



SCHOOL of
GRADUATE STUDIES
EAST TENNESSEE STATE UNIVERSITY

East Tennessee State University
**Digital Commons @ East
Tennessee State University**

Electronic Theses and Dissertations

5-2004

The Fountainhead: The Evolving Roles of the Heroic Code into the Antiheroic Mode.

Erin Hogshead
East Tennessee State University

Follow this and additional works at: <http://dc.etsu.edu/etd>

Recommended Citation

Hogshead, Erin, "*The Fountainhead: The Evolving Roles of the Heroic Code into the Antiheroic Mode.*" (2004). *Electronic Theses and Dissertations*. Paper 875. <http://dc.etsu.edu/etd/875>

This Thesis - Open Access is brought to you for free and open access by Digital Commons @ East Tennessee State University. It has been accepted for inclusion in Electronic Theses and Dissertations by an authorized administrator of Digital Commons @ East Tennessee State University. For more information, please contact dcadmin@etsu.edu.

The Fountainhead: The Evolving Roles of the Heroic Code into the Antiheroic Mode

A thesis
presented to
the faculty of the Department of English
East Tennessee State University

In partial fulfillment
Of the requirements for the degree
Master of Arts in English

by
Erin Hogshead
May 2004

Dr. Mark Holland, Chair
Dr. Thomas Alan Holmes
Dr. Bonnie Stanley

Keywords: The Fountainhead, antihero, traditional hero

ABSTRACT

The Fountainhead: The Evolving Roles of the Heroic Code into the Antiheroic Mode

by
Erin Hogshead

This study examines Russian-American author Ayn Rand's novel The Fountainhead, as a development of a heroic personae in the twentieth century. The Fountainhead examines the traditional hero defined by Joseph Campbell and the antihero's break from the traditional hero's code. The information gathered comes from books, interviews, and journals discussing the studies of the traditional hero, the antihero, and The Fountainhead. Through the actions of the protagonist, Howard Roark, the antihero is explained and vindicated. Howard Roark's role as the antihero is examined through Ayn Rand's philosophy and by the roles of the other characters in the novel. The development and emergence of the antihero is further explained through the actions of Dominique Francon. This study allows the reader to gain an understanding of the evolving roles of the hero and the emergence of the twentieth century's hero, the antihero.

CONTENTS

	Page
ABSTRACT.....	2
Chapter	
1. INTRODUCTION	4
2. EVOLUTION OF THE TRADITIONAL HERO	10
3. HOWARD ROARK AS THE ANTIHERO	22
4. DOMINIQUE FRANCON'S ACCEPTANCE OF THE ANTIHERO ROLE	46
WORKS CITED	59
VITA	62

CHAPTER 1

INTRODUCTION

This study explores Russian-American writer Ayn Rand's The Fountainhead and its model of an antihero, Howard Roark. Her writing philosophy stemmed from her belief that the entire objective of writing should be to create the ideal human (The Romantic Manifesto 163) because "only man is an end to himself" (164). Rand is demanding on her characters because, after witnessing the Bolshevik Revolution and living in communist Russia, she thought that society needed a drastic change. Because people are unwilling to live to their full potential, the weak having no inspiration, and the working people do have encouragement to continue living, Rand saw society heading for a downfall; therefore, she created Roark to give people a model of inspiration (Baker 11). Roark does not have supernatural powers, but he has the strength, power, and talent that all humans have but refuse to use to redeem society. Roark stands for what humans could be and sets a standard for the other characters in the book to inspire them to stop being fearful and to reach their own potential (99).

Before Ayn Rand was known as the campaigner against collectivism and a militant atheist (Kobler 98), she was Alissa Zinovievna Rosenbaum, a Jewish girl who born on February 2, 1905, in St. Petersburg, Russia (Sciabarra 24). Rand was born into the bourgeoisie and was lavished with extravagances. Her father was a wealthy pharmacist and friend of the czar; therefore, Rand received the best education (Baker 1). A very bright child who did well in school, she became bored easily, so to keep her mind occupied she began to write stories in school instead of taking notes (2). A pensive child she enjoyed all the luxuries an influential bourgeois family was able to bestow on her. On one of her many trips to London she declared she would be a writer because she was inspired by the opportunities of observing other cultures (Gladstein, New Ayn Rand Companion 7).

After World War I and when the Bolshevik Revolution began, Rand's family's comfort was taken away by the new rulers of Russia. Her father was forced to nationalize his pharmacy, and the family went broke (Baker 2). Watching her father

lose his business and losing her own comforts, Rand's anger towards collectivism formed. She was outraged when the army came to make her father's store the property of the state (Pierpont 72); this event influenced her hatred for altruism and gave her a new respect for capitalism. Because the Bolsheviks began to torture them, in 1918, they fled Russia and moved to the Crimea. In exile, Rand discovered Victor Hugo's romantic heroes and became even more fascinated with the spirit of the individual (Baker 2). Even though Rand was disheartened by the plight of her family's sudden poverty, she began to flourish in her ideals.

Watching her family go from a life of comfort to a life of poverty affected Rand greatly. Having to sell her family's belongings on the black market to survive, Rand lost faith in a supernatural being (Kobler 100). After reading Hugo's literature, she felt that a hero's superiority comes from within, not from a supernatural force (Baker 3). Rand stopped practicing Judaism and became an atheist. Rand's atheism grew throughout the years, and she developed from it her philosophy. In an interview with Mike Wallace, Rand explains her strong atheist views and the importance of developing strength from the self by saying, "I am not merely anti-Christian. I am antimystical. The cross is a symbol of torture, of the sacrifice to the ideal of nonideal" (Kobler 98-99). Rand's hardships in Russia and the Crimea made her lose trust in everything but her own mind and work.

