order social relations. The most civilised method so evolved in modern political societies is through the instrumentality of law by rewarding good (socially acceptable) conduct and punishing bad (socially prohibited) conduct. But what we see in Atlas Shrugged and The Fountainhead is that the good and the deserving are penalised for the explicit reason that they are good at their jobs - hating someone for his merits, rather than for his demerits.

In The Fountainhead, the second-hander Mr. Keating is very much aware of Roark's superiority as an architect, yet he felt a certain sensual pleasure in giving orders to Roark, and he felt also a fury of resentment at Roark's passive compliance. He wanted to break him down to an explosion. But no explosion came.

Roark got very few opportunities to prove his worth. It was not because of malice exactly. "Sometimes, he was asked to show his sketches, he extended them across a desk feeling a contraction of shame in the muscles of the hand, it was like

having the clothes torn off his body, and the shame was not that his body was exposed, but that it was exposed to indifferent eyes". ( F.H — P. 99)

When John Erik Snyte asked Roark to design the Benton store, he was unaware of the fact that Snyte's belief was that six minds are better than one. When Roark saw the final drawing of the Benton Department store, he recognised only his" own planes of space, his windows, his system of circulation, he saw added to it, Corinthian capitals, Gothic vaulting, Colonial chandeliers and incredible moldings, vaguely Moorish". (F.H - P 104). He would never see his work erected, only pieces of it, which he preferred not to see.

Austen Heller wanted Roark to build a house for him - " a building that would mean something" (F.H - P.124) like Ron Arad, the artist, architect designer, born in Tel Aviv, who works in a unique way creating furniture items that are equally engineering marvels. His designs catch us constantly by surprise delighting us with their unexpected contours and unlooked for features. Design sage Ettore Sottsass describes Ron Arad as a man, so peaceful that he looks as if he could tear sheet metal as though it were a piece of paper. To Ettore, Ron Arad is: "of men so strong, so calm that they can accept a world, a space with no Cartesian order, with no horizontal planes...with no reference point, neither geometrical, nor psychic, nor sociological, nothing". This

description of Ron Arad can be applied to Roark, the architect of The Fountainhead as well. Metal, granite and stainless steel is the material that Roark works on for the most part. He brings to its apparently unyielding hardness a surprising softness, a cautioning effect and feel, brought out by his knowledge of the metal's tensile strength. Roark is refreshingly direct, curt and straight forward and is an unrepenting perfectionist His reverence is for the original and the new above the imitative and the repetitive. He experiments with various materials probably because he is not bound to a quasi-religious movement, probably because he is truly pluralistic-or perhaps it is a result of his child-like curiosity about materials, fascination with forms, knowing that they can never provide the only answer to the problems.

The central theme of Roark's architecture is that "form follows function" and that ornament for ornament's sake was a crime. Roark's artistic expression, is to a large extent narcissistic - an expression of the self.

Austen Heller wanted his house right on top of a vertical shaft of rock over looking a sea. Roark is almost like a post modernist architect we can say, since his designs are highly individualistic and for him, it is the location that determines the design and the materials that are to be used. Thus the house or the sketches had been designed "not by Roark, but by the cliff on which it stood." It was as if,

the cliff had grown and completed itself and proclaimed the purpose for which it had been waiting. The house was broken into many levels, following the ledges of the rock, rising as it rose, in gradual masses, in planes flowing together up into one consummate harmony. The walls, of the same granite as the rock, continued its vertical lines upward; the wide projecting terraces of concrete, silver as the sea, followed the line of the waves, of the straight horizon. (F.H - P.125)

When the Heller house was completed, it found no mention in the Architectural Tribune which published a survey of the best American homes erected during the past year. People like Ralston Holcombe, felt that it was " a disgrace to the country that a thing like the Heller house..." (F.H - P. 138) was allowed to be erected. The Heller house acquired fame throughout the countryside surrounding it, but for the wrong reasons. People drove out of their way to park on the road before it, "to stare, point and giggle" (P.138). The Heller house was known in the neighbourhood as "The Booby Hatch".

Roark's oppressors or destroyers were like faceless foes in the dark. It was" a war in which he was invited to fight nothing, yet he was pushed forward to fight, he had no choice — and no adversary" (P.176)

To Henry Cameron, Gail Wynand represented"... everything that's wrong with the world...the triumph... of overbearing

vulgarity...." (P.179)

Dominique Francon's comment about the Enright House that Roark designed arouses us out of our stupor,

....I think the man who designed this should have committed suicide. A man who can conceive of a thing as beautiful as this should never allow it to be erected. But he will let it be built, so that women will hang out diapers on his terraces, so that men will spit on his stairways and draw dirty pictures on his walls; (F.H - P.245)

People like Peter Keating represent, as Dominique says, "You're not the worst of the world,. You're its best. That's what's frightening". (P-251)

The hardships that Roark had to put up with are all the more humiliating because he had to see mediocrity being worshipped and enshrined - to lose, to be sacrificed not by a greater genius, not by a god, but by a Peter Keating. Even the Spanish Inquisition could not have thought of a torture equal to this.

The drawings of Cortland Homes presented "six buildings fifteen stories high, each made in the shape of an irregular star with arms extending from a central shaft . The entire plan was a composition in triangles. The buildings, of poured concrete, were a complex modeling of simple structural

features; there was no ornament; none was needed; the shapes had the beauty of sculpture." (P.587) When it was not constructed in the way he wanted it to be done, he dynamites the entire thing.

The second-handers of the world have no concern for facts, ideas or work. They're concerned only with people. They're like a blind mass running amuck, to crush you without sense or purpose. The drooling monster that Steve Mallory spoke of and feared is actually the second-hander. They are willing to accept anything except a man who stands alone. They forgive criminals and admire dictators but they cannot tolerate the independent man. They seek self esteem through others by living second-hand.

Every form of happiness is private. Our greatest moments are personal and self motivated. The things that we consider as sacred or precious are the things that we withdraw from promiscuous sharing. The words like selfishness and egotism are insufficient to describe the quality of self sufficiency of man's spirit. Words like selfishness or egotism have been perverted and have come to mean Peter Keating. One would like to respect a man with a self-sufficient ego, which is a very rare quality in most people. If one does not respect oneself one can have neither love nor respect for others.

The successful completion of the Wynand Building was a

victory not only for Howard Roark", but for something that should win, that moves the world - and never wins acknowledgement. "It will vindicate so many who have fallen before you, who have suffered as you will suffer". Dominique felt as if she were hearing Henry Cameron's words to Roark, at the beginning of his career.

## CHAPTER - V

### THE WOUNDED PSYCHE

The knowledge of modern psychology and sociology has enabled us to know that the influence of external society on the human psyche is unavoidable. Similarly, human psyche, the outcome of the peculiarities of human existence, manifests itself in human behaviour. Human psyche is not only the result of the specific human existence, it is also the cause of human behaviour. As Eric Fromm makes it clear "the understanding of man's psyche must be based on the analysis of man's needs stemming from the conditions of his existence". And "the most powerful psychic forces motivating man's behaviour stem from the conditions of his existence, the human situation".<sup>19</sup>

We can study Ayn Rand's novels and the behaviour of some of the characters (Secondhanders) on the basis of this socio-psychic interaction.

Some of these psychically injured characters behave in their peculiar, sadistic manner because of their wounded psyche.

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19) ~~Eric, Fromm~~ . The Sane Society. (New York: Fawcett Premier-195

The wounded psyche affects human behaviour in different ways. In some people it causes insanity, destructiveness and anarchy, while in some it breeds sanity, balance and constructive behaviour. Whether it breeds negative or positive behaviour in persons depends on the specific temperament of the person on whom it works. In the behaviour of people like Peter Keating, Catherine Halsey (Peter Keating's girl friend) and Ellsworth Toohey of The Fountain head, and in characters like James Taggart, Dr. Ferris, and Cherryl Brooks of Atlas Shrugged, the wounded psyche appears in the form of insanity, anarchy and destructiveness. But it breeds sanity, balance and constructive conduct in people like Roark, Dominique, Rearden, Dagny Taggart, Francisco d' Anconic and others. Thus people who undergo psychological torment respond either negatively or positively. The behaviour of people under duress is highly complex.

In the novel We the Living it's the entire communist set up itself that acts as the oppressor or destroyer of the creative spirits of Kira Argounova, who wants to be a builder, and the two men who love her - Leo, an aristocrat, and Andrei, a communist. The time is the Russian Revolution. The place is a country burdened with fear - the midnight knock at the door, the bread hidden against famine) the haunted eyes of the fleeing, the grublike fat of the appeasers and the oppressors - all this is vividly described in We the living. in a

bitter struggle of the individual against the collective, these people stand forth with the mark of the unconquered in their bearing.

In their tensely dramatic story. Ayn Rand shows what the theories of communism mean in practice. It is not a story of politics, but of the men and women who have to struggle for existence behind the Red banners and slogans. It is a picture of what those slogans do to human beings, what kind of men are bale to survive and which of them emerge as the ultimate winners. What happens to the defiant ones and to those who succumb, is dramatically evoked by Ayn Rand. Once again it <sup>is</sup> a case of the Prime Movers of the world in conflict with the metaphysical killers. It is innately a tug-of-war between the Life premise and the Death Premise.

