



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

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How could we possibly know what we do? Is the reason a reliable source of knowledge, or is it substituted by extraterrestrial revelation or emotional instinct? Would we be able to be assured of our understanding, or must we always be in doubt?

For instance, questions like these are under the purview of epistemology, the area of logic concerned with the learning hypothesis. The right answers also heavily depend on the nature and legitimacy of concepts, which is one of the main concerns of epistemology. When our ideas refer to objects existing generally, we may be sure that our insight is accurate and reliable. If they don't, however—if rather they are imaginative developments supported by authority or the social show—then our knowledge is unjustified and hence inherently unreliable.

Since man's knowledge is “picked up and held in the calculated structure,” as Ayn Rand explains, “the legitimacy of man's learning depends upon the legitimacy of ideas.” However, everything that a man sees is concrete and specific; concepts are deliberate or universals. What is the relationship between cement and deliberations? What unquestionably do concepts suggest in reality?

Atlas, the mythological character, who according to the Greeks is the Titan who bore the sky on his shoulders, and whose image is frequently featured in the cover sheets of school map books, symbolizes all the Prime Movers or the Liberators of the globe. The vertebra that supports the cranium is often referred to as a “chartbook vertebra.” based on Chamber's Dictionary

In the book *Atlas Shrugged*, a group of men who are trailblazers and makers and who speak to Atlas' soul decide to truly shrug their shoulders. They do this because of the various demands that society and the government place on them, thereby limiting their creative knowledge to work and achieve the satisfaction of those demands.

The goal of all legislation is to ensure that all of the various tendencies always move in the direction of progress. Law should always take into account the needs of the individual as well as, in a related vein, the needs of the broader community. This has long been accepted legal practice. The most knowledgeable people in each age review the law, and they typically strike a balance between an individual's and society's interests. Therefore, the motive for all legislation is shown when each person maintains his or her unique individuality while still being able to achieve the aims of the entire community in a single action. This might

occur if he consistently acts in accordance with all of the natural rules.

In *Atlas Shrugged* we find not one saint, yet there are many legends who have excelled in their own domains of the enterprise via innovation. The protagonists of Ayn Rand's works are real saints in the traditional sense because they persevere in the face of great odds. He had spent the great bulk of his summers as a child working with the Taggart children on the Taggart inheritance. He thinks back to the oak tree, which was his most memorable symbol of unity and in whose vicinity he felt comfortable. The oak tree was split down the middle after being hit by lightning one evening. "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) The fact that Eddie was unable to understand what had been double-crossed made his perception of it as a "monstrous selling out" all the more horrifying.

Although James Taggart served as the symbolic president of the equivalent, Dagny Taggart really oversaw the Taggart Transcontinental very well. The two were childhood friends. Waddie Willers, Danny, and Francisco d'Anconia needed to consistently connect with their best selves while they were young.

Hank Rearden created another composite called Rearden Metal. It could be used in train tracks, and he had given it the name Rearden Metal. He needed to sell the Rearden Metal rights to the State Science Institute. Since it was his mental child, there was no question that he would offer it. He unequivocally says "The rights to Rearden Metal are not for sale." Because of its mine. "Do you understand the word?" (*Atlas Shrugged* - P.174) Additionally, the legislators imposed one restriction after another, preventing him from obtaining the results of his initiative and creative effort. Following 10 years of research, Rearden presented the novel chemical. He had initially received no enquiries and had not come across any clients. Virtuosos couldn't perform over the top and without interruption due to the oppressors' and exploiters' actions. They found a strange sort of pleasure in disrupting their efficient operation. Fundamentally, there is an innate attraction to the world's leaders and trailblazers that is continually manifested.

Even his better half Lillian doesn't appreciate his talent or his devotion to his work, in fact. She mocks him and her speech displays an obvious parody when he presents her with an arm jewelry made of Rearden Metal. Hank Rearden ordered it to be made out of the initial batch of molten metal since, to him, his spouse was just a mirror of the actual woman to whom he had been wed. 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)

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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 mother, his better half, and his younger brother Paul all had a parasitic presence and preyed on him, both emotionally and financially, believing that they were entitled to his kindness and affection. To reach their goal, they frequently use to fervent coercion. When Lillian learns that her husband Rearden likes Dagny Taggart, the wisest course of action for her is to refuse to get a divorce no matter what. In order to express her disdain for her partner, she wouldn't be concerned about sleeping with James Taggart, who represents the weakling, the perverse, power-hungry exploitation of people with wonderful advantages. 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)

When Dagny Taggart came to the decision that she would eventually operate the Taggart cross-country railroad, she was nine years old. She never made an effort to explain why she cherished the railroad. She understood that this was one sensation for which other people most likely lacked an equivalent and no response. She had a similar emotion in her scientific studies at school, which were her favorite subjects to study. She experienced the vigor of dealing with problems, the ill-bred thrill of answering a phone and ignoring it without effort, and the eagerness to pass a new, more difficult exam.