Being a bright child Rand watched the politics of the Russian Revolution with great enthusiasm. From the start of the revolution until her death she formed her own ideals of political virtue (Uyl 9). When Rand's family moved back to Russia she continued to work hard in school so that she could go to the university. When Rand went to the University of Petrograd, she studied philosophy and these courses formed Rand's thoughts and confirmed her ideals about the perfect human. She studied German metaphysics and philosophy to find truth, justice, and freedom (Sciabarra 26). Rand felt trapped in Russia even though her mind was expanding at the university. Living in communist Russia made her feel like a prisoner because she believed that communism meant living for the state, not for one's own purpose (Uyl 8). The more she studied, worked a government job, and sold her belongings to help support her family, the more she felt that because of her love for the ideals of

reason, freedom, individuality, and capitalism, Russia hated her and wanted her to suffer for her strong mind (Sciabarra 24). Even though Rand felt trapped by the communists, she continued to write about heroes who were individuals and fought against the system so that her mind would remain free. To Rand individuality was the way to happiness, and to reach happiness, a person must follow reason (25). Therefore, she continued to work and study because she refused to give up or let her emotions drag her down.

The university restricted Rand's registration for philosophy classes because the state wanted her to study engineering. She hated engineering because she wanted to write about her ideal hero and explore the concepts of virtues in philosophy; therefore, she overloaded her schedule to be able to take a few more philosophy classes (Baker 3). She studied engineering so that she could continue classes at the university, but she focused most of her time on her writings. After many years of wanting to escape Russia, Rand finally had her chance in 1926 to go to America (Gladstein, New Ayn Rand Companion 8). Rand was excited about her trip because she admired the Declaration of Independence and the United States government. As communism grew in Russia, Lenin, Trotsky, and Stalin degraded the ideals of democracy, creating an idealistic view of democracy in Rand's mind (Walker, "Was Ayn Rand" 52). Rand rejected all the ideals of communist Russia, and she embraced the freedom she thought the United States would bring her. When she was twenty-one years old, her mother sold her jewels to send Rand to Chicago (Gladstein, New Ayn Rand Companion 8) to stay with her cousin Sarah Lipsky, who ran a movie house (Kobler 100). Rand loved the freedom that America gave her, and with the help of her cousin, she became interested in the movie industry. Shortly after she arrived in Chicago she left her family, who thought she was odd for rejecting her Russian culture, staying up all night to type stories to start her career (Pierpont 73), for changing her name to Ayn Rand, and for wanting to move to Hollywood (Baker 4-5).

Rand thought that in Hollywood she would be able to become a screenwriter, but she was not able to do that when she first arrived. She worked as an extra and a costume mistress, making the most money she had ever earned while she tried to

get her scripts sold (Pierpont 73). Her success in Hollywood was moderate. She sold a few scripts, but they were never made due to budgets or they were not a success. However, still in Hollywood in 1929 Rand married Frank O'Connor, who she said inspired her in her writing and to whom she dedicated The Fountainhead (Baker 6). This marriage also allowed Rand to become a citizen and stay in the United States. Neither O'Connor nor Rand was having success in Hollywood, so they moved in 1935 to New York City, where Rand felt that she would be inspired to write because she adored skyscrapers (9).

After moving to New York City Rand began work on The Fountainhead, but when she was done she had a difficult time getting it published. Twelve publishers found the book too risky and too long to be a success (Pierpont 75). After lots of rejection, Bobbs-Merrill decided to take a risk and publish The Fountainhead in 1943 (Kobler 100). Fortunately for Bobbs-Merrill The Fountainhead was a success and is still popular today. Even though the world was plunged into the chaos of World War II and the United States had a paper shortage, The Fountainhead became a huge success through word of mouth (Pierpont 76). The concepts of Rand's ideals intrigued and inspired her readers. Rand's philosophy of creating the "ideal man" in her literature allowed her concepts to be taught all over the world (Branden, The Passion 131). The concepts that Rand developed during her childhood in Russia and during her exile she used later to create her characters in writing as an adult. The Fountainhead praises the individual and challenges the collective society that Rand fears will bring mediocrity to the world (Gordon 701). Rand creates a hero who challenges the world with virtues and inspires the best to come out of those who struggle with the hypocrisy of modern society.

This study explores Howard Roark's character as a hero and the effects of his presence on the other characters in the book. The first chapter of this study explores the concept of the traditional hero from mythology and the antihero of the twentieth century. This chapter defines the traditional hero, the development of the antihero, and the Randian hero. Using Joseph Campbell's definition of a hero as a man with a quest (38), the study compares Roark to the traditional hero and his break from tradition. The traditional hero is a warrior whose battles are physical. Even though

Howard Roark is physically fit to do battle, he battles only with his mind. Roark fits the definition of the antihero because the antihero fights a mental battle with himself to preserve his individuality (Walker, Dialectics 17). Howard Roark ignores all his enemies and the people who repress him because he cares only about himself. He battles with himself to stay strong and triumphant. Roark succeeds in being an antihero by embodying Rand's philosophy, concepts, and following the rules of a Randian hero. Unlike the traditional hero who becomes a master of special powers and overpowers his oppressors physically, Roark succeeds through Rand's concepts by using the force of his mind (Campbell 38).

The second chapter of this study explores Howard Roark and his ideals. This section explains how Howard Roark fits the characterization of the antihero. Through Rand's philosophy, Roark breaks from the role as a traditional hero and establishes himself as an antiheroic model. The first chapter of this study defines Rand's terms and the second chapter discusses Roark's use of her terms. Also the other main characters in the book will be introduced and the ways their development causes Roark to be an antihero. Peter Keating, Gail Wynand, and Ellsworth Monkton Toohey are three Randian villains whose devious actions and lack of reason set Roark apart as the antihero (Merrill 51). Even though all three men try to stop Roark from succeeding, he triumphs over all of their attempts. Dominique Francon also helps to define Roark by her attempts to destroy him. She is not a villain but a person who is afraid of Roark's strength and her own potential to live (46).