In We the Living, Kira crosses the Russian border after a great struggle and realises that "Life, undefeated existed and could exist" (We the Living - P.446)

Crime is essentially a biological phenomenon - the physiological condition of a stressful nervous system, a confused mind, a mind that fails to perceive the consequences. The solution to crime therefore is the development of consciousness or restoring the brain functioning to its normal stress-free situation. In other words, right action is the natural result of a higher level of consciousness as much as

wrong action is the consequence of a diseased (stressful) mind. The natural corollary of this principle is that order is maintained by cultivating consciousness and avoiding accumulation of stress. Natural Law which directs evolution is the fundamental concern of every science. Consciousness as an expression of the creativity and intelligence in Nature has not so far been studied as a scientific entity because of conceptual and procedural difficulties. The Vedic maxim "Knowledge is structured in consciousness" expresses the primary role of consciousness as the basis of any science.

The psychiatric term for the accumulation of backlog of stresses and pent up emotional baggage is "Neurosis". The Vedas point out that almost every one has deeply rooted 'Knots' within his nervous system. These 'Knots' supposedly obstruct the natural functioning of the body thereby limiting the individual's capacity and aggravating his sufferings. When these knots are further triggered by stressful situations, abnormal behaviour occurs which may finally turn the individual into a criminal. Stress can also produce behavioral disorders like aggression, depression, neurosis, schizophrenia.

James Taggart was jealous of his sister's efficiency and greatness. He couldn't appreciate greatness in any form. He wanted to let nothing remain great. In a conversation with Cherryl Brooks, James says that he dislikes his sister.

"Because she thinks she's so good.... what right has anybody to think he's good ? Nobody's any good". (A.S - P.252)

... - and what's a human being ? A weak, ugly, sinful creature, born that way, rotten in his bones - so humility is the one virtue he ought to practice. He ought to spend his life on his knees begging to be forgiven for his dirty existence.... (A.S - P.252)

With devilish glee he reveals his innermost neurotic thoughts when he tells Cherryl,

You think they're powerful - those giants of industry who're so clever with motors and furnaces? They'll be stopped ! they'll be stripped! They'll be brought down ! They'll be - "  
(A.S - P.815)

Whatever they do, I can undo it, let them build a track - I can come and break it, just like that !" He snapped his fingers  
"Just like breaking a spine ! . (A.S - P.816)

Cherryl felt compelled to get out of the house after living with such a person for one year. She was quietly being destroyed by him. In her desperation, she seeks out Dagny Taggart and confesses to her,

Dagny, I'm afraid of them...of Jim and all the others... not afraid of something they'll

do... if it were that, I would escape...but afraid, as if there's no way out... afraid of what they are and... and that they exist~~s~~.  
(A.S - P. 826)

All of a sudden, ~~C~~Cherryl felt,  
- It's as if the whole world were suddenly destroyed, but not by an explosion - an explosion is something hard and solid - but destroyed by ... by some horrible kind of softening ... as if nothing were solid, nothing held any shape at all, and you could poke your finger through stone walls and the stone would give, like jelly, and mountains would slither, and buildings would switch their shapes like clouds - and that would be the end of the world, not fire and brimstone, but goo. (P - 826)

Dagny's consolation of Cherryl sums up in essence the main argument of this dissertation - " Cherryl, what you've been struggling with is the greatest problem in history, the one that has caused all of human suffering ..." (P-827)

Lillian allows James to make love to her to spite Rearden.

Her teeth were bared in a smile but she was staring past him, as if mocking some invisible presence, her smile lifeless, yet loud with malice, like the grin of a fleshless skull.  
(A.S - P. 835)

One aspect that we notice in Ayn Rand's novels is that all the 'second handers' or 'destroyers' never enjoy sex.

It's just a mechanical process for them which is tinged with guilt. But the protagonists have a very healthy and enjoyable sexual life untainted by guilty feelings. During their love making, Lillian's and James Taggart's.

... faces had a look of secrecy, the look of partners in guilt, the furtive, smutty look of children defiling someone's clean fence by chalking sneaky scratches intended as symbols of obscenity." (P-835)

What James Taggart had possessed was,

" an inanimate body without resistance or response. It was not an act in celebration of life that he wanted to perform - but an act in celebration of the triumph of impotence. (A.S - P, 836)

A man's sexual choice is the result and the sum of his fundamental convictions. He will always be attracted to the woman who reflects his deepest vision of himself, the woman whose surrender permits him to experience - or to fake - a sense of self esteem. For such a man there is no conflict between the standards of his mind and the desires of his body.

Dr. Ferris uses a torture instrument on John Galt, which is euphemistically called 'The Ferris Persuader' to make him toe their line.

The sadist in James Taggart is revealed when he screams, "Go ahead ! What are you waiting for ? Can't you make the current stronger? He hasn't even screamed yet !" (P - 1061)

In the meanwhile, the vibrator gets out of order and James once again becomes hysterical and says, " I'll fix it ! I'll work it myself ! We've got to go on ! We've got to break him ! (P - 1062)

And then we find Taggart screaming like a lunatic and,

'the protective walls of emotion, of evasion, of pretense, of semi-thinking and pseudo words, built by him through all of his years, had crashed in the span of one moment - the moment when he knew that he wanted Galt to die knowing fully that his own death would follow' (A.S-P.1063)

In that moment of self realisation he understood that it was Galt's 'greatness' that he had wanted to torture and destroy-he had sought the destruction of all existence. Like a revelation, he sees the face of Cherryl Taggart and her joyous eagerness to live which he had wanted to destroy. He recognised his own face as,

the face of a killer whom all men should rightfully loathe, who destroyed values for being values, who killed in order not to discover his own irredeemable evil. (P.1063)

Roark, on the other hand, responded only to the essence of a man - to his creative capacity. If a man worked well in his office, he needed nothing else to win his employer's benevolence. It was granted not as affection, but as recognition. It bred an immense feeling of self-respect within every man in that office. Dominique and Roark enjoyed a perfect relationship with each other, both sexually and emotionally.

The doctrine that man's sexual capacity belongs to a lower or animal part of his nature has had a long history in ascetic literature. It is the necessary consequence of the doctrine that man is not an integrated entity, but a being torn apart by two opposite, antagonistic, irreconcilable elements : his body, which is of this earth, and his soul, which is of another, supernatural realm. According to that doctrine, man's sexual capacity - regardless of how it is exercised or motivated, not merely its abuses, not unfastidious indulgence or promiscuity, but the 'capacity as such' - is considered sinful or depraved.

Ellsworth Toohey in The Fountainhead did not want men to be happy, since according to him happiness is self-contained and self-sufficient and happy men are free men. So he believed in killing their joy of living and making them feel that the mere fact of a personal desire is evil. Unhappy men

will go to so-called spiritual leaders for consolation, for support or for some kind of emotional security.

Since Nature allows no vacuum, if a man is emptied of his soul, then the space or void can be easily filled by the real and fake peddlers of the spirit. The easiest means of destroying a man's spirit is by giving him a sense of 'unearned guilt'.

Some of the mind boggling issues that have tormented man kind are two interrelated questions : Is man (Man the individual) an end in himself ? - and : Does man have the right to be happy on this earth ? Throughout its history, the west has been torn by a profound ambivalence on these questions. All of its achievements come from those periods when men acted as if the answer were "Yes" - but, with exceedingly rare exceptions, their spokesmen, the philosophers, kept proclaiming a thunderous "No", in countless forms. Neither an individual nor an entire civilisation can exist indefinitely with an unresolved, conflict of that kind. One way or the other a penalty has to be paid for it.

Peter Keating's marriage to Dominique was an utter failure. For him she was just a much sought after possession, but he derived no pleasure from the marriage, either emotionally or physically. It was 'like death', when a body can't move and it has no will and no meaning. It lacked the

soul - that is the thing that thinks and values and desires.  
It was a kind of walking death .

Towards the end of the story we find Peter Keating neurotically telling Ellsworth Toohey that he wants to see Roark in jail, behind bars. "Locked, stopped, strapped - and alive" (F.H - P. 634)

They'll push him, if he doesn't move fast enough,  
and they'll slap his face ... He'll take orders.  
He'll take orders. (F.H- p. 634)

As an individual progresses from infancy to old age and experiences complex and large scale life changes, his personality shapes into an organised form. The central principle which is responsible for the organisation of personality is known as the concept of Identity. It is assumed that late adolescence and early adulthood are crucial to the development of 'psycho social identity'. This is the central organising principle of the personality system. It accounts for the unity, self-sameness and continuity of the personality and for the shared sameness and solidarity of the individual with his community. Just as there is a biological unity in an organism there is also a psychological unity to the individual. Developing hierarchical or other types of social role organisations is necessary for integrating the personality and avoiding a conflict threatening to split it.

Even without a conflict situation, role behaviour demands organising and integrating, since each role requires a different set of cognitions and a different response pattern.

Etymologically the word 'identity' is derived from the Latin root 'idem' meaning the same. The concept of Identity is closely related to the concept of the self.

The emotional relationship of a person with things and persons around him has been called 'ego-involvement' and every thing that a person is involved with becomes a part of the self.

According to Erikson, the identity is historically related to the concept of the ego. The second-handers or the 'metaphysical Killers' all lack a definite identity and we can even go on to say that they are all undergoing an 'identity crisis'.