She admired the skill and inventiveness of a flawless, rational mind that had gone into building the railroad. The adversary she was forced to fight was not worth coordinating with or defeating; it was not a skill that was common that she would have gained respect for via 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 middle of what made this possible. She could find no answer.” (*Atlas Shrugged* - P. 56)

Francisco d'Anconia was the renowned copper King of the world when he made his money, and Dagny Taggart was his first love. However, later on he deliberately changed into a marvellously worthless playboy in the eyes of the world since his financial acumen was seen to be remarkable. Since he didn't require others to readily exploit his financial acumen and insight, he developed into a playboy. Richard Halley, a composer, Hugh Akston, a genius, and John Galt, the inventor of the well-known progressive engine—all “men of the psyche”—take to the streets and cloak themselves in the name of Atlantis. The idea of draining the world's brains came from John Galt, who wanted to stop the world's engine and cover all of New York in haze. There have never been brain attacks in the history of mankind, John Galt reveals to Dagny.

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The 'Isles of the Blessed' are said to be the location of Atlantis, according to an unimportant woman who addresses Dagny. The Greeks believed that Atlantis was a place where mythical spirits lived in a bliss that was hidden from the rest of the planet. Only the spirits of saints were able to access this place, and they did so without dying since they carried the secret of life inside them. Humanity has lost Atlantis. But it was recognized by the Greeks as having existed. They looked constantly for it. Such a spot is the Atlantis, in *Atlas Shrugged*, where the men of thought found refuge. It was like a utopia where everyone could work in their own unique way and succeed in their respective creative fields.

The human psyche has been demonized throughout history, and those who took on the responsibility of viewing the world through the eyes of a living cognizance and acting out the essential demonstration of a reasonable association have been subjected to every kind of insult—from blasphemous to materialistic exploiter—as well as disappointment, confiscation, and even the firing squad. The horrifying irony of human history is that on every unique elevated location that men have created, they have immolated a reliable man as well as a creature they respected. 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)

In the unlikely event that anyone wonders if such guys even exist, Ayn Rand offers an answer. She claims that the mere fact that her novels have been written and published serves as sufficient evidence that they do. Everyone agrees that man is neither admirable nor repugnant, yet he is capable of becoming both. Fundamentally, human nature tends to favor things that are magnificent, moral, life-sustaining, and transformational. It goes without saying that this is the reason why collective existence is possible in any stretch of the imagination. Since ancient times, the subject of preventing cunning and regulating confusion has consistently been a prominent one in every society. It created a tool to set up social interactions based on the perception and affiliation of every general public. The most progressive method now used in political social regimes is through the use of legislation, which rewards excellent (socially acceptable) leadership and rejects awful (Socially forbidden) leadership. 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 used vehicle Although Mr. Keating is particularly aware of Roark's fame as a draftsman, he yet had a particular erotic thrill when making requests of Roark and a fierceness of loathing for Roark's aloofness. He had to be kept apart from the blast. However, there was no blast. Roark didn't have many opportunities to prove his worth. It wasn't specifically the product of perniciousness. “Sometimes, he was

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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)

Roark was unaware of John Erik Snyte's belief that six personalities are preferable to one when Snyte requested him to organize the Benton shop. Roark only noticed his own presence when he saw the final illustration of the Benton Department Store. “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). Only fragments of his work could ever be seen uplifted, which he preferred not to witness. Roark was needed by Austen Heller to build him a house, a structure with significance. (*The Fountainhead* - P.124) comparable to Tel Aviv-born Ron Arad, a craftsman and designer who creates unique furniture pieces that are also capable of working marvels. His plans often catch us off guard with their unexpected details and stunning shapes. Ron Arad is portrayed by Italian architect Ettore Sottsass as a man who is so calm that he seems capable of tearing sheet metal like a piece 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.

His understanding of the metal's elasticity allows him to impart to its plainly persistent hardness a wonderful non-abrasiveness, as well as a wise impact and feel. Roark is an unrepentant stickler who is refreshingly direct, forthright, and honest. His admiration is reserved for the original and novel rather than the copycat and boring. He experiments with various materials most likely because he is not tied to a semi-religious tradition, presumably because he is genuinely pluralistic, or perhaps it is a result of his young child-like interest in materials and structures and realization that they can never provide the primary solution to problems. The primary idea behind Roark's design is that “structure pursues work” and that trimming for ornamental purposes is improper. In a significant way, Roark's artistic expression is narcissistic and a declaration of self.