In The Fountainhead, the birth and struggle of an antihero is in the development of Dominique. The third section explores the character of Dominique Francon, her change throughout the novel, and her process of becoming an antihero. By exploring Dominique Francon's character this study will look at a character who broke away from the villains of society to become an ideal antihero like Howard Roark. Her resistance to Roark fades, and with the downfall of the three villains she is able to be the individual, true person that she is afraid to become. With the collapse of the three villains, Dominique is ready to take her role as an individual and accept the concepts that Roark lives by and teaches her to be an antihero.

This study will explore the development of the hero and the evolution of the heroic code into a definition known in the twentieth century as antiheroic. The characters in The Fountainhead develop the new roles of the twentieth-century hero and the new code of the individual.

CHAPTER 2

EVOLUTION OF THE TRADITIONAL HERO

Cultures began creating poetry and prose to project a human that is above all humans in spirit and body called the hero (Brombert, Introduction 12). Over time the hero evolves, and each generation creates a new version of the hero to model the man or woman they think is ideal for the present time. The mythological hero is the traditional hero who birthed the virtues, popularity, and accomplishments of the hero (Campbell 319). Over the centuries the traditional hero has evolved to represent the changing ideals of the generations. The twentieth century created a form of the traditional hero known as the antihero. Even though antiheroes have new concepts to represent the present century, they still value some of the virtues of the traditional heroes. However, the age of the poet Homer and his legendary hero Odysseus is over and the antihero is born out of the ashes of the traditional hero's legends (Brombert, Introduction 12). An example of the antihero is Howard Roark in Ayn Rand's The Fountainhead. Rand rebels against the sacrificial values of the traditional hero to create her own form of the hero. The Randian hero has broken away from the physical and sacrificial fights the traditional hero partakes in. Where traditional heroes benefit the common person, Randian heroes benefit themselves (13). The Randian hero still battle evils but focuses on the collective society and fights mentally. The Randian hero fits into the antihero model that the twentieth century has created; therefore, Howard Roark has broken from the bonds of the traditional hero.

Even though traditional heroes have abilities far better than any other human they use their individuality to fulfill social roles and society forces them to live by a perfect moral code (Jauss 284). Traditional heroes receive a moral code to uphold from birth because there is always a rumor that their birth is from some form of nobility that is blessed by the gods or are part gods themselves. The blood of the gods forms traditional heroes' life and gives them the desire to live up to the code of conduct. The traditional hero has a natural birth from a woman but is born with supernatural powers from the gods (Bowra 95). Even though the birth is natural, it is

different from other humans. The traditional hero does not have a normal nursery or adoring parents but instead the father abandons the child in some form (Campbell 129). The abandonment allows the natural abilities of survival to establish stronger and at an earlier age. Because the traditional hero is usually from nobility or a god, the natural parents have higher duties and cannot raise the child. The bloodlines of traditional heroes are pure, setting the heroes apart from the rest of the humans because they are born to uplift the virtues for the common good. For example, Hercules who has a natural birth by woman is set apart at birth because he is a cousin of King Amphitryon, giving him royal blood, and also it is rumored that his father is Zeus, who is not with him at his birth or during his childhood (Raglan 177).

Roark too is abandoned as a child. When the Dean of Architectural School of the Stanton Institute of Technology meets with Roark to discuss Roark's expulsion, "he thought of what he had heard about Roark's past. Roark's father had been a steel puddler somewhere in Ohio and had died long ago" (14). Roark does not know much about his family and when asked about his family he replies, "I don't think I have any relative. I may have. I don't know" (14). Like the traditional hero Roark's childhood is unknown. However, the childhood backgrounds and upbringings of the villains in The Fountainhead Peter Keating, Gail Wynand, and Ellsworth Monkton Toohey are all described in detail. Roark is the only person who has a section dedicated to him in The Fountainhead that does not have a childhood told about him. Like the traditional hero, Roark appears in his adult form and is always a man of integrity (Uyl 60). Like the traditional hero, Roark is orphaned and set apart as something special, but his greatness is completely human and his power comes from within his mind, not his bloodline or a supernatural force.

Rand created Roark without a past because she did not like to speak of her past. When asked about her own childhood she said, "Don't ask me about my family, my childhood, my friends or my feelings. Ask me about the things I think" (Sciabarra 66). Rand thinks that people's pasts are unimportant because productivity should be the evaluator of their worth.

For traditional heroes separation from their community is part of the journey they must face. Joseph Campbell explains that traditional heroes must face a rite of

passage which is a separation where they go on a journey and have an initiation then return home (30). Being set apart from society, they are able to fulfill their destiny. Having the superior blood from nobility or a god, traditional heroes do not understand their draw to the journey (51). All that is known about the traditional heroes' life is known from the journey because childhood is not recorded (Raglan 189). Traditional heroes emerge from nowhere to fight and protect and this point of their life is recorded (Campbell 337). They must go on a picaresque journey to challenge themselves so that they can be rewarded victory (Wicks 242). Traditional heroes go through physical danger and are desperate to survive throughout their journey enabling them to be accepted in the traditional hero role in society (246).