The Creators or the Prime Movers of mankind exhibit a certain creativity in their approach to the various problems of life. According to psychologists, creativity is the third stage of reasoning. How do theoretical concepts arise from material environment. What is the 'fluoroscopic' process that gives a glimpse of the skeleton of truth within the body of a

problem. People like Rearden, Roark, Dominique and others solve their various problems by means of a process called abstraction. They have the ability to ignore every quality of a factor but choose them one at a time - to perceive every quality in the first place and finally to combine a simple quality into a complex concept. Most creative thinkers agree that the creative process has at least one step that is not very responsive to intellectual discipline. This is the step called 'incubation'.

Incubation is a period of seeming inactivity. One is reminded of Wordsworth's famous phrase "emotion recollected in tranquillity" (Preface). During the period of seeming inactivity, no apparent progress is made towards the goal. The creative process involves three steps, namely Preparation, Incubation and Inspiration.

Having been inspired with a hypothesis, the thinker next makes logical deductions from it. Concepts are important tools of thought and images are implicit muscular activities which may stand as symbols of individual objects or activities. But we do not always think of objects or activities individually. We think of the whole class of objects, and concepts serve to symbolise such a class.

The verbal symbols representing the common properties of a class of objects are called concepts. The process of

concept formation begins from childhood itself and if due to any reason this process is obstructed - either because of the educational system or the environment in which a child lives - it could result in the development of a category of adults who may lack initiative, creative spirit and logical reasoning - which ultimately leads one to become a second hander or an imitator.

The process of concept formation is a long and gradual one. This process is not constant and it keeps changing with our experiences. They are developed from our experiences by means of two processes - (1) Abstraction and 2) Generalisation.

By abstraction the common qualities are taken out of all experiences of the objects belonging to a single class. These common qualities are singled out and concentrated upon. It requires an analytical approach of the mind. Thus, by coming across different flowers, one may abstract the common quality of all flowers, the quality of 'floweriness' - irrespective of the size or colour.

During generalisation the common quality thus abstracted is referred to other similar objects of our experience. ~~thus,~~ thus, generalising the common elements by imposing them upon any similar object that fits in the same class.

Although sequentially abstraction and generalisation are separate, in our life both processes go side by side. With fragmentary abstraction one may proceed to generalise and the generalisation, whether correct or incorrect, may facilitate further abstraction. Our concepts are mainly based on past experiences.

At times, thinking leads to fertile results. Such thinking that brings about novel results can be named creative thinking. Creative thinking results in offering new and unique ways of conceptualising the world around us.

The Freudians believe that there is in all of us an unmistakable, though often latent, aggressive instinct or 'death-instinct', as it is called. This may express itself during infancy as hostility against father, later it may be re-directed against a whole group. It is stimulated and aggravated by the controls and inhibitions which society imposes upon the individual and it develops in him the desire 'to get even'. War, for example, may furnish a socially approved outlet for this aggressiveness.

P. Hopkins in The Psychology of Social Movements states that during a long process of sublimation the anger and resentment of a child towards the father becomes successively directed upon various substitute objects.

A modified version of the psychoanalytic approach is represented by the theory that aggression is caused by frustration, and that frustration always leads to aggression. Aggression is a fundamental characteristic of all living organisms, expressing itself in the will to assert and to test our capacity to deal with external forces.

Aggression may therefore be either positive or negative. In the latter case, it is synonymous with hostility. Aggression may take the form of mastery over inanimate nature (as in the case of Roark and Rearden) or over other human beings (as in the case of Ellsworth Toohey and Gail Wynand). Social factors determine the amount, the nature and to a large extent the very existence of aggressiveness.

To Freud and Jung, symbols are the representations of the psyche. To Freud, the symbol is mainly a disguised cue to a wish or thought; to Jung it is a mental product of profound psychoanalytic significance. In Jungian philosophy, a symbol has two functions - first of all it represents an attempt to satisfy an instinctual impulse that has been frustrated; it is an embodiment of archetypal material as well.

Freudian theory of personality consists of the structure, dynamics and development of personality. The total personality or the concept of psychical structure, as Freud conceives it, consists of three major systems - the ego, the

Super ego and the 'id'.

The 'id' is the original personality system out of which the ego and the super ego develop. The 'id' represents uninhibited impulses and it functions by the pleasure principle. The ego develops out of the 'id' to deal with the external world and it represents rational thinking. The Super ego which represents the voice of conscience develops out of the ego to serve as the moral arm of the personality caught between the often opposing forces of its two companions. It is responsible for making the actual adjustments to external reality which normal human life demand. The ego is constantly in a position of extreme vulnerability.

The term 'personality dynamics' refers to the way the personality changes and grows and thus to the way psychic energy is distributed and used by the 'id', ego and Super ego.

According to Freud, instincts are quantities of psychic energy and all the instincts together make up the total amount of energy available to the personality. Freud categorises instincts as the 'life instincts' and the 'death instincts'. The life instincts are in the service of survival and reproduction. The energy of life instincts is known as 'libido'. The life instinct to which Freud pays the greatest attention is that of sex. The death instincts are also called

the destructive instincts.

Freud is probably the first psychological theorist in recent ages to focus on personality development. His conception of personality development can be regarded as one of the seminal contributions of psychoanalytic theory to developmental psychology. Personality development, according to Freud, is essentially the learning of new ways to reduce anxiety and tension. As the person moves through the various stages of development - frustrations, conflicts and threats provide causes for increasing tension.

The ego, sandwiched between the 'id' and the Super ego, is incessantly chafed by these two, resulting in anxiety and tension. Under the pressure of excessive anxiety, guilt or shame, the ego is some times forced to take extreme measures to relieve the pressure. These measures are generally called 'defence mechanisms'. They deny, falsify or distort reality and they operate unconsciously so that a person is not aware of what is taking place. By means of these strategies, the ego tries to decide the conflict with the 'id' in its own favour for the conservation of psychic equilibrium.

Freud says that there are no doors and windows for the mind and the impulses and impressions formed therein seek outlet in symbolic guise. Almost all the behavioral problems and abnormalities that we see in some of the characters in Ayn

Rand's fiction, can be traced back to their sexual incompetence or deficient libido.

## CHAPTER - VI

### THE PROBLEM OF EVIL

The problem of evil is one of the most important problems of philosophy. We generally experience that our life is a mixture of good and evil, happiness and misery and of well-being and ill-being. Realistically viewed, good and evil are co-existent. They are not illusions themselves and are mixed up closely in our scheme of life. Thinkers from both the East and the West have been trying their best to solve this problem but its solution is still eluding them.

The problem of evil is not the exclusive domain of the philosophers and theologians. It attracts a layman also. It is inter linked with the existence of man. For theologians, it is the theistic fact because it strikes, at the belief in God. An atheist also, perceives its actuality because it affects even the deeds of innocent persons. The concept 'God is dead', initiated by Nietzsche and taken far by a number of protestant leaders supports the atheistic contention. Theistic view has its support in St. Augustine's 'City of God' and in so many subsequent theories.

It is no denying the fact that evil has its origin in the reflection of man on his agony and suffering. Naturally, the reflection about the questions from where did evil come <sup>from</sup> and

why does not God stop it, lessen it, or make us able to bear it? Epicurus, Plato, St. Augustine, Plotinus, Dionysius, St. Thomas Aquinas, Leibnitz, J.S. Mill, Josiah Royce, John Hick and many other thinkers in the West explicitly made attempts to solve this riddle in their own ways. In India some of the Indian systems like Jainism, Buddhism, Nyaya, Samkhya and Vedanta tried to highlight the problem of evil under the canopies of their respective philosophies.

Even before Epicurus, Plato made a distinct statement about the problem of evil, For him, good things are far fewer with us than evil. One can assume God as the prime cause for the good. Evil is not caused by God but by other things. This statement of Plato, in fact, is an attempt to distinguish between good and evil and also God as the cause of good and not the cause of evil.

For John Hick (Evil and the God of Love) the problem of evil is a problem involving not ordinary evils but what he calls, dysteleological evil. This view of Hick receives significance in his distinction between moral evil and physical or natural. Moral evil, according to him, is evil that we human beings originate, cruel, unjust, vicious and perverse thoughts and deeds. Natural evil is the evil that originates independently of human actions in disease bacilli, earth quakes, storms, droughts, tornadoes etc (p.18).

John Hick thus draws a clear line between moral and physical evils. The former is within the grip of man whereas the latter is beyond his bounds. Hick talks of metaphysical evil also. The idea of such an evil has been put forth by Leibnitz. All these distinctions clearly indicate that Hick admits the reality of evil in the universe, whether they be man-made, nature-made or inherent in the very nature of the created world.

The Rigveda prayer to lead one to light from darkness, to truth from untruth, and to immortality from mortality, is definitely a pointer to rise above evil and suffering of their vast and varied universe.

Ayn Rand's philosophy comes close to that of John Hick. In many of her non-fictional works dealing with philosophy, she expostulates that evil is only an accident of the universe - It's not the rule, but the exception. Her idea is that of a benign universe and not a malevolent one. Man was born to be happy in this universe and not to carry the cross of self imposed avoidable suffering. To make this practicable, she advocates a system or philosophy of rational self-interest, considering the world around us as the given, unchangeable objective physical reality, which cannot be altered by any of the whims of man or by any form of mysticism or illogical thought processes. She nomenclatures her brand of philosophy

as Objectivism, the details of which have been dealt with in the previous chapters.

Miss Rand has stressed that Objectivism is not a philosophy to be defined in negatives, and it will not tolerate the compromise of an ideal. Explaining the implications of Objectivism for politics, she says that her basic political principle was that no man or group **has** the right to initiate the use of physical force against others. In a civilised society, force may be used only in retaliation and only against those who initiate its use. A government is the means of placing the retaliatory use of physical force under objective control - i.e. under objectively defined laws. (The Virtue of Selfishness).