Austen Heller required a house that would be the perfect height over a shake-free ocean. Since Roark's plans are very personal and the location determines the structure and materials to be used, we may argue that he is almost like a post-innovator draftsman. In this way, the house or the representations had been designed by the cliff on which it was built rather than Roark. It appeared as though “the cliff had grown and completed



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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)

The Chicago Tribune, which published a survey of the greatest American houses built over the preceding year, did not publish a note when the Heller house was done. Ralston Holcombe and others thought it was “disgrace to the country that a thing like the Heller house...” (*The Fountainhead* - P. 138) was permitted to be raised. The Heller mansion gained notoriety in the surrounding area, but for the wrong reasons. Before it, people drove out of their way to make stops in public places, “to stare, point and giggle” (*The Fountainhead* P.138). Locals called the Heller residence “The Booby Hatch.”

In the shadows, Roark's oppressors or destroyers seemed unremarkable foes. 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) We are jolted out of our reverie by Dominique Francon's comment on the Enright House that Roark had designed, “...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) 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 difficulties Roark had to face were made all the more humiliating by the fact that he had to see mediocre quality being nurtured and appreciated, only to lose it and be given up by a Peter Keating rather than a more notable virtuoso or a heavenly entity. In fact, even the Spanish Inquisition couldn't have come up with a punishment worse than 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) He dynamited the entire thing when it was not developed in the way he desired it to be. The world's second-handers are unconcerned with reality, ideas, or work. They are just interested in

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people. They will beat you without rhyme or reason, much like a group of blind people going amok. The second-hander is indeed the slobbering beast that Steve Mallory talked about and feared. Except for a lone man, they are ready to acknowledge anything. They tolerate lawbreakers and admire despots, but they cannot stand the independent man. They live second-hand and search for confidence from others.

Every form of delight is personal. Our most memorable moments tend to be local and self-inspiring. We hold back unrestrained sharing of the things we value or regard as sacred from those things. Words like egotism and narrow-mindedness are insufficient to describe the independence of the human soul. Words like narcissism and childishness have been debased to refer to Peter Keating. A man with an autonomous sense of self, which is unusual in the great majority, would be looked upon favorably. One cannot have either love or esteem for other individuals if they value themselves. According to Howard Roark, the successful completion of the Wynand Building was a victory for something that should win, but seldom does: "It will vindicate such a significant number of who have fallen before you, who have endured as you will endure." Dominique had the impression that she was hearing Henry Cameron speak to Roark at the beginning of his career.

Since her saints and lowlifes are generally distinguished by their mysticism, Ayn Rand's philosophy and her creative fiction cannot be split into two water-tight containers. According to objectivism, existence and the outside world are what they are, independent of a person's knowledge or his or her desires. The supernaturally provided is what cannot easily be wished away. The data provided by man's detects, which are first acknowledged as percepts and subsequently coordinated as thoughts in the subconscious personality, is recognized and incorporated by man's Reason. Reason serves as man's exclusive mode of learning and, in turn, serves as his primary tool for survival. Man must base his judgements about value on his perception of reality as it actually is. Man should live for his or her own well-being, not sacrificing oneself or herself for the welfare of others, according to Ayn Rand's core tenet that "man is an end in himself, not a way to the necessities of others." Her argument is characterized by the notion that the Ego is the driving force behind all creative human endeavors, an unwavering advocacy of conceit, and its associated restriction to the altruism so essential to Christian principles.

It is essentially the notion of man as a valiant person, with his own happiness serving as the moral inspiration behind his existence, successful achievement serving as his greatest endeavor, and reason serving as his sole guide – the acceptance of Reason as one's sole manual for activity. The objectivist morals openly and happily promote and uphold balanced childishness, which implies the qualities necessary for people to





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survive as people—and not the qualities produced by the wants, feelings, yearnings, emotions, or necessities of silly beasts, who have never developed beyond the prehistoric routine with regard to human penances, have never discovered a mechanical society, and can imagine no such thing as a mechanical society.

Since the doctrine maintains that the magnificent is whatever brings you joy and in this way, joy is the test of ethical quality, her reason is opposed to hedonism. The great, according to Objectivism, must be defined by a reasonable standard of significant worth; delight is not the primary cause but rather a result; only the joy that follows from a normal esteem judgment can be regarded as good; and joy, all things considered, is neither a guide for action nor a measure of profound quality.

The theory's central problem is the problem of concepts. Since human learning is stored in a calculated structure, the reliability of human knowledge depends on the reliability of concepts. Whatever the case, everything that a man sees is concrete and specific, while concepts are considerations or universals. All information is conceptual in nature. If these concepts are compared to anything that can be established as true, they are real and human knowledge may be trusted. According to Edward C. Moore, if things don't hold up to anything in comparison, they are not real and man's knowledge is only a collection of imaginative fabrications. Ideas relate to a system of cross-recording and mental documentation, and this framework serves as the particular situation and frame of reference for how man organizes and makes sense of each experience and component of the real world.