Even though the traditional heroes face hardships, they prevail. The protagonist is able to survive, but the credit of survival is always given to the gods (Campbell 97). Even though traditional heroes have many gifts of body and mind, they believe that the strength comes from an outside source; therefore, traditional heroes give thanks to the gods for survival through hardships (Bowra 97). Traditional heroes have virtue; however, it is easy for their virtue to turn into hubris creating a great tragedy (Murray 98). Some traditional heroes fall trap to an illusion of their own greatness and fail due to a lack of identification and gratification to the gods (Jauss 297). When traditional heroes remain humble they earn blessings from the gods, the reward of ending the journey, and being able to go back to society (Campbell 196). The journeys and lives of traditional heroes are dependent on a supernatural force, not themselves.

Roark's journey is never dependent on a supernatural force. At age ten he decides on his own to be an architect (Rand, Fountainhead 38) because he says, ". . . its because I've never believed in God. . . . I love this earth. That's all I love. I don't like the shape of things on this earth. I want to change them" (39). Roark knows that he is different from others and has a great talent, but he looks within himself for the answers. Roark refuses to give a tribute to the gods because he believes himself to be better than any supernatural being. A traditional hero is punished for hubris, but Roark succeeds in his quest because his refusal to give thanks and have pride. Even though "he knew that the days ahead would be

difficult” (4) because of his strong ego he continues to fight for his beliefs. Like the traditional hero, Roark finds battles everywhere. He is fearless in the face of the enemy and is ready to stand up for his beliefs. Peter Keating yells at Roark for the antiheroic attitude Roark presents and says, “Do you always have to have a purpose? Do you always have to be so damn serious?” (81). The people around Roark are intimidated by him because when he walked he “saw no one. For him, the streets were empty. He could have walked there naked without concern” (5). Being next to Roark, Keating feels inadequate because Roark is always an antihero. Even when Henry Cameron, a man of similar beliefs, meets Roark he says, “Men don’t talk like that at twenty-two. You’re abnormal” (39). The people around Roark feel a different presence and it startles them because Roark has a natural power that comes from within him that they do not. Unlike the traditional hero, Roark uses his abilities not for the common good.

Another characteristic of traditional heroes is their desire for battle (Bowra 99). Being brave, honorable, and physically fit traditional heroes desire to display their abilities publicly. The sword is a source of creativity for traditional heroes in battle because the sword is the traditional heroes’ power and allows them to be elevated above all people (Campbell 337). Not only do traditional heroes have an amazing physical strength that is unmatched against the enemy, but they also use wit to conquer the enemy and prevail on the journey (Bowra 100). Even though the traditional heroes’ enemy is usually a beast, their supernatural power enables them to win. Going against a beast reassures traditional heroes that it is noble to sacrifice for the common good (Campbell 341). Traditional heroes are protectors of life and destiny and must make their bodies sacrificial to secure the safety of the masses (71).

Roark also has the body that will prevail in physical battle. His body “. . . was a body of long straight lines and angles, each curve broken into planes” (Rand, The Fountainhead 3). His body is strong and symmetrical and can withstand hard labor. With his body he can be a great warrior, but Roark will never go to battle to protect others he does not care about as the traditional hero does.

Even though Roark goes through a journey to reach his goals, he is different from the traditional hero because he fights mentally instead of physically. He learns to keep his ego strong, explain to society his values, and influence others to follow his antiheroic model. Rand creates Roark to have the background of a traditional hero, but she has him break from the sacrificial role of the traditional hero to be a man who lives for himself. The Dean of Stanton tells Roark that his beliefs are “. . . contrary to every principle we have tried to teach you, contrary to all established precedents and traditions of art” (9). When Roark is expelled from school it is a representation of his break from tradition and his acceptance of his role as an antihero.

Even though the prefix suggests that the antihero is not heroic, that is not true. Antiheroes are complex paradoxes because they evolve from the traditional hero with a new code of ethics to live by (Brombert, In Praise 1). The antihero breaks free from the bondage of the traditional hero because loyalty to a supreme being has fallen away as faith in the inner being has grown (Campbell 387). Antiheroes realize that society has changed and that a hero must be a representation of the struggle of modern life because everyone has the potential to do the courageous. The birth of antiheroes stem from the need for reason, to rebel against history, and to change the emptiness of society (Hopkins 16). Antiheroes are tired of people trying to save the society that is in place. The reaction of wanting to tear down society and then recreate it creates the antihero (Brombert, In Praise 2).

Rand explains that in order to be an antihero a person must reject religion. Roark, an acclaimed atheist, proclaims during his Cortlandt Homes trial that “. . . the highest religious abstraction, from the wheel to the skyscraper, everything we are and everything we have comes from a single attribute of man—the function of his reasoning mind” (Rand, Fountainhead 711). Roark explains that everything in the world including the idea of a supreme being is created from the mind of humans. According to Rand, “Religion... is the first enemy of the reason to think. That ability is not used by men to one-tenth of its possibility, yet before they learn to think they are discouraged by being ordered to take things of faith” (Branden, Passion 165).

Rand believes that human abilities are better than any false faith because “faith is the worst curse of mankind, as the exact antithesis and enemy of thought” (165). Faith should only be used towards the self because the creator is the true spirit of life. When Hopton Stoddard asks Roark to build a temple of the human spirit he explains to Roark that “I wish to call it God. You may choose any other name. But what I want in the building is your spirit. . . . Give me the best of that—and you will have done your job . . .” (Rand, The Fountainhead 328). Roark’s spirit is godlike because he believes in himself and seeks inside his soul to find reason and the truth to be able to produce. Rand’s heroes are flawless, like gods; therefore, Roark’s spirit is the inspiration of the Stoddard Temple (Baker 121). Rand creates Roark perfect so that he will not have any need to appeal to a supernatural power; he will only appeal to the reason within himself (Wheeler 84). Roark is able to keep his own soul and when Keating offers Roark his soul Roark replies, “To sell your soul is the easiest thing in the world. That’s what everybody does every hour of his life. If I asked you to keep your soul—would you understand why that’s much harder?” (Rand, Fountainhead 603). Unlike the villains, he does not want to collect souls, but he wants to have people keep their souls and rely on their own reason.