The two fundamental premises of religion - that there is an all powerful being, and that man must come to accept the essence of God through faith rather than logic - are rejected by Miss. Rand's philosophy. Objectivists are uncompromising atheists, but atheism as such is not a 'central' principle of the philosophy. The central principle, the advocacy of reason, the rejection of any form of mysticism, including theism, is a consequence of this principle.

Despite the influence of Miss Rand's ideas in intellectual circles, she regarded herself primarily as a novelist and, although she preferred not to be labeled in any

conventional manner, she wrote "As far as literacy schools are concerned I would call myself a Romantic Realist" In an essay in The Romantic Manifesto, entitled "The Goal of my Writing", she notes "my purpose is 'not' the philosophical enlightenment of my readers, it is 'not' the beneficial influence which my novels may have on people. My purpose, first cause and prime mover is the portrayal of Howard Roark or John Galt as an end in himself' - not as a means to any further end which, incidentally is the greatest value I could ever offer a reader".

She told a News Week reviewer." One cannot write about life without discussing philosophy. Most novelists today try to be as vague as possible in order to be misunderstood by the greatest number of people. I want to be understood, so I present my philosophy openly and consciously".

Miss Rand has written that readers usually questioned her as to whether her characters are copies of real people in public life or whether they ~~are~~ are just symbols. Her reply to them was that she observed real life, analysed the reason which make people such as they are and she draws an abstraction from them and then created her own characters out of that abstraction. Her characters are persons in whom human attributes are focused more sharply and consistently than in average human beings.

In a review of a biography of Ayn Rand, The Passion of Rand, George Gilder (Ayn Rand; Sex, Money, and philosophy", in Bookworld, Chicago Tribune, June 29, 1986, pp 1, 10) notes that Ayn Rand avoids the topic of families altogether in the novels. Although she exalts sexual pleasure to a virtually religious pinnacle in her philosophy, her heroes and heroines are all childless. They are "copulating abstractions that give birth to rationalisations rather than babies". By excluding the domain of procreative sexuality, Gilder feels that, she misses the altruistic and unconditional love at the very core of the human experience. Indeed, the uniquely prolonged helplessness of human offspring means that parental love is indispensable to human life and development.

Missing this dimension of family life, she also misses the essential altruism and the orientation toward the needs of others. The heroes of capitalism also cannot arrogantly be producers of goods immaculately conceived in their own minds, capitalists also imaginatively serve the minds and needs of others.

Ignoring the altruistic aspect of family and business life, Rand also misunderstands the role of religion that upholds the unselfish moral codes essential to productive families and enterprises.

In addition, Miss Rand fails to comprehend that her

## **CHAPTER - VII**

### **THE AGE OF ENVY**

Most men spend their lives in futile rebellion against things they can not change, in passive resignation to things they can, and never attempting to learn the difference - in chronic guilt and self doubt on both counts.

If there are things that man can change, it means that he possesses the power of choice, i.e, the faculty of volition. and hence man can be called a being with 'Volitional consciousness'. If he does not possess it he can change nothing including his own actions and characteristics such as courage or lack of it. If there are things that man cannot change, it means that there are things that cannot be affected by his action and are not open to his choice. This leads to the basic metaphysical issue that lies at the root of any system of philosophy. The primacy of existence or the primacy of consciousness.

The primacy of existence (of reality) is the axiom that existence exists, that is, that the universe exists independent of consciousness (of any consciousness) that things are what they are, that they possess a specific nature, an identity. The epistemological corollary is the axiom that consciousness is the faculty of perceiving that which exists,

and that man gains knowledge of reality by looking outward. The rejection of these axioms represents a reversal; the primacy of consciousness - the notion that the universe has no independent existence, that it is the product of a consciousness (either human or divine or both). The epistemological corollary is the notion that man gains knowledge of reality by looking inward (either at his own consciousness or at the revelation it receives from another, superior consciousness).

The source of this reversal, according to Ayn Rand, is the inability or unwillingness to fully grasp the difference between one's inner state and the outer world, that is, between the perceiver and the perceived (thus blending consciousness and existence into one indeterminate package-deal) Ayn Rand's definition of 'package-dealing' is that it is the fallacy of failing to discriminate crucial differences. It consists of treating together, as parts of a single conceptual whole or 'package', elements which differ essentially in nature, truth, status, importance or value.

According to Ayn Rand, the crucial difference between the perceiver and the perceived is not given to man automatically; it has to be learnt. It is implicit in any awareness, but it has to be grasped conceptually and held as an absolute. The majority of the people, Ayn Rand feels, keep swinging from side to side, implicitly recognising the primacy of existence

in some cases and denying it in others, adopting a kind of hit-or-miss rule-of-thumb epistemological agnosticism, through ignorance or by intention - the result of which is the shrinking of their intellectual range, that is, of their capacity to deal with abstractions. Nature is the 'metaphysically given' - that is, the nature of nature is outside the power of any volition. The power to rearrange the combinations of natural elements is the only creative power, man possesses. It is an enormous and glorious power - and it is the only meaning of the concept 'creative'. Creation does not (and metaphysically cannot) mean the power to bring some thing into existence out of nothing. 'Creation' means the power to bring into existence an arrangement or combination or integration of natural elements that had been disparate before. This is true of any human product, scientific or aesthetic, Man's imagination, or what Coleridge rightly names in his Biographia Literaria as the 'esemplastic power', has the ability to combine disparate elements of disparate experiences into one harmonious, uniform whole. An amalgamation of various elements takes place and the result is something which had never existed before.

The best and briefest identification of man's power in regard to nature is Francis Bacon's "Nature to be commanded, must be obeyed." In this context "to be commanded" means to be made to serve man's purposes; "to be obeyed" means that they cannot be served unless man discovers the properties of

natural elements and uses them accordingly.

By its 'metaphysically given' nature, a man's volition is outside the power of other men. Nothing can force a man to think. Others may offer him incentives or impediments, rewards or punishments, they may destroy his brain by drugs, but they cannot order his mind to function. This is his exclusive, sovereign power. Man is neither to be obeyed nor to be commanded, in that sense.

In his philosophical manifesto, A Theory of Justice, John Rawl shows the climax of and the ultimate cashing-in on the package deal of the metaphysical and the man-made. His theory proposes to subordinate man's nature and mind to the desires (including envy) not merely of the lowest of the lowest human specimens, but of the lowest non-existents. It requires that men make lifelong choices on the premise that they are all equally devoid of brains. The fact that a brain cannot project an alteration of its own nature and power, that a genius cannot project himself into the state of a moron and vice versa, that the needs and desires of a genius and a moron are not identical, that a genius reduced to the existential level of a moron would perish in unspeakable agony, and a moron raised to the existential level of a genius would paint graffiti on the sides of a computer, then die of starvation. all this is not understood by those who dispense with the Law of Identity (and, therefore, with reality), who demand 'equal

results' regardless of unequal causes, and who propose to alter metaphysical facts by the power of whims and guns. This is what is being preached, touted and demanded today. (against meritocracy)

Is this trend motivated by the desire to uplift the weak or to degrade the strong - to help the incompetent or to destroy the able ? Is this the voice of love or of hatred - of compassion or of envy ? What value would be gained by such a cerebrocidal atrocity ? One is forced to ponder over such question after studying in detail Ayn Rand's major fictional works, like Atlas Shrugged, The Fountainhead, We the Living, Anthem, and Night of January 16th.

In Atlas Shrugged, in the sequence dealing with the tunnel catastrophe, a humanitarian <sup>says</sup> "The men of ability? I do not care what or if they are made to suffer. They must be penalised in order to support the incompetent. Frankly, I do not care whether this is just or not, I take pride in not caring to grant any justice to the able, where mercy to the needy is concerned."

Anthem is a thought-provoking novel that depicts the horrors which can happen to mankind if current social trends are projected into the future. The so-called hero named Equality 7-2521 is supposed to be living in the dark ages of

the future. In a loveless world he dared to love the woman of his choice. In an age that had lost all trace of science and civilization, he had the courage to seek after knowledge. He was marked for death because he had committed the unpardonable sin -- he had ~~stood~~ stood forth from the mindless human ~~herd~~ herd. He was a man alone. The characters in Anthem existed only to serve the state. They were conceived in controlled Palaces of Mating. They died in the Home of the Useless. From cradle to grave, the crowd was one - a great WE.

In all that was left of humanity there was only one man who dared to think, seek, and love. He, Equality 7-2521, came close to losing his life for this because his knowledge was regarded as a treacherous blasphemy because he had re-discovered the lost and holy word-I. Here, Miss Rand shows the struggle of the individual against a paralysing Collectivism in a world of the foreseeable future. For the major part of the novel, the word "WE" is used instead of "I".

It begins thus :

It is a sin to write this. It is a sin to think words no others think and to put them down upon a paper no others are to see., It is base and evil. It is as if we were speaking alone to no ears but our own. And we know well that there is no transgression blacker than to do or think alone.

We have broken the laws. The laws say that men may not write unless the Council of Vocations bid them so. May we be forgiven!

A portion of a typical conversation between International 4-8818 and Equality 7-2521 reveals the totally forbidding nature of the situation of the future, as depicted by Ayn Rand,

"Equality 7-2521", they said, "your face is white",... Then they smiled, but it was not a gay smile; it was lost and pleading....