Language serves as this framework's physical (visual-auditory) implementation. Ideas and languages in general are 'essentially' a tool of cognition rather than correspondence, as is generally believed. Correspondence is only a result of the core function of concept organization; it is not its primary driver. Prior to correspondence comes cognizance. Most men spend their whole lives blaming and second-guessing themselves for things they can't alter, latently abdicating from things they can, and refusing to even try to understand the difference. If there are things that a man can change, it means that he possesses the strength of will, also known as the power of volition. Man may alternatively be described as a being with “volitional awareness,” without which he is powerless to alter any aspect of his life, including his own actions and attributes like strength or lack of it. If there are things that man cannot change, this means that there are things that are not subject to his control and cannot be changed by his actions. This raises the fundamental magical problem that is the basis of every rationality-based structure.

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The dominance of consciousness or the force of presence. The aphorism “presently exists, that will be,” “the universe exists free of awareness (of any cognizance)”, “those things are what they are,” and “they have a specific nature, a character,” are all examples of the force of presence (of the truth). The adage that “cognition is the staff of seeing what exists” and “man picks up information about reality by searching externally” are the epistemological results.

The denial of these proverbs’ points to an inversion; the supremacy of awareness, which is the notion that there is no independent existence for the cosmos and that it is the outcome of cognizance, whether divine or human or both. The epistemological zenith is the notion that man learns about reality by internalizing it (either via his own cognizance or by the revelation it receives from another, dominating consciousness).

According to Ayn Rand, the root of this inversion is the inability or unwillingness to fully grasp the contrast between one's internal state and the outside world, or between the perceiver and the apparent (thereby fusing cognizance and presence into one hazy bundle deal). According to Ayn Rand, “bundle managing” is the mistake of failing to segregate important contrasts. It entails considering components that differ fundamentally in nature, truth, status, significance, or esteem as portions of a single calculated complete or “bundle.”

According to Ayn Rand, man does not inherently possess the crucial distinction between the perceiver and the appearance; rather, it must be learned. Although it is a given in all forms of mindfulness, it must be handled carefully and maintained as-is. Ayn Rand believes that the majority of people continue to oscillate between understanding the primacy of presence at times and rejecting it at other times. They are given a sort of hit-or-miss reliable guideline epistemological free-thought through oblivion or by expectation, with the result being a contraction of their scholarly range, or of their capacity to manage reflections. Nature is the “mystically given,” meaning that it exists independently of human will. The fundamental imaginative power that man possesses is the capacity to reinvent combinations of familiar components. The basic meaning of the word “imaginative” is that it is a vast and dazzling power. Bringing anything into existence out of nothing is not what creation means (and mystically cannot imply). “Creation” refers to the capacity to make actual a plan of action, combination, or reconciliation of regular elements that had previously been at odds. This holds true for every human creation, no matter how rational or elegant. Man's creative impulse, or what Coleridge aptly refers to as the “esemplastic control,” may combine many elements of singular experiences into a pleasant, uniform whole. A combination of many elements occurs, and the result is something that never existed before.



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Francis Bacon's "tendency to be instructed, must be compiled" is the clearest and most concise example of how work affects nature. In this context, "to be told" denotes creating something to satisfy a person's wants; "to be compiled" denotes that these needs cannot be satisfied until a person discovers the characteristics of similar components and uses them similarly. Man's will is different from other men's volitions in intensity since it is "supernaturally given." A man can never be forced to think. Others may provide him with incentives or hurdles, rewards or punishments, or they may employ drugs to pulverize his brain, but they cannot organize his mentality to function. This is his specialized, independent power. In that sense, man is not to be obeyed or directed.

Rand responds to these inquiries in *Introduction to Objectivist Epistemology*, a monograph on the ideational Objectivist premise. The 1967 publication of the book demonstrates Rand's meticulous exploration of the concept of ideas and the process by which the human personality shapes them. It explores in full Rand's remarkable and very original response to the "issue of universals"—the subject of what abstract concepts actually relate to. This arrangement establishes Rand's undeniable record of objectivity and serves as the foundation for the moniker she gave to her kind of reason: Objectivism.

The book has a fantastic companion piece by logician Leonard Peikoff on "The Analytic-Synthetic Dichotomy"—a destructive false distinction that has dominated modern reasoning and wrought havoc on the ability of the current intellectual elite to understand the concept of information.

The expanded second version, released in 1990, also includes a substantial addendum with more philosophical information. This previously released material is based on a series of seminars Rand delivered on epistemology from 1969 to 1971, which provided logicians and other academics the chance to ask her questions regarding her theory of concepts. These sessions, which were deciphered and modified for publication after Rand's death, show her in insightful activity, elaborating on the significance and implications of her hypothesis and attending to inquiries on a variety of broad-ranging topics, including enlistment and the logical strategy, the nature of definitions, how we structure ideas of numbers, and the list goes on.



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