Reason must be the ruling factor of decisions instead of emotions. Objectivist and Randian pupil Nathaniel Branden defines reason as “man’s basic means of survival” (“Pseudo Self-Esteem” 17). Reason gives humans the motivation to live and is a human’s source of knowledge, truth, and the purpose of human happiness (O’Neill 36). Rand establishes her antihero to be a thinker to create a human spirit that is an individual because individuals use reason as the highest form of achievement without consulting the ideas of the mob (Baker 96-97). Roark does not consider ideas that are not his own and says, “. . . I don’t give a damn what any or all of them think about architecture—or about anything else, for that matter. Why should I consider what their grandfathers thought of it?” (Rand, Fountainhead 11). Roark uses his own reason and considers it incomprehensible when others search outside their own minds for reason. Rand said, “To think or not to think... therein lies man’s only form of freedom” to explain the importance of reason (Kobler 99). To Rand the freedom of the mind is the greatest freedom. When Peter Keating asks

Roark what he should do about his future, Roark replies, "If you want my advice . . . 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?" (22). Rand creates Roark as her ideal man to explain her ideals of reason, and Roark uses his reason to strengthen his ego, unlike the men who surround him.

Rand creates a term called "first-hander" to describe people who use their reason to live for the self. First-handers do not need the approval of any other human because they know what is right and true (29). They function by themselves and for themselves. Roark is a first-hander and says, ". . . I do not recognize anyone's right to one minute of my life. Nor to any part of my energy. Nor to any achievement of mine" (Rand, The Fountainhead 717). The first-hander lives to produce and detests those who do not use the self and feed off others' accomplishments. First-handers despise second-handers who they describe as parasites (Gladstein, Ayn Rand Companion 28). First-handers use reason because they focus the importance of living on the development of the self. Because reason is the foundation of all life, the first-hander sees those who live second-hand as irrational beings who are only a shell of existence (Baker 96). Those who do not live through reason, like the first-handers, cannot deal with their own existence or identity (O'Neill 28).

Many humans reject their innate reason because of their fear of separating from the crowd and being an "I." Humans need to be able to realize the existence of their self (O'Neill 38) because "No man can live for another. He cannot share his spirit just as he cannot share his body" (Rand, The Fountainhead 712). When Roark defends himself in the Cortlandt Homes trial he describes the importance of the self by saying,

The creators were not selfless. It is the whole secret of their power—that it was self-sufficient, self-motivated, self-generated . . . The creator served nothing and no one. He lived for himself. And only by living for himself was he able to achieve the things which are the glory of mankind. (711)

Many people who do not have the self ridicule those who do have a self for being selfish. However, according to Rand selfishness is the concern with a person's own interests (The Virtue vii). Rand sees being selfish as caring about the self and being able to be proud of one's own accomplishments. Selfishness does not encourage cruelty to others or solitude but ensures that the self is alive for its own benefit. Being selfish is not being full of whims but pursuing reasonable self-interests (Peikoff 335). Many people have the misconception that being selfish is disgraceful, but it is just the ability to be proud of the self (Rand, Virtue vii). Roark explains that the people who are not selfish have "selflessness" and ". . . they live within others" (Rand, The Fountainhead 633). The antiheroes' entire motivation is selfish because they feel the need to live against society's code for their own will. Selfishness enforces the antihero's break from the code of the traditional hero. When antiheroes refuse to serve society and serve only themselves, the traditional hero falls (Campbell 391).

Because selfishness is for creativity, productivity, and through reason, selfish people are not cruel but rational (Machan 61). Only a person with values can see values in another person and be able to love them (Wheeler 95). Roark explains to Gail Wynand how he loves his friends and says, "I even admit that I love them. But I couldn't love them if they were my chief reason for living . . ." (Rand, The Fountainhead 636). Being a selfish man, Roark understands that he truly loves people and has friends because he truly loves himself. Rand explains that love is a value, but only a person who reasons and values the self can value others (Virtue 32). People who uplift their own values will uplift the values of friends who hold the same values.

People who are able to establish the concepts of selfishness and the self are able to establish a healthy self-esteem. Unfortunately, most adults suffer from a lack of self-esteem (Branden, "Self-Esteem" 7). Roark's healthy self-esteem sets him apart from the other men in the book because he is among a few number of adults who have a healthy reflection of the self. Self-esteem is a fundamental need to be a healthy human, but it is only achieved through self-development of the mind (Branden, "Pseudo-Self Esteem" 17). By having self-esteem a person is able to use

reason, become self-aware, and have a more pleasurable life. Also self-esteem enables a person to distinguish reason from emotions (Branden, "Self-Esteem" 6).

For Rand, pleasure is the highest moral purpose a person can reach; therefore, a healthier self-esteem is important (Kobler 99). Reaching true pleasure comes only from the self and from reason. Rand's idea of pleasure is that it is "non-contradictory joy" and that it can only be reached by rational humans (Wheeler 88). By creating a productive life through reason and identification of the self the person is able to create pleasure (O'Neill 36). People who do not have a self cannot reach true pleasure because they do not know what they want. A person without a self motivates through fear, unlike the first-handers who motivate through reason and "by a love of values and by a desire to achieve them" (Branden, "The Psychology" 5).

Roark is able to achieve pleasure because of his motivation to create his own work and his understanding of how to build correctly. When Keating comes to Roark to ask him to design Cortlandt Homes Roark says,

You'll get everything society can give a man. You'll keep all the money. You'll take any fame or honor anyone might want to grant. You'll accept such gratitude as the tenants might feel. And I—I'll take what nobody can give a man, except himself. I will have built Cortlandt. (Rand, The Fountainhead 607)

Roark has the ultimate pleasure because the product that comes from his reason is for him. Keating understands that Roark is gaining more from building Cortlandt Homes because he is getting pleasure from being a self and using his self-esteem to produce rationally and tells Roark, "You're getting more than I am, Howard" (607). Keating is unable to reach pleasure because he does not fully live. Pleasure is only reached by people who make a commitment to live and are productive through reason (O'Neill 36). Roark is always able to reach pleasure because he is always using reason and producing. Even when he is being sued for building the Stoddard Temple he is still joyous because he says, "I built it. Nothing else can seem very important. . . . Not even that they'll destroy it. Only that it had existed" (Rand, Fountainhead 354). Roark is able to have Rand's "non-contradictory joy" because he is a rational man who produces.

Nathaniel Branden explains the five areas that allow a person to have pleasure as: “productive work, human relationships, recreation, art, and sex” (“Psychology” 5). Of those five, productive work is number one because production allows a person to use reason and express self-identity. People who produce are rational and have respect for others because they deserve what they earn (O’Neill 50). The producers are the only ones who own the product and they are the only people who can help to rebuild society (Rand, New Intellectuals 63).

The majority of society passes over the antiheroes and finds them insignificant and powerless. However, antiheroes are individuals who are not afraid of the oppressive society because they develop productive skills (Brombert, Introduction 7). They fight evil by denouncing the heroic code of “war, violence, and the cult of manliness” because the mind is more powerful than muscles (Brombert, In Praise 3). The production of the antiheroes’ product is how they fight society. Producing is independent, but society tries to destroy the product because society cannot produce something as genius. When society tries to destroy antiheroes for their productivity the antiheroes do not seek outside help, but continue to produce even if they are reduced to poverty. The meaning of antihero comes from their silence because the traditional hero would charge in with a sword to stop the oppressors, but the antihero wants people to be able to think on their own and to put their fears of inadequacy behind them (Walker, Dialectics 17).

To keep antiheroes strong and secure during their journey they use their ego. The ego is the mental stronghold the mind has (O’Neill 31). The ego allows people to keep their healthy selfishness and productivity level active even when society tries to oppress them. The ego is the part of the mind that allows the self to remain strong in selfishness and productivity when things are against the antihero. Rand defines the ego as the “philosophy of self-interest” (Gordon 702). She believes that the ego is the only part of the mind and it rules in those who were able to reach the antiheroic role of life. In past centuries the ego has been murdered because it creates too much pride in humans. But with the birth of the antihero the ego has been resurrected. The antihero has an ego to enable him or her to become an individual who is prideful enough to go against society (Campbell 391). Society

fights the individual because it fears the ego and the pride of man. The antihero is ridiculed for understanding the properties of egoism and the positive effects.

With a healthy ego people are able to maintain their own spirit and individuality. Roark is the perfect example of an egotist compared to Rand and Campbell's definitions. Roark is kind but looks out for his own mind. Peter Keating does not understand how Roark can be kind as an egotist and says, "You're the most egotistical and the kindest man I know. And that doesn't make sense" (Rand, The Fountainhead 608). Like most people Keating does not understand that the egotist is a person with a self and who uses reason to be productive. The ego is a defense mechanism that keeps the antiheroes secure and able to continue in their struggle (Gladstein, Ayn Rand Companion 26). Roark never compromises on his buildings because it is "a private, personal, selfish, egoistical motivation," and his work will be his way (Rand, The Fountainhead 606). Without the ego the self will doubt and be unable to reach a healthy self-esteem or pleasure.

By allowing the ego to help defend the self and using reason to understand how to function productively and to achieve pleasure, the antiheroic Randian hero is born. Individuals are able to live by all of Rand's concepts and take them on as their own. In every person's soul there is the ability to be an antihero, there is a spirit of integrity that all can live by (O'Neill 67). Only few people have the strength to live up to the potential of the individual that lives inside of each person, and that ability to live without the confirmation of the mob is what makes the individual an antihero. Each person has a different identity, reason to live, and idea of what being human is, but only the individual is able to desire to be set apart (Sciabarra 147). Roark is an individual who lives up to Rand's concepts and is an antihero. Roark refuses to compromise because he lives for his own sake and he knows that his way is the right way (Branden and Branden 114). An example of Roark's individuality is when he turns down the commission to collaborate on building the World's Fair exhibit. Roark says, "If you want me, you'll have to let me do it all, alone. I don't work with councils... I don't work with collectives. I don't consult. I don't co-operate, I don't collaborate" because he knows that his ideas are pure and he does not want others to take away his spirit (Rand, The Fountainhead 537).

The changes of society cause the evolution of the hero. When people refuse to praise, the gods the energy that was spent worshipping others needs to go in a new direction and the antihero uses that misplaced energy to feed the ego. The days of the traditional hero chained in servitude are over with the birth and exploration of the antihero. Rand's antiheroes live up to the code of the antihero and break away from the traditional code of the hero to be able to own their own souls.

CHAPTER 3

HOWARD ROARK AS THE ANTIHERO

Rand begins The Fountainhead with “Howard Roark laughed,” even though the first section's name is “Peter Keating,” because she wants to establish the importance of Roark from the beginning of the novel (3). As Roark stands naked on the edge of the cliff he stands fearless as “a frozen explosion of granite burst in flight to the sky . . .” (3). Roark stands naked among the elements because he is pure and fearless in physical and mental beauty. He does not flinch as the granite explodes around him because he too is organic. As granite shoots through the air behind him “. . . the world seemed suspended in space, an island floating on nothing, anchored to the feet of the man on the cliff” (3). Roark is able to anchor the world and save it from the destruction that it is heading towards because he breaks from the bondage of the traditional hero and establishes himself as the antihero.

Roark begins his mental journey after his expulsion from Stanton and he realizes that

there were questions to be faced and a plan of action to be prepared. He knew that he should think about it. He knew also that he would not think, because everything was clear to him already, because the plan had been set long ago. . . . (4)

Roark understands that to begin his life he has to be expelled from tradition. His expulsion means nothing to him, and he tells the dean, “I owe you an apology. I don’t usually let things happen to me. I made a mistake this time. I shouldn’t have waited for you to throw me out. I should have left long ago” (10). Roark needs Stanton only to learn the mathematical means of building because he already knows how to use his creativity and reason to design buildings. The buildings Roark designs

. . . were austere and simple, until one looked at them and realized what work, what complexity of method, what tension of thought had achieved the simplicity. No laws had dictated a single detail. The

buildings were not Classical, they were not Gothic, they were not Renaissance. They were only Howard Roark. (7)

Roark is thrown out of Stanton because authority is threatened by his antiheroic spirit and wants to make him powerless (Walker, Dialectics 7). Roark knows his battle will be difficult but he uses his reason and is fearless about the obstacles that face him. His journey is not a journey of self-awareness, but of persistence. Roark does not understand how to share the ideas of his buildings and says, "I can only show my work. If they don't hear that, they won't hear anything I say. I'm nothing to them, but my work—my work is all we have in common" (Rand, The Fountainhead 157). He knows that he needs "...clients in order to build," but he does not know verbally how to communicate his values to them (14). As the antihero, Roark does not serve others, but lives to serve himself (Campbell 391). Instead of learning to build for others, Roark's journey is to find the ability to explain to others the importance of his work so that he will be able to build. One of Roark's failing moments is when he loses the Stoddard Temple trial because he does not know how to defend his work. Instead of explaining his work he "... got up and walked to the bench, the brown envelope in hand. He took out of the envelope ten photographs of the Stoddard Temple and laid them on the judge's desk. He said: 'The defense rests'" (Rand, The Fountainhead 367). Roark wants his work to speak for itself because the antihero does not want to fight (Walker, Dialectics 12).

When Roark is expelled from Stanton it is not only his break from the traditional hero, but it is a break from society. Roark questions, "Why should I consider what their grandfathers thought of it?" because he wants to go beyond what the men in the past have achieved (Rand, The Fountainhead 11). Antiheroes go against the masses because they find truth in their own actions (Walker 7), and as Roark goes against the masses he indignantly asks "... who will stop me?" (Rand, The Fountainhead 11).

Roark is able to be fearless in the face of his opposition because of his ego. For the antihero egoism is not a negative word but a necessity for survival. Through Roark's egotist model he is able to show people that egoism is not a negative

attribute but a characteristic every human needs to truly live. Roark's friend, Austin Heller tells Roark,

You know, there's a thing that stumps me. You're the coldest man I know. And I can't understand why—knowing that you're actually a fiend in your quiet sort of way—why I always feel, when I see you, that you're the most life-giving person I've ever known. (158)

Roark is life giving because he is egotistical. He is able to give life because his ego allows him to live. Roark explains that "it's your ownership of your own ego. Your soul if you wish. Your soul has a single basic function—the act of valuing. . . . 'I wish' or 'I do not wish.' You can't say 'Yes' without saying 'I.' There's no affirmation without the one who affirms" (564). The ego is the heart of the individual. Roark's strong ego makes Wynand ask, "Have you always liked being Howard Roark?" and "Roark smiled. The smile was amused, astonished, involuntarily contemptuous" (545). Roark is able to establish his ego early in his life; therefore, Roark is always content in his life.

Roark is able to secure his ego because he does not give praise to any supernatural being but only praises himself. Roark believes in the antiheroic man; therefore, he confesses, "I don't believe in God" (327). As an antihero, Roark is an atheist because in the modern world religion fails, leaving only man's ethics to be dependable (Campbell 389). Due to the chaos of the contemporary world, Roark uses his proven reason, not an unproven faith, to achieve. Rand believes that religion weakens humans and makes them inferior; therefore, as the ideal strength for the world, Roark must only have faith in himself (Baker 115).

Society tries to suggest that people with egos are inhumane, cruel because they are antisocial (Branden and Branden 63). Roark explains that "men have been taught that the ego is the synonym of evil, and selflessness the ideal of virtue," but a self-sufficient ego is what allows him to love (Rand, The Fountainhead 713). An egotist "is the man who stands above the need of using others in any manner," unlike most people in modern society (713). Roark understands that to love others he must love himself first; therefore, he places his achievement and pleasure before anyone else's (Gladstein, "Ayn Rand and Feminism" 684). Roark says that, "I

recognize no obligations toward men except one: to respect their freedom and to take no part in a slave society” (Rand, The Fountainhead 717). That is why when Dominique tells him, “. . . I will live for you through every minute and shameful act I take . . .” (387), Roark’s response is,

You must learn not to be afraid of the world. Not to be held by it as you are now. Never to be hurt by it as you were in that courtroom. I must let you learn it. I can’t help you. You must find your own way. . . . I’ll wait for you. I love you. I’m saying this now for all the years we’ll have to wait. I love you, Dominique. (388)

Roark is able to love because he loves himself; therefore, he cannot mentally dominate another person. Mental domination is a violation of his beliefs. Love is a virtue that only a selfish people with strong egos can have because they are able to hold on to values (Rand, Virtue 32).

Roark’s romantic love is considered controversial because he forces himself sexually on the woman he desires. According to Nathaniel Branden, romantic love’s “celebration is sex” (“Psychology” 6). Before Roark meets Dominique, he has no expression of interest in women and seems sexless (Baker 53). Dominique is more outspoken about her inability to be attracted sexually, and she tells Peter Keating

I suppose I’m one of those freaks you hear about, an utterly frigid woman. . . . It must be an interesting experience to sleep with a man. I’ve wanted to want it. I should think it would be exciting to become a dissolute woman. . . . I can’t feel anything. I can’t feel any difference, whether it’s you or Alvah Scarret or Lucius Heyer. (Rand, The Fountainhead 179)

Dominique and Roark do not focus on sex, but they are naturally drawn to each other because they share the same value of integrity. The passion that Roark and Dominique share is not lust but a shared value (Uyl 73). As an antihero, Roark holds on to his own values, and when he finds a similar person who shares those values he falls in love. People fall in love and have sexual desire for people who share their deepest values (Branden, “Psychology” 6). Even though Roark takes her virginity “as an act of scorn” and “this made her lie still and submit” (Rand, The Fountainhead

220) the action “had been like a point reached, like a stop in the movement of his life” (221). The sex act is violent because using his reason, Roark knows that forcing himself on her is the only way to have her commit to him. Rand says that “literal rape would be contemptible and disgusting and unthinkable to any hero of mine” (Pierpont 76); therefore, as she further explains “if it’s rape—it’s rape by engraved invitation” (Branden, Passion 134). The sex act with Dominique and Roark is a connection between two humans with the same values, and both understand the connection. Roark is conquered in the sexual act as much as Dominique and they are bonded to each other through love (Gladstein, New Ayn Rand Companion 28). The action is more than fulfilling the physical desires because

they had been united in an understanding beyond the violence, beyond the deliberate obscenity of his action; had she meant less to him, he would not have taken her as he did; had he meant less to her, she would not have fought so desperately. The unrepeatable exaltation was in knowing that they both understood this. (Rand, The Fountainhead 221)

Roark and Dominique hold the same values in their lives; therefore, they are attracted to each other. Dominique is not as strong as Roark and cannot admit that she wants the life Roark lives when she first meets him. However, from their first encounter they are attracted to each other in a way that they have never felt.

Rand explains of Roark and Dominique’s love, “that is real love—it is not just physical, the physical is only the expression of spiritual, or it could never have that much force and violence” (Berliner 137). Even though their first sexual encounter is violent, it “. . . was the kind of rapture she had wanted” (Rand, The Fountainhead 220) and “she knew that she wanted to keep the feeling of his body, the traces of his body on hers, knowing also what such a desire implied” (221). Even though Dominique fights Roark’s body her soul desires him. Roark forces himself on Dominique because he is able to understand people who have the same values as him and that Dominique is such a person.

Roark’s ego also allows him to have platonic love as well. Even though Roark does not believe in self-sacrifice, he does believe in helping his friends if it makes

him happy. After the Stoddard temple much of Roark's money is taken away, but with his savings

he paid Mallory's rent and paid for most of their frequent meals together. Mallory had tried to object. 'Shut up, Steve,' Roark had said. 'I'm not doing it for you. At a time like this I owe myself a few luxuries. So I'm simply buying the most valuable thing that can be bought—your time. I'm competing with a whole country—and that's quite a luxury... They want you to do baby plaques and I don't, and I like having my way against theirs. (399)

By doing things for his friends he feels that he is doing things for himself; therefore, he does not participate in self sacrifice. According to Rand, "it is not self-sacrifice to die protecting that which you value: If the value is great enough, you do not care to exist without it" (Playboy 9). Roark lives by this concept and helps Mallory because he does not want to live without Mallory's art or his spirit.

Roark explains his concepts of his egotistical views on friendship to his dearest friend Wynand by saying,

I chose my friends by that. . . . A self-sufficient ego. Nothing else matters . . . I even admit that I love them. But I couldn't love them if they were my chief reason for living . . . If one doesn't respect oneself one can have neither love nor respect for others... I'd give my life to save you. Not because it's any kind of duty. Only because I like you, for reasons and standards of my own. I could die for you. But I couldn't live for you. (636)

Even though Roark is an egotist, he is still able to find deep friendships and love.

Roark's desire to produce is a result of being a first-hander and having a healthy ego (Branden, Passion 133). He wants to be a producer in architecture because he says,

I have, let's say, sixty years to live. Most of that time will be spent working. I've chosen the work I want to do. If I find no joy in it, then I'm only condemning myself to sixty years of torture. And I can find the joy only if I do my work in the best way possible to me. But the best is a

matter of standards—and I set my own standards. (Rand, The Fountainhead 13)

Roark sets his standards for building because he says, “I love doing it. Every building is like a person. Single and unrepeatable” (481). Roark is not just raising a building, he is creating a life. Antiheroes have strong creative senses and spend their lives struggling to uphold the ideas of their creative process (Brombert, Introduction 19). Roark understands that his life will be a difficult journey, but he does not care and continues to produce his vision.

Art has a great importance to antiheroes because it is their means of expression. Art is a personal and passionate expression of reason (Rand, Romantic 15). Antiheroes do not fight in battle like traditional heroes; therefore, art is the antiheroes’ fighting stance. They avoid confronting society about its decline in moral integrity but fight by producing art in silence, alone and alienated (Walker, Dialectics 17).

The antihero is an artist because art is the human conscience (Sciabarra 204). Art is bold and visual to all who pass it. Art speaks for antiheroes when they cannot and allows their voice to be universal (Blackmur 233). People need art because their knowledge is abstract and art allows antiheroes to develop their reason into a physical form (Rand, “Art Part I” 1). When Roark produces Monadnock Valley, the buildings are able to reach and inspire those who still have souls. Roark meets a young boy who, when he sees the buildings of Monadnock Valley, asks, “That isn’t real, is it? . . . It’s not a movie set or a trick of some kind? . