



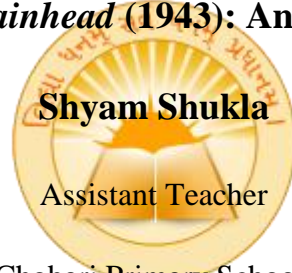
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An Objectivist Etymological Inquiries in Ayn Rand's *Atlas Shrugged* (1957) and *The Fountainhead* (1943): An Article



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How would we know what we know? Is reason a dependable wellspring of learning—or is it supplanted by otherworldly disclosure or passionate instinct? Would we be able to be sure about our insight—or must we generally stay in uncertainty?

Questions, for example, these are the territory of epistemology—the part of logic worried about the hypothesis of learning. Furthermore, the appropriate responses depend significantly on one focal issue in epistemology: that of the nature and legitimacy of ideas. In the event that our ideas allude to things existing as a general rule, at that point our insight is genuine and solid. In the event that they don't, in any case—if rather they are fanciful develops received by power or by the social show, at that point our insight is unmerited and naturally undependable.

“Since man's information,” clarifies Ayn Rand, “is picked up and held in the calculated structure, the legitimacy of man's learning relies upon the legitimacy of ideas. However, ideas are deliberation or universals, and everything that man sees is specific, concrete. What is the connection between deliberations and cement? Whatever definitely do ideas allude in all actuality?”

- Atlas:

All the Prime Movers or the Liberators of the world are symbolized by Atlas, the legendary figure, who as per the Greeks is the Titan who bore the sky on his shoulders and his figure is regularly found on the cover sheets of school map books. 'Atlas' is likewise the name of the vertebra that bolsters the skull. (Chamber's Dictionary)

In the novel *Atlas Shrugged*, a gathering of men who are trailblazers and makers, who truly imbibe the spirit of Atlas, choose to truly shrug their shoulders - they stop the engine of the world as a result of the different imperatives that are forced on them by society and the State, in this manner, restricting their imaginative knowledge to work and accomplish its satisfaction.

The prime purpose behind all law is to facilitate advancement by all means in various facets of life. The custom of law ought to take into consideration not only the requirements of the individual but also the requirements of the society. In each age, the law is made and its implementation is assessed by the most experienced individuals in this field who thus ought to balance up the interests of the individual and of the society. Hence, the aim behind all law is said to have realized only when each individual is able to maintain his own individual entity and at the same time, is able to meet the expectations of the society. This could be



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possible only when the individual complies with all the laws of nature and at all times.

Rand's master piece, *Atlas Shrugged* indeed deserves the praise it has achieved for her strength of characterization. Far from the tradition of the conventional novels, the novel raises not just one character to the level of the protagonist but upholds numerous major and minor characters who have excelled innovatively beyond expectations in their different fields of undertaking. Ayn Rand's heroes are genuine heroes, in the truest sense of the word – ordinary figures with the most extra ordinary qualities – who reflect great strength and integrity of soul and character despite all odds.

Eddie Willers, one of the minor characters in the novel had burned through the vast majority of his youth summers on the Taggart bequest with the Taggart youngsters. He recollects the oak tree in whose nearness he felt safe, which was for him, his most prominent image of solidarity. One night lightning struck the oak tree and it lay broken down the middle. "The trunk was only an empty shell; its heart had rotted away long ago: there was nothing inside - just a thin grey dust that was being dispersed by the whim of the faintest wind" (*Atlas Shrugged* - P. 13) Eddie felt terribly betrayed and he felt more awful for he even failed to understand the reason of betrayal.

Dagny Taggart and Eddie Willers were childhood friends. Though James Taggart was the president of the Taggart Transcontinental, it was Dagny Taggart who actually managed its ins and outs superbly well. As young children, Eddie Willers, Dagny and Francisco d'Anconia always strove to explore the best inside them.

Rearden Metal was another composite, imagined by Hank Rearden. He had named it Rearden Metal and it could be utilized in railroad tracks. The State Science Institute needed to purchase the rights to the Rearden Metal from him. It was his mind kid and subsequently, there was no doubt of him offering it. He unequivocally says "The rights to Rearden Metal are not for sale. "Because its mine". Do you understand the word?" (*Atlas Shrugged* - P.174) The legislature likewise forced one limitation over the other so he couldn't procure the products of his undertaking and imaginative exertion. The new compound was delivered by Rearden following ten years of investigations. At first, he had got no requests and had discovered no clients. The oppressors and exploiters wouldn't permit virtuoso to work undisturbed and over the top. They got a twisted sort of joy in upsetting their smooth working. Fundamentally, the second handers reflect an inborn desire and derive a sadistic pleasure in exploiting, directly or indirectly, the Prime Movers and trailblazers of the world.



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Indeed, even his better half Lillian is unappreciative of his virtuoso and his dedication to his job. When he gives her an arm ornament made of Rearden Metal, she derides at him and her discourse shows a mockery which is plainly recognizable. Hank Rearden had it produced using the first poured metal. For him, his significant other was only a reflection called 'spouse', not the lady whom he had hitched. As indicated by his significant other - 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". (*Atlas Shrugged* P.40)

While exhibiting the arm ornament to her, he didn't 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 more youthful sibling Paul, his mom and his better half drove a parasitic presence and they wiped on him, both sincerely and financially, taking into account that graciousness and love from him was their 'right'. Frequently, they resort to passionate coercing to meet their closures. At the point when Lillian understands that her better half Rearden adores Dagny Taggart, the following best thing that she can do is decline to a separation no matter what. To demonstrate hatred for her significant other, she wouldn't fret lying down with James Taggart - who symbolizes the weakling, the perverted, control hungry exploiter of individuals who have excellent benefits. To Lillian's distorted personality, the arm ornament exhibited by Rearden is "the chain by which he holds us all in bondage". (*Atlas Shrugged* - P.48)

Dagny Taggart was nine years of age when she concluded that she would run the Taggart cross-country railroad some time in the not so distant future. She never attempted to clarify why she loved the railroad. She realized this was one feeling for which other individuals most likely had no proportionate and no reaction. She felt a similar feeling in school, in classes of science, the main exercise she loved. She felt the energy of taking care of issues, the ill-bred joy of responding to a call and discarding it without exertion, the enthusiasm to meet another, harder test.

She venerated the expertise that had gone into the creation of the railroad, the creativity of somebody's perfect, thinking mind. The enemy she wound up compelled to battle was not worth coordinating or beating; it was anything but a prevalent capacity which she would have discovered respect in testing; it was incompetence "a grey 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." (*Atlas Shrugged* - P. 56)

Dagny Taggart is first love, Francisco d'Anconia was the celebrated copper King of the world when he acquired his fortune. Be that as it may, later he purposely turned into a marvellously useless playboy



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according to the world, His money related ability was viewed as extraordinary. He turned into a playboy since he didn't want others to easily take advantage of his budgetary intuition and ability. Richard Halley - the music author, Hugh Akston – the savant, and John Galt - who developed the well known progressive engine - every one of the "men of the psyche" takes to the streets and they shroud themselves at a spot called Atlantis. John Galt was the mind behind depleting the cerebrums of the world, with the goal that the engine of the world halts and whole New York is submerged in haziness. John Galt discloses to Dagny that in mankind's history there have never been strikes by the men of the brain.

The legend of Atlantis, as indicated by an irrelevant lady who addresses Dagny, is that it is the 'Isles of the Blessed'. The Greeks trusted that Atlantis as a spot where the spirits of the legends lived in a joy obscure to the remainder of the earth - a spot which just the spirits of saints could enter, and they achieved it without passing on, in light of the fact that they conveyed the mystery of life inside them. Atlantis was lost to humanity. Yet, the Greeks realized that it had existed. They looked constantly for it. Such a spot is the Atlantis, in *Atlas Shrugged*, where the men of the mind discovered shelter. It was a sort of Utopia, where everyone could work in his own particular manner and achieve a definitive in his imaginative field.

From the beginnings of history, the psyche had been viewed as underhanded, and each type of affront from blasphemers to materialistic exploiter - from disappointment to confiscation and each type of torment - from jeers to rack to terminating squad - have been brought downward on the individuals who accepted the accountability of taking a gander at the world through the eyes of a living cognizance and playing out the critical demonstration of a reasonable association. The appalling joke of mankind's history is that on any of the special raised areas that men have raised, it was a dependable man whom they immolated and the creature whom they revered. At last, after a slip by of a specific period, John Galt gives the green flag "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." (*Atlas Shrugged* - P 1084)

On the off chance that individuals have any questions whether such men exist, Ayn Rand has a response to that. She says that the very actuality that her books have been composed - and distributed - is verification enough that they do. Everybody acknowledges the way that man is neither great nor abhorrent yet, fit for being both. Basically, the propensity of the human personality is towards what we consider as of great, legal, life-supporting and transformative. This is plainly obvious and that is the motivation behind why aggregate life is conceivable by any stretch of the imagination. The topic of containing shrewd and controlling confusion has dependably been a noteworthy issue in each general public from times prehistoric. Contingent



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on the insight and association of every general public, it developed an instrument to arrange social relations. The most enlightened technique so advanced in current political social orders is through the instrumentality of law by compensating great (socially worthy) direct and rebuffing terrible (socially disallowed) lead. However, what we find in *Atlas Shrugged* and *The Fountainhead* is that the great and the meriting are punished for the unequivocal reason that they are great at their employments - loathing somebody for his benefits, as opposed to for his bad marks. In *The Fountainhead*, the second-hander Mr. Keating is particularly mindful of Roark's prevalence as a draftsman, yet he felt a specific sexy joy in offering requests to Roark, and he felt additionally a fierceness of hatred at Roark's aloof consistency. He needed to separate him to a blast. Be that as it may, no blast came. Roark got not very many chances to demonstrate his value. It was not a result of perniciousness precisely. "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 eye" (*The Fountainhead* - P. 99)

At the point when John Erik Snyte asked Roark to structure the Benton store, he was ignorant of the way that Snyte's conviction was that six personalities are superior to one. At the point when Roark saw the last illustration of the Benton Department store, he perceived just his "own planes of space, his windows, his system of circulation, he saw added to it, Corinthian capitals, Gothic vaulting, Colonial chandeliers and incredible mouldings, vaguely Moorish". (*The Fountainhead* -P 104). He could never observe his work raised, just bits of it, which he favoured not to see. Austen Heller needed Roark to construct a house for him a building that would mean something" (*The Fountainhead* - P.124) like Ron Arad, the craftsman, draftsman originator, conceived in Tel Aviv, who works in a one of a kind way making furniture things that are similarly building wonders His plans get us continually off guard us with their startling forms and unlooked for highlights. Plan sage Ettore Sottsass depicts Ron Arad as a man, so tranquil that he looks as though he could tear sheet metal just as it were a bit of paper. To Ettore, Ron Arad is "of men solid, so quiet that they can acknowledge a world, a space with no Cartesian request, with no flat planes... with no reference point, neither geometrical, nor clairvoyant, nor sociological, nothing". This depiction of Ron Arad can be connected to Roark, the modeller of *The Fountainhead* also. Metal, rock and hardened steel is the material that Roark takes a shot at generally.

He conveys to its obviously relentless hardness an amazing non-abrasiveness, an advised impact and feel, brought out by his insight into the metal's elasticity. Roark is refreshingly immediate, abrupt and straight forward and is an unrepentant stickler His adoration is for the first and the new over the imitative and the



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dreary. He tries different things with different materials most likely on the grounds that he isn't bound to a semi-religious development, presumably on the grounds that he is genuinely pluralistic-or maybe it is an aftereffect of his tyke like interest about materials, interest with structures, realizing that they can never give the main response to the issues. The focal topic of Roark's design is that "structure pursues work" and that trimming for the good of ornament was wrongdoing. Roark's aesthetic articulation is to a huge degree narcissistic - a statement of oneself.

Austen Heller needed his home ideal over a vertical shaft of shake ignoring an ocean. Roark is practically similar to a post innovator draftsman we can say since his plans are profoundly individualistic and for him, the area decides the structure and the materials that are to be utilized. In this way, the house or the representations had been planned "not by Roark, however by the bluff on which it stood. It was as though, "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." (*The Fountainhead* - P.125)

At the point when the Heller house was finished, it found no notice in the engineering Tribune which distributed a study of the best American homes raised amid the previous year. Individuals like Ralston Holcombe felt that it was "disgrace to the country that a thing like the Heller house..." (*The Fountainhead* - P. 138) was permitted to be raised. The Heller house obtained distinction all through the wide open encompassing it, yet for the wrong reasons. Individuals drove out of their approach to stop out and about before it, "to stare, point and giggle" (*The Fountainhead* P.138). The Heller house was referred to in the area as The Booby Hatch.

Roark's oppressors or destroyers resembled nondescript enemies in obscurity. 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" (*The Fountainhead* P. 176) To Henry Cameron, Gail Wynand spoke to "...everything that's wrong with the world...the triumph ... of overbearing vulgarity..." (*The Fountainhead* P.179) Dominique Francon's remark about the Enright House that Roark planned stimulates us out of our trance, "...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" (*The Fountainhead* -P.245)



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

The hardships that Roark needed to endure are all the more mortifying in light of the fact that he needed to see-average quality being loved and cherished - to lose, to be relinquished not by a more noteworthy virtuoso, not by a divine being, yet by a Peter Keating. Indeed, even the Spanish Inquisition couldn't have thought of a torment equivalent to this. The illustrations of Cortland Homes introduced "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 complex modelling of simple structural features; there was no ornament; none was needed; the shapes had the beauty of the sculpture." (*The Fountainhead* P.587) When it was not developed in the manner he needed it to be done, he dynamites the whole thing. The second-handers of the world have no worry for realities, thoughts or work. They're concerned just with individuals. They're similar to a visually impaired mass running amuck, to pound you without sense or reason. The slobbering beast that Steve Mallory discussed and dreaded is really the second-hander. They are happy to acknowledge anything aside from a man who remains solitary. They pardon lawbreakers and appreciate despots however they can't endure the autonomous man. They look for confidence through others by living second-hand.

Each type of joy is private. Our most noteworthy minutes are close to home and self-inspired. The things that we consider as sacrosanct or valuable are the things that we pull back from unbridled sharing. The words like narrow-mindedness and egomania are lacking to depict the nature of independence of man's soul. Words like childishness or narcissism have been debased and have come to mean Peter Keating. One might want to regard a man with an independent sense of self, which is an uncommon quality in the vast majority. On the off chance that one regards oneself one can have neither love nor regard for other people. The effective finish of the Wynand Building was a triumph for Howard Roark, yet for something that should win, that moves the world - and never wins affirmation, "It will vindicate such a significant number of who have fallen before you, who have endured as you will endure". Dominique felt as though she were hearing Henry Cameron's words to Roark, toward the start of his profession.

Ayn Rand's theory and her imaginative fiction can't be put into two water-tight compartments since her saints and lowlifes are separated in a general sense by their mysticism. Objectivism holds that presence and the outer world, is the thing that it is, autonomous of man's awareness or his impulses and I want. It is the



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supernaturally given, which can't be simply wished away. It is man's Reason that recognizes and incorporates the material given by man's detects, which are at first recognized as percepts and later coordinated as ideas in the subliminal personality. In this manner, Reason is man's solitary methods for learning, and along these lines, his essential instrument for survival. Man's impression of the actualities of reality must comprise the premise of his esteem decisions. It is Ayn Rand's essential fundamental that man is an end in himself, not a way to the necessities of others: he should live for the wellbeing of his own, neither giving up himself to others nor others to himself. Characteristic in her logic is the idea of the Ego as the moving power behind all innovative human undertakings, an unflinching promotion of conceit and its associative restriction to the benevolence so critical to Christian morals.

It is, basically, the idea of man as a gallant being, with his own joy as the ethical motivation behind his life, with profitable accomplishment as his noblest movement and reason as his solitary total - the acknowledgement of Reason as one's solitary manual for activity. The Objectivist morals unashamedly and gladly advocates and maintains balanced childishness which implies, the qualities required for people survival qua man-which thus implies, the qualities required for human survival-not the qualities created by the wants, the feelings, the yearnings, the emotions, or the necessities of silly beasts, who have never outgrown the primordial routine with regards to human penances, have never found a mechanical society and can imagine no personal circumstance yet that of getting the plunder existing apart from everything else.

Her rationality is against Hedonism since the teaching holds that the great is whatever gives you joy and in this manner, joy is the standard of ethical quality. However, Objectivism holds that the great must be characterized by a reasonable standard of significant worth, that delight is definitely not the first reason, yet just an outcome, that just the joy which continues from a normal esteem judgment can be viewed as good, that joy, all things considered, is neither a manual for activity nor a standard of profound quality.

The issue of ideas is the theory's focal issue. Since man's learning is picked up and held in the calculated structure, the legitimacy of man's information relies upon the legitimacy of ideas. In any case, ideas are deliberations or universals, and everything that man sees is specific, concrete. All information is as far as ideas. In the event that these ideas compare to something that will be found true, they are genuine and man's information has an establishment truth be told. As indicated by Edward. C. Moore, on the off chance that they don't compare to anything in all actuality they are not genuine and man's information is of negligible fabrications of his own creative ability. Ideas speak to an arrangement of mental documenting and cross recording and this framework fills in as the unique circumstance, the casing of-reference, by methods for



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which man gets a handle on and groups each existent he experiences and each part of the real world.

Language, in that capacity, is the physical (visual-sound-related) execution of this framework. Ideas and, along these lines, dialects are 'basically' an instrument of cognizance not of correspondence, as is normally accepted. Correspondence is just the outcome, not the reason for the basic role of idea arrangement. Cognizance goes before correspondence. Most men spend their lives in purposeless defiance to things they can't change, in latent abdication to things they can, and never endeavouring to get familiar with the distinction – in ceaseless blame and self uncertainty on the two tallies. On the off chance that there are things that man can transform, it implies that he has the intensity of decision, i.e., the workforce of volition. Also, subsequently man can be known as a being with 'Volitional awareness', If he doesn't have it he can change nothing including his very own activities and qualities, for example, strength or absence of it. In the event that there are things that man can't transform, it implies that there are things that can't be influenced by his activity and are not open to his decision. This prompts the essential magical issue that lies at the foundation of any arrangement of rationality.

The power is of the presence or the supremacy of awareness. The power of presence (of the truth) is the adage that presently exists, that will be, that the universe exists free of awareness (of any cognizance) those things are what they are, that they have a particular nature, a character. The epistemological result is the maxim that cognizance is the staff of seeing what exists, and that man picks up information about reality by searching externally.

The dismissal of these sayings speaks to an inversion; the supremacy of awareness - the idea that the universe has no autonomous presence, that it is the result of a cognizance (either human or divine or both). The epistemological culmination is the idea that man picks up information of reality by locking internal (either at his very own cognizance or at the disclosure it gets from another, predominant awareness).

The wellspring of this inversion, as per Ayn Rand, is the failure or reluctance to completely get a handle on the contrast between one's internal state and the external world, that is, between the perceiver and the apparent (in this way mixing cognizance and presence into one uncertain bundle bargain) Ayn Rand's meaning of 'bundle managing' is that it is the error of neglecting to segregate critical contrasts. It comprises of treating together, as parts of a solitary calculated entire or 'bundle', components which contrast basically in nature, truth, status, significance or esteem.

As per Ayn Rand, the essential distinction between the perceiver and the appearance isn't given to man



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naturally; it must be educated. It is certain in any mindfulness, however, it must be gotten a handle on thoughtfully and held as a flat out. Most of the general population, Ayn Rand feels, continue swinging from side to side, understood perceiving the supremacy of presence at times and denying it in, others, receiving a sort of hit-or-miss dependable guideline epistemological free-thought, through obliviousness or by expectation - the aftereffect of which is the contracting of their scholarly range, that is, of their ability to manage reflections. Nature is the 'mystically given' - that is, the nature of nature is outside the intensity of any volition. The ability to revamp the mixes of common components is the main inventive power, man has. It is a huge and radiant power - and it is the main significance of the idea 'imaginative'. Creation does not (and mystically can't) mean the ability to convey to bring thing into reality out of nothing. 'Creation' signifies the ability to bring into reality a course of action or mix or reconciliation of normal components that had been divergent previously. This is valid for any human item, logical or stylish, Man's creative energy, or what Coleridge appropriately names in his *Biographia Literaria* as the 'esemplastic control', can consolidate different components of unique encounters into one agreeable, uniform entirety. An amalgamation of different components happens and the outcome is something which had never existed.

The best and briefest recognizable proof of labour with respect to nature is Francis Bacon's "tendency to be instructed, must be compiled." In this setting "to be told" signifies to be made to fill man's needs; "to be compiled" implies that they can't be served except if a man finds the properties of common components and utilizations them in like manner. By its 'supernaturally given' nature, a man's volition is outside the intensity of other men. Nothing can compel a man to think. Others may offer him impetuses or obstacles, prizes or disciplines, they may pulverize his cerebrum by medications, and however, they can't organization his psyche to work. This is his select, sovereign power. Man is neither to be obeyed nor to be directed, in that sense.

Rand responds to these inquiries in *Introduction to Objectivist Epistemology*, a monograph on the Objectivist hypothesis of ideas. Published in 1967, the book exhibits Rand's methodical investigation of the idea of ideas and the procedure by which they are shaped by the human personality. It explains in detail Rand's memorable and exceptionally unique answer for the "issue of universals"— the topic of what absolutely ideas allude to in actuality. This arrangement is the establishment of Rand's unmistakable record of objectivity and the wellspring of the name she provided for her rationality: Objectivism.

The book incorporates a splendid partner article by logician Leonard Peikoff on "The Analytic-Synthetic Dichotomy"— a ruinous false elective that has commanded present day reasoning and fashioned devastation



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on the capacity of the present masterminds to comprehend the idea of information.

Likewise incorporated into the extended second release, disseminated in 1990, is a broad addendum with extra philosophical material. This beforehand unpublished material depends on a progression of epistemology workshops which Rand led from 1969 to 1971, which gave a chance to logicians and different scholastics to pose her inquiries about her hypothesis of ideas. Deciphered and altered for distribution after her demise, these sessions show Rand in insightful activity, explaining on the significance and ramifications of her hypothesis and tending to inquiries on such wide-extending themes as enlistment and the logical strategy, the nature of definitions, how we structure ideas of numbers, and the sky is the limit from there.



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