The heroine, Liberty 5-3000 is described as having body that "was straight and thin as a blade of iron. Their eyes were dark and hard and glowing, with no fear in them, no kindness and no guilt..."

Equality 7-2521 loved Liberty 5-3000 and calls her in his thoughts as the 'Golden One' because of her golden hair. By loving or liking someone better than the rest, one is accused of committing a 'Trasgression of Preference', because one is supposed to consider every one as brothers and sisters. They are supposed to heed the law which says that men may not think of woman save at the 'Time of Mating'. This is the time each spring when "all the men older than twenty and all the women older than eighteen are sent for one night to the city Palace

of Mating. And each of the men have one of the women assigned to them by the Council of Eugenics".

The names of the various characters are International 4-8818, Equality 7-2521, Collective 0-0009, Union 5-3992 etc. all of which sound very weird and funny.

In chapter eleven, Equality 7-2521 proclaims "I AM, I THINK.I WILL". He realises that he has reached the end of his quest. " I wished to know the meaning of things, I am the meaning. I wished to find a warrant for being. I need no warrant for being, and no word of sanction upon my being. I am the warrant and the sanction". (Anthem.p. 108) In addition to this, the thought occurs to him that his own happiness needs no higher aim to vindicate it. His happiness need not be the means to any end. "It is the end. It is its own goal. It is its own purpose". (p. 110) The god whom he worships can be expressed in one word as 'I' - the god who he's sure will grant him joy, peace and pride. The sacred word that is to be his beacon and banner in future is the word EGO.

Most people, Ayn Rand opines, want to cling to the conviction that doom, darkness, depravity and ultimate disaster are inevitable. Psychologists tell us that when a man suffers from neurotic anxiety, he seizes upon any rationalisation available to explain his fear to himself, and he clings to that rationalisation in defiance of logic, reason,

reality or any argument assuring him that the danger can be averted, Actually, he does not 'want' it to be averted because the rationalisation serves as a screen to hide from himself the real cause of his fear, the cause he does not dare to face.

Western civilisation was the child and product of reason- via ancient Greece, In all other civilisations, reason has always been the menial servant or the handmaiden of mysticism. The conflict of reason versus mysticism is the issue of life or death - of freedom or slavery - of progress or stagnant brutality. It is the conflict, we can say, of consciousness versus unconsciousness.

The acceptance of full responsibility for one's choices and actions and their consequences is such a demanding moral discipline that many men seek to escape it by surrendering to what they believe is the easy, automatic, unthinking safety of a morality of 'duty'. Peter Keating's mother had pushed him into his career as an architect, feeling that it was a field where he could exercise his talent for drawing, even though he wanted to be an artist. He consults Roark about whether he should join Guy Francon's firm of architects. Roark tells him "If you want my advice, Peter, you've made a mistake already. By asking me. By asking anyone. Never ask people. Not about your work. Don't you know what you want ? How can you stand it, not to know ?" (The Fountainhead - p. 33).

to design it but to let Keating put his name on it. He is surprised by Roark's cordial behaviour, which prompts him to ask, " Howard, is this the terrible thing they meant by turning the other cheek - your letting me come here ? " Keating also noticed that Roark looked very young even though he was thirty seven years old, whereas Peter had aged greatly since Roark had last seen him. Roark magnanimously replies to Keating's query,

I don't know, Peter. No, if they meant actual forgiveness. Had I been hurt, I'd never forgive it, Yes, if they meant what I'm doing. I don't think a man can hurt another, not in any important way. Neither hurt him nor help him. I have really nothing to forgive you. (F.H- p. 575)

Dominique Francon exhorts a promise from Roark that he will never sacrifice either his work or her because of his sympathy or pity for Gail Wynand. At last, she evolves to a stage where even,

If they convict you - if they lock you in jail or put you in a chain gang - if they smear your name in every filthy headline - if they never let you design another building - if they never let me see

you again - it will not matter. Not too much, Only down to a certain point. (F.H-- p. 622)

As far as Roark is concerned, she has passed the acid test and only now deserves to be made his wife. "That's what I've waited to hear for seven years, Dominique. "says Roark (p. 622)

Gail Wynand and Ellsworth Toohey held power over people. They enjoyed dominating people. It was through the 'Banner' that Wynand even determined what the tastes of the people should be even in matters like architecture. He utilises the complete power and sway that he holds over the people to save Roark from being convicted for the Cortlandt Homes explosion case. For Wynand, saving Roark from conviction was a kind of a crusade - it was his need as well, a kind of self purification or self flagellation to expiate for the life that he had led - that of a second hander in spite of the fact that he had the potential to be a very original person who was capable of recognising a genius, But he had deliberately denigrated Roark through his papers because he knew very well that the world would not spare a person like Roark to survive. His genius, he was sure, would anyway go unappreciated. Wynand had a secret art gallery in his house and the statue of Dominique which Mallory had made was his most prized possession. he was a cannoisseur of art, but he did not reveal that aspect of his character to the world. For him,

'The Banner' was symbolic of his power over the mundane people of the world who lacked taste, originality and good sense. He says,

Why I love the Banner. Now you'll see the answer. Power, I hold a power I've never tasted. Now you'll see the test. They'll think what I want them to think. They'll do as I say. Because it is my city and I do run things around here. Howard, by the time you come to trial, I'll have them all twisted in such a way there won't be a jury who'll dare convict you. (F.H— p. 626)

Elsworth Toohey represented for Steve Mallory, the 'drooling monster' that was mentioned in Chapter.II. He epitomised all the evil in the world - the evil that never allowed greatness of any sort to survive in this world, "... I had never seen him before I shot him I had only read what he writes. Howard, I shot at him because I think he knows everything about the beast."(F.H— p. 344)

Toohey gloats over the havoc that he has caused to Roark's reputation as an architect. He tells Dominique that the lawsuit about the Stoddard Temple will be forgotten by the people very soon.

And that, you see, will be the achievement. You can fight a live issue. You can't fight a dead one. Dead issues, like all dead things don't just vanish, but leave some decomposing matter behind...

The Temple will be forgotten. The law suit will be forgotten. But here's what will remain :

Howard Roark ? Why, how could you trust a man like that ? He's an enemy of religion. He's completely immoral . . . Fight that, my dear. Tell me a way to fight it. Particularly when you have no weapons except your genius which is not a weapon but a great liability.. (F.H—p. 346)

He continues,

... Reason can be fought with reason, How are you going to fight the unreasonable ? The trouble with you, my dear, and with most people, is that you don't have sufficient respect for the senseless. The senseless is the major factor in our lives. You have no chance if it is your enemy. But if you can make it become your ally - ah, my dear ! ... (F.H—p. 346)

Why did Toohey choose Roark as the victim of his sadism?

It was because, as he says, Roark was a big catch, a very

great genius. He couldn't be bothered about any one with less of a genius than Roark. "- it is not my function to be a fly swatter."

Toohy confesses about his 'modus operandi' to Dominique, since he believes that when a skillful piece of work is accomplished, somebody should know about it. His is 'the psychology of a murderer', as he himself admits "... the psychology of a murderer who's committed the perfect crime and then confesses because he can't bear the idea that nobody knows it's a perfect crime. ... I want an audience. That's the trouble with victims - they don't even know they're victims, which is as it should be, but it does become monotonous and takes half the fun away. You're such a rare treat - a victim who can appreciate the artistry of its own execution ..." (F.H— p. 348)

The alleged dichotomy of reason versus emotion has been presented in many variants in the history of philosophy, but its most colourfully eloquent statement was given by Friedrich Nietzsche. In The Birth of Tragedy from the Spirit of Music. Nietzsche claims that the observed two opposite elements in Greek tragedies, which he saw as metaphysical principles inherent in the nature of reality; he named them after two Greek gods : Apollo, the god of light and Dionysus, the god of wine. Apollo, in Nietzsche's metaphysics, is the symbol of beauty, order, wisdom, efficacy, that is, the symbol of

reason. Dionysus is the symbol of drunkenness or, rather, Nietzsche cites drunkenness as his identification of what Dionysus stands for: wild, primeval feelings, orgiastic joy, the dark, the savage, the unintelligible element in man - that is, the symbol of emotion.

Apollo, according to Nietzsche is a necessary element, but an unreliable and thus inferior guide to existence, that gives man a superficial view of reality", the illusion of an orderly universe. Dionysus is the free, unfettered spirit that offers man, - by means of a mysterious intuition induced by wine and drugs - a more profound vision of a different kind of reality, and is thus the superior. According to Nietzsche, Dionysus leads man into complete self-forgetfulness and into merging with the Oneness of nature. But it is not true that reason and emotion are irreconcilable antagonists or that emotions are a wild, unknowable, ineffable element in men. But this is what emotions become for those who do not care to know what they feel, and who attempt to subordinate reason to their emotions. For every variant of such attempts - as well as for their consequences - the image of Dionysus is an appropriate symbol.

Symbolic figures are a valuable adjunct to philosophy, they help men to integrate and bear in mind the essential meaning of complex issues. Apollo and Dionysus represent the fundamental conflict of *our* age. For example, the landing of

'Apollo 11' on the moon - represented the embodied concretisation of a single faculty of man : his rationality. On July 16, 1969, one million people, from all over America converged on Cape Kennedy, Florida to witness the launching of Apollo 11 that carried astronauts to the moon. The meaning and motive of the overwhelming world-wide response to Apollo 11, was the response of people starved for the sight of an achievement, for a vision of man the hero.

Ayn Rand says that there was initially no comment in the press on the meaning of the popular response to Apollo 11, in her book The New Left : The Anti-Industrial Revolution. Some intellectuals even resented its triumph what they denounced was 'technology', what they resented was achievement and its source : reason.

Eric Severeid of CBS, a popular commentator, broadcasted from Cape Kennedy a commentary that was reprinted in 'Variety' (July 23, 1969). "In Washington and elsewhere," he said "the doubts concern future flights, their number, their cost and their benefits, as if the success of Apollo 11 were already assured. We are a people who hate failure. It's un-American . . ."

It was the American dedication to success that Mr. Severeid was probably deriding. No other nation as a whole is as successful as America, which is America's greatest virtue.

But success is never automatically immediate. Passive resignation is not a typical American trait, It is this precondition of success - the "try, try again" precept - that Mr. Severeid was undercutting. His conclusion was that "It is possible that the divine spark in man will consume him in flames, that the big brain will prove our ultimate flaw like the dinosaur's big body, that the metal plaque Armstrong and Aldin expect to place on the man will become man's epitaph".

On July 20, while Apollo 11 was approaching the moon, Mr Severeid found it appropriate to broadcast the following remark : no matter how great this event, he said that nothing much had changed, " man still puts his pants on, one leg at a time, he still argues with his wife, " etc,

Some people were very concerned about the 'inflated American ego', if the voyage succeeded. One almost got the impression that they would be greatly relieved if the mission failed.

Ayn Rand in her essay 'Apollo and Dionysus in her book The New Left : The Anti-Industrial Revolution makes diagnosis of the reason behind the resentment of some people. She reasons that,

to some men, the sight of an achievement is a reproach, a reminder that their own lives are irrational and that there is no loophole, no escape

from reason and reality. Their resentment is the cornered Dionysus element baring its teeth. (p.64)

Mankind has traditionally revered purely physical heroes, eschewing intellectual ones. The heroes and villains in Ayn Rand's fictional works are differentiated fundamentally by their metaphysics, in which the wrong epistemology is shown to lead to train wrecks, (Atlas Shrugged) furnace break outs (Atlas Shrugged) and sexual impotence (The Fountainhead and Atlas Shrugged) The right ethics is shown to be the indispensable means to the rebuilding of New York City and of man's soul.

Reason, according to Objectivism, is not merely a distinguishing attribute of man; it is his fundamental attribute - his basic means of survival. Therefore, whatever reason requires in order to function is a necessity of human life.

Reason functions by integrating perceptual data into concepts. This process, Ayn Rand holds, ultimately requires the widest integrations - those which give man knowledge of the universe in which he acts, of his means of knowledge, and of his proper values.

Man, therefore, needs metaphysics, epistemology and

ethics, that is, he needs philosophy. He needs it by his essential nature and for a practical purpose, in order to be able to think, to act, to live. To Ayn Rand, philosophy is not a senseless parade of abstractions created to fill out the ritual at cocktail parties or in Sunday morning services. To Ayn Rand, philosophy is the fundamental factor in human life; it is the basic force that shapes the mind and character of men and the destiny of nations. It shapes them for good and for evil, depending on the kind of philosophy men accept.

A man's choice, according to Ayn Rand, is not whether to have a philosophy, but only which philosophy to have. His choice is whether his philosophy will be conscious, explicit, logical, and therefore practical - or random, unidentified, contradictory and therefore lethal. She shows through her fiction that, when an idea is rational, its consequence, ultimately, is the preservation of man's life, and that when an idea is irrational, its consequence is the opposite.

Contrary to the injunctions issued to men for millennia, Ayn Rand did not equate Objectivity with "disinterest" - she was 'interested' in philosophy, in the Objectivist sense of 'self interest'. If a man needs philosophy, he needs one that is true, that is, in accordance with reality. Ayn Rand's fictional works are a demonstration of what happens to men who never fully develop the 'human' form of knowledge, that is, concepts.

Gail Wynand bought a young writer from a radical magazine, a man known for his honesty. He hired a sensitive poet to cover baseball games. He hired an art expert to handle financial news. He gave a great symphony conductor a magnificent yearly income for no work at all, on the sole condition that he should never conduct an orchestra again. His belief was that one cannot escape human depravity in this world. All his victims had a single attribute in common, their immaculate integrity. He delighted in breaking their integrity., One of the men became a dipsomaniac, two men became drug addicts and one committed suicide. Alvah Scarret is shocked after seeing all this and tells Wynand that he was really going too far, to test their integrity. He reminded Wynand that what he was doing was practically murder of those young men, with their immaculate integrity. "Not at all". said Wynand, "I was merely an outside circumstance. The cause was in him. If lightning strikes a rotten tree and it collapses, its not the fault of the lightning." "But what do you call a healthy tree?" "They don't exist, Alvah", said Wynand cheerfully, "they don't exist." (F.H—p. 416). Only two men understood Gail Wynand : Alvah Scarret - partially and Ellsworthy Toohey - completely. Roark was the only man of integrity whom even Wynand couldn't break. He proved to be too much for even people like him. Roark passes the 'Acid test', as it were, in the eyes of Wynand. Hence his later expiation for his'sin', by mobilising all the resources at his disposal, by means of the Banner, to save Roark from being

convicted in the Cortlandt Homes explosion case. He worshipped Dominique whom he later married after Keating sold her to him. While presenting her with a necklace made of diamonds which was without visible settings, spaced wide apart in an irregular pattern, he says that he is not at all ashamed of the fact that he pandered to the curiosity of people in his Newspapers. He sees the positive side of his job -

I took the worst refuse of the human spirit - the mind of that housewife and the minds of the people who like to read about her - and I made of it this necklace on your shoulders. I like to think that I was an alchemist capable of performing so great a purification," (p. 490)

"She saw no apology, no regret, no resentment as he looked at her. It was a strange glance; she had noticed it before; a glance of simple worship. And it made her realise that there is a stage of worship which makes the worshipper himself an object of reverence. (p. 490-491)

Bjorn Faulkner in the play, Night of January 16th, is a startlingly successful international tycoon and the head of a vast financial empire. On one level, the play is a totally gripping drama about the rise and destruction of a brilliant and ruthless man. On a deeper level, it is a superb dramatic objectification of Ayn Rand's vision of human strength and

weakness.

In the introduction to the play Night of January 16th Ayn Rand says that the play represents "not Romantic Realism, but Romantic symbolism". One can call it " a sense - of - life" play. A sense of life is an emotional, subconsciously integrated appraisal of "man's relationship to existence." It is a man's attitude toward life that constitutes the core and motor of his subconscious philosophy. Every work of art is the product and expression of its author's sense of life. But it may express that sense of life, translated into conceptual, that is, philosophical, terms, or it may express only an abstract emotional sum. Night of January 16th is, according to Ayn Rand, " a pure, untranslated abstraction."

This means that its events are not to be taken literally. They dramatise certain fundamental psychological characteristics, deliberately isolated and emphasised in order to convey a single abstraction, the characters' attitude toward life. The events serve to feature the motives of the character's actions, regardless of the particular forms of action, that is, the motives, not their specific concretisation. The events feature the confrontation of two extremes, two opposite ways of facing existence - Passionate self-assertiveness, self confidence, ambition, audacity, independence versus conventionality, servility, envy, hatred, power lust.

The main character in Night of January 16th is a swindler. Ayn Rand is not glorifying the action of the swindler, but he is a symbol of the rebel as such, regardless of the kind of society he rebels against. But Ayn Rand feels that, for the purpose of dramatising the conflict of independence versus conformity, a criminal - a social outcast can be an eloquent symbol. This, incidentally is the reason for the profound appeal of the 'noble crook' in fiction.

That a career of crime is not, in fact, the way to implement one's self esteem, is irrelevant in sense-of-life terms, and Ayn Rand is fully aware of it. A sense of life, according to Ayn Rand, is concerned primarily with consciousness, not with the existence - or rather with the way a man's consciousness faces existence. It is concerned with a basic frame of mind, not with rules of conduct.

The peculiarity of the play, which was written in 1933, is that Karen Andre is facing a murder trial and in the courtroom drama, the jury is drawn from the audience and they have to vote on the verdict.

The springboard for the story was the collapse of Ivar Kreuger, the Swedish "Match King" - or more precisely, the public reaction to that collapse.

\* On March 12, 1932, Ivar Kreuger, the Swedish "Match King", allegedly committed suicide. His death was followed by the crash of the vast financial empire he had created, and by the revelation that that empire was a gigantic fraud. He had been a mysterious figure, a "lone wolf", celebrated as a man of genius, of unswerving determination and spectacular audacity. His fall was like an explosion that threw up a storm of dust and muck - a storm of peculiarly virulent denunciations.

It was not his shady methods, his ruthlessness, his dishonesty that were being denounced, but his 'ambition', His ability, his self-confidence, the glamorous aura of his life and name were featured, exaggerated, overstressed, to serve as fodder for the hordes of envious mediocrities rejoicing at his down fall. It was a spree of gloating malice. Its leitmotif was not". "How did he fall ?" but "How did he dare to rise ?" Ayn Rand feels that had there been a world press at the time of Icarus and Phaethon, 'this' was the kind of obituary they would have received.

\* Ivar Kreuger was a man of unusual ability who had, at first, made a fortune by legitimate means, it was his venture into politics that destroyed him. Seeking a world monopoly for his match industry, he began to give large loans to various European governments in exchange for a monopoly status

in their countries - loans which were not repaid, which he could not collect and which led him to a fantastic juggling of his assets and book keeping in order to conceal his losses.

It was not a crook that people were denouncing but greatness as such, and that was what Ayn Rand wanted to defend.

Bjorn Faulkner, the hero who never appears in the play, is not Ivar Kreuger. He is what Ivar Kreuger might have been or, perhaps ought to have been. The two sides in the play are represented, on the one hand by Bjorn Faulkner and Karen Andre, his secretary-mistress (whom he loved) who is on trial for his murder - and, on the other, by John Graham Whitfield and his daughter. The factual evidence for and against the accused is approximately balanced. The jury has to choose which side to believe, and this depends on every juror's own sense of life.

The original title of this play was 'Penthouse Legend; Since the jury was to be drawn from the audience, it was rejected by the producers. They said that the jury gimmick would "destroy the theatrical illusion."

Bjorn Faulkner married Whit<sup>field</sup>'s daughter, since a short term loan of ten million dollars from the Whitfield Bank was due and he could not meet it. Neither could he get an

extension. So he offered himself as the last piece of collateral left, and with the permission of the woman he loved, Karen, he married Nancy Lee. Nancy Lee wanted Bjorn Faulkner and she was willing to pay a price for it. "What's the use of pretending ? I want you and you know it, you don't want me and I know that. But I pay for what I want, and I have the price. " (Night of January 16th-- p. 85) Bjorn Faulkner did not commit suicide. He was killed by Mr. Whitfield, Nancy Lee's father.

As Stevens, the defense lawyer says, Faulkner was a man "with life singing in his veins". He may have been a scoundrel, a swindler and a criminal. But still he was a conqueror, who had "a strength that is its own motor, an audacity that is its own law, a spirit that is its own vindication". (p.118). Whatever mistakes he may have made in form, he had never betrayed his essence, his self esteem.

The Western civilisation had ~~an~~ Age of Reason and an Age of Enlightenment. In those periods, the quest for reason and enlightenment was the dominant intellectual drive and created a corresponding emotional atmosphere that fostered these values. According to Ayn Rand, we live in an age Age of Envy. It is a hatred of the good for being the good. This hatred is not resentment against some prescribed views of the good with which one does not agree. Hatred of the good for being the

good means hatred of that which one regards as good by one's (conscious or subconscious) judgement. It means hatred of a person for possessing a value or virtue one regards as desirable.

The primary factor and distinguishing characteristic of this hatred is that it is an emotional mechanism set in reverse, a response of hatred, not toward human vices, but toward human virtues. The men of Babel were punished because they attempted to build a tower to the sky. Phaethon perished because he attempted to drive the chariot of the sun. Icarus was smashed, because he attempted to fly. Arachne was transformed into a spider because she challenged a goddess to a competition in the art of weaving - and won it. The ancient chorus down the ages seems to have been "do not aspire - do not venture - do not rise - ambition is self destruction". The curse of an overwhelming majority of men is passivity, lethargy and fear, not ambition and audacity. Hatred is not aroused in people by any saint or hero of altruism, whose moral superiority they profess to acknowledge. Nobody envies an Albert Schweitzer. They envy the man of intelligence, of ability, of achievement, of independence.

Man cannot deal with reality on the merely perceptual level of awareness ; his survival requires a conceptual method of mental functioning - but the conceptual level of awareness is ' volitional '. Man may choose to function conceptually or not.

Most men, according to psychologists, stumble through the transition from the predominantly perceptual functioning of childhood to the conceptual functioning of adulthood with various degrees of success and some settle on some precarious mixture of both methods. The hater of the good is the man who did not make this transition. He is a case of 'arrested, psycho-epistemological development'.

The hater's mental functioning remains on the level of childhood. Nothing is fully real to him except the concrete, the perceptually given, that is, the immediate moment without past or future. He has learned to speak, but has never grasped the process of conceptualisation. He treats concepts as if they were percepts and their meaning changes with any change of circumstance. Whatever he learns or happens to retain is treated, in his mind, as if it had always been there, as if it were an item of direct awareness, with no memory of how he acquired it as a random store of unprocessed material that comes and goes at the mercy of chance. This is the crucial difference between his mentality and that of a child : a normal child is intensively active in seeking knowledge. The hater stands still, he does not seek knowledge. His mind is as stagnant a mentality as a human being can sustain on the edge of the ~~borderline~~ **terline** separating passivity from psychosis.

A mind that seeks to escape effort and to function automatically, is left at the mercy of the inner phenomenon over which it has no direct control that is, emotions. Psycho-epistemologically a hater regards his emotions as irreducible and irresistible, as a power he cannot question or disobey. The hater has no lasting value-judgement, only the random urges of a given moment.

A human being descends to such a state due to different psychological reasons. This process of self-stultification is initiated by the child who lies too often and gets away with it. In his early, formative years, when he needs to learn the mental processes required to grasp the great unknown surrounding him, that is, reality, he learns the opposite. He learns in effect, that he can get whatever he wants not by observing facts, but by inventing them and by cheating, begging, threatening (throwing tantrums), that is, by 'manipulating' the adults. He concludes implicitly that reality is his enemy since he has to fake it-to lie-in order to obtain what he wants. As he grows up, he becomes aware of his impotence in the face of a reality as unknown to him as it was in his childhood. He is able to grasp the given, the immediate present, but that is not enough, he is unable to integrate it to anything.

Psychologists have observed a phenomenon called "the idiot-savant," a man who has the mentality of a moron but for some as yet undiscovered reason is able to perform a prodigy's feats of arithmetical calculation. The hater of the good becomes a similar phenomenon : " the idiot philosopher" a man who is unable to grasp the relation of ideas to reality, but devotes his life to the manufacture, propagation and manipulation of ideas - a means of sustaining his pseudo-self esteem.

CHAPTER - VIII  
**CONCLUSION**

Quite a few protests have been aired in recent years against the sway of the naturalist method in fiction. It is charged that this method treats material in a manner so flat and external as to inhibit the search for values and meaning. Naturalist realism, with its endless book-keeping of existence, has led to the destruction of Romanticism in aesthetics-like the destruction of individualism in ethics. Some writers like Ayn Rand, and Victor Hugo, are stirred by the ambition to create a new type of imaginative prose into which the recognisably real enters as one component rather than as the total substance. Some writers introduce philosophic ideas into it whereas others express the motley strivings of the inner self.

It has been remarked that basically the issue between naturalism and its opponents resolves itself into a philosophic dispute concerning the nature of reality.

The quality and intensity of a literary work will depend to a very large extent, upon the success with which the writer can find and communicate his private truth in the public truth of his age. A really good novelist should possess the power

to make meaningful and orderly the chaotic process of life, lacking which they give an effect of utter lifelessness and sterility.

Ayn Rand detested the preoccupation of modern art with depravity and evil. She was convinced that the picture of an infected appendix may be of great value in a medical text book **but** it did not belong in an art gallery. And an infected soul is a much more repulsive spectacle.

In the prevailing atmosphere of frustration and hopelessness where men are embittered hulks whimpering incessantly about the lack of moral values in life, the easiest way out is to renounce valuing. To fight, in this contest means, to think.

In her book The Romantic Manifesto, she expresses her hope for a revival of Romanticism in Art and Literature, and pleads for an esthetic Renaissance. Romanticism is the greatest achievement in Art history. It is by being exposed to Romantic Literature and Art that mankind has been able to move forward, by reading about heroic personalities and their achievements.

Art is a 'selective' re-creation of reality according to an artist's metaphysical value-judgement. By a selective re-creation, art

isolates and integrates those aspects of reality which represent man's fundamental view of himself and of existence. 20.

An artist ought to isolate the things that he regards as metaphysically relevant and essential and integrate them into his work as a single new concrete. An artist who in his painting exhibits a ruptured or rotten liver and one who paints a Greek God, are revealing their metaphysical estimates of man, which in turn is the reflection of their philosophy, of their respective cultures. Every religion has a mythology which is a dramatised concretisation of its moral code embodied in the figures of men who are its ultimate product.

The projection of "things as they might be and ought to be" names the essence of Ayn Rand's concept of literature. In the wave of Naturalism that has engulfed the literature of the twentieth century, her novels are an outstanding exception. They are at once a continuation of the Romantic tradition and a significant departure from the mainstream of that tradition. Nathaniel Branden calls her a "Romantic Realist" "Romantic" -- because her work is concerned with 'Values' with the essential, the abstract, the universal in human life, and with

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20. Nathaniel Branden., Who is Ayn Rand ? : An Analysis of the Novels of Ayn Rand. ( Random House, 1962) pp.92-93.

the projection of man as a heroic being. "Realist" — because the values she selects pertain to this earth and to man's actual nature, and because the issues with which she deals are the crucial and fundamental ones of our age. Her heroes are not knights, gladiators or adventurers in some impossible kingdom, but engineers, scientists, industrialists, men who belong ~~to~~ earth, who function in modern society. As a philosopher, she has brought ethics into the context of reason, reality and man's life on earth : as a novelist, she has brought the dramatic, the exciting, the heroic, the stylized into the same context.

If consciously or unconsciously an artist holds the premise that man is "a being of volitional consciousness", it will lead his work to a value orientation or to Romanticism. On the other hand, if he holds the premise that man's fate is determined by forces beyond his control, it will lead his work to an anti-value orientation, or to Naturalism. One type of art tells man that disasters are transient, that grandeur, beauty, strength and self-confidence are his proper, natural state. The other tells him that happiness is transient and evil, and he is made to feel that he is a distorted, impotent miserable little sinner, pursued by leering gargoyles. The genre or medium that an artist chooses depends upon his sense of life, and his sense of life is a pre-conceptual equivalent of metaphysics, an emotional, subconsciously integrated

appraisal of man and of existence.

Ayn Rand is successful in embodying her philosophy into a well integrated plot of The Fountainhead without appearing to be didactic. Each character's actions are dictated by their particular philosophy or lack of it. The plot reveals a purposeful progression of events which add upto a general thematic idea implicit in and conveyed by the story. She can be called a novelist of ideas, since her characters embody the philosophy of Objectivism—which according to her is a philosophy for living on earth. The term comes from what she considered the central theme of thought that universal concepts or ideas have an objective reality.

She earnestly believed that Romanticism was a movement that could give the world a grand new era of progress, teaching individualism and values.

One of the trends that we notice today is that most humans lack integrity and fail to act according to the ideals they espouse. They divorce ideals from their practical life. By a detailed study of her works it is possible to arrive at an idea as to what actually leads to the impotence of ideas, and what causes the detachment of ideals from life.

Ayn Rand's philosophy is perhaps best described as a variety of traditional (essentialistic) realism. In common

with all traditional philosophies, she subscribes to certain absolute principles. She maintains that there is some sort of 'a priori' meaning (Truth) which inheres within the world and that this meaning precedes and determines the basic nature of all human knowledge. She also adheres to the position that such ultimate knowledge is both 'absolute', in the sense of being unqualified by any sort of circumstantial considerations, and 'Objective' in the sense that it is unmediated by any purely personal consideration, such as interests, needs or desires. As a realist, she maintains that, at the very least, an 'Operational dualism' exists between self and world.

Rand's protagonists are all Romantic rebels against restrictive and mundane societies. In their rebellion, they act alone and on principle. Though, in some cases, they may be joined by the like-minded, that factor is never crucial to their revolt. They are all intellectually gifted and have unusual talents. The modern literary term for the main character is "protagonist", which means the chief striver, rather than hero. The protagonist is the character whose struggle or story is the main focus of the plot. This term is appropriate in modern fiction because many of the main characters in contemporary literature are anything but heroic. But in Rand's case, the traditional terminology would be applicable, as all her protagonists are also heroes.

She is a polemical writer and therefore it is not surprising that she arouses heated reaction from a variety of sources. There are many who vilify her; the adjective 'fascist' comes easily to the tongues of those on the left. There are others who idolise her and the blind adoration and faith in her precepts are so often characteristic of her followers that the word 'cult' has been applied to Rand's adherents.

One cannot but disagree with Bruce Cook, who states that her plots are

..... absurdly tendentious, her characters no more than wooden puppets, and her diction utterly without grace or beauty.....they are completely bad from conception to expression.<sup>21</sup>.

The utter futility of such a disparaging criticism about her diction at least, can be illustrated by the following lines, in which each and every word is precise as well as highly evocative.

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21. Bruce Cook., "Ayn Rand : A Voice in the Wilderness" in Catholic World, Vol.201, No.1202, May 1965, pp.119-24

It has been remarked that in the long run the issue between naturalism and its opponents resolves itself into a philosophical dispute concerning the nature of reality. Those who reject naturalism in philosophy will also object to its namesake in literature. Imaginative writing cannot include fixed and systematic definitions of reality without violating its own existential character.

All good fiction must possess the power to make meaningful and orderly the chaotic processes of life. Some of the great characters of American fiction, such as Captain Ahab, tend to be mythic because of the rare fineness and abstractness of the ideas they represent.

In an interview in 'Playboy', Alvin Toffler described Ayn Rand as " an intense, angry, young woman of fifty eight, indubitably, irrevocably, intransigently individual." She offered her view of existence as well as a unique vision of human nature and of human relationships.

Many defenders of Rand say that she was the truest, most uncompromising romantic writer of her day. But she also provoked an equally large body of critics.

Stanton Evans, in a 1967 article entitled "The Gospel According to Ayn Rand," praised her for her eloquent

anticollectivism but scorned her opposition to religion. Evans charged Rand with limiting the very human freedom she defended by telling her leaders they could not believe in both human dignity and godly humility. Rand said God limits man's freedom. By condemning the Christian culture that has given man more freedom than ever before in human history, Evans said, Rand rode alongside the collectivist barbarian hordes she claimed to fight.

For Bruce Cook, writing in 'Catholic World', the ugliest thing about Rand was "her complete lack of charity", her provocative odes to selfishness, which gained media attention and spread her anti - Christian message abroad.

'News week' compared Rand to a female evangelist, calling her a "she - messiah" Barbara Grizzote Harrison called her fictional villains "straw figures" to be knocked down with ease by her verbal blows.

As time passes, as Ayn Rand the person subsides into oblivion, Ayn Rand the artist will not fade. She will survive, flourish and be sustained both by those who agree and by those who disagree with her philosophy.

She will be remembered as a woman who invaded that last virtually exclusively masculine domain of academe, the field of philosophy. She will be remembered as the novelist who was

not satisfied to let her fiction speak for itself and who spent a quarter century explaining it. She will be remembered as the 'unsystematic' philosopher who flaunted her lack of formal credentials, who purposely avoided the mainstream, who chose to challenge rather than try to make the team. She will be remembered as an odd, radical, uncompromising figure, as bizarre as the fictional characters she created. To be a woman philosopher who refused to conform to any established school of thought, who commanded more disciples than any writer of her day, who insisted on nonconformity in an age of conformity, these are the things that made her unique and will make her immortal.

She will also be remembered for her heroes, those unrealistic, unrealizable fictional characters her readers either scorn or love with such devotion. She will be ridiculed for oversimplifying characters, for making "our guys" freedom fighters and "their guys" terrorists, for her weakness for "the rugged individuals" who seeks nothing from and gives nothing to his fellow man, who is motivated by rational self-interest, and who always wins in the end. Others will conclude that her characters, as simplistic and exaggerated as they are, served as necessary corrective to the antiheroes featured in most of twentieth-century fiction.

She will be remembered as this century's chief defender of the human ego. Some writers can be reduced to a principle,

some to a phrase, but Rand can be reduced to the one word Ego. Some will ridicule her overemphasis on the self and explain it away by reference to Rand's feelings of inadequacy as a woman in a man's world, a Russian in America, and call it overcompensation. Some will have mixed feelings about it.

The title of the short story 'The Simplest Thing in the World' is ironic since Henry Dorn, the protagonist is trying to convince himself that the simplest thing in the world would be to write formula fiction. However, for a man of his creative abilities, it is anything but simple to force his mind into mundane patterns.

Most of the story takes place in his mind as he battles his natural inclinations and tries to force himself to write for the commercial market. As Rand explained in the headnote, "The story illustrates the nature of the creative process - the way in which an artist's sense of life directs the integrating functions of his subconscious and controls his creative imagination."

Character ~~is~~ <sup>is</sup> the most significant element in Ayn Rand's fiction. To her, literary personages are of such importance that she found the image of one, Enjolras, the brave, passionate defender of right and liberty in Victor Hugo's Les Misérables, sufficient to sustain her when she faced the possibility of death as a young girl in

revolutionary Russia. Part of her credo of literature is that the writer of fiction should populate her stories with individuals who inspire us, ideal characters, people we would want to meet rather than characters like the people next door. Over and over again, in her writing career, she resisted the direction of movie studio editors or publishing house executives who enjoined her to write about "realistic people", people she might meet on the street. What has been depicted by critics as her stylized vice-and virtue characters: is not a fault, but results from a conscious literary decision.

The descriptive aspect of this thesis was accomplished by a close scrutiny of her works and the evaluative aspect was accomplished by analyzing the mode in which these philosophical principles were manifested or delineated in her fiction. An attempt has been made to depict the manner in which the two opposing forces of creation and destruction manifested itself among the various characters. What is the driving motive of such negative behaviour among men ? What is it that makes some men heroes and others second handers ? It is to such questions that this dissertation has addressed itself.

Researchers have so far confined themselves in their study of Ayn Rand to an investigation of either her social movement rhetoric or to just a study of the life and thought of Ayn Rand.

The former analyses the rhetoric of Ayn Rand from a social movement perspective and the latter delves deep into the roots of Objectivism.

Thus, the two opposing and incompatible aspects of man's consciousness, functioning as liberator and destroyer, creator and destroyer, preserver and annihilator-- have been delineated in this dissertation which is an entirely new area of investigation.

**RELEVANCE:**

As a practical conclusion to this research it can be rightly and sanely suggested that Ayn Rand's important works should be studied and popularised. It is a curiosity of literary history that a few authors from a particular period get themselves established in the minds of students and teachers through their inclusion in the University curricula. But such justice has not been done to Ayn Rand.

As a thought-providing author, even if she slightly shocks us out of our placid complacency, her ideas surely need to be thought about deeply, after getting over our initial prejudices.

In spite of the large measure of disagreement and opposition provoked by her philosophy and ideas, Ayn Rand has innumerable followers and admirers in different parts of the world. She has

been praised for her daring, forthright, often unpopular ideas, her powerful style and ingenuity. She may not be agreeable to all on all issues, but she ought to be certainly given a place among the literary prophets of the twentieth century.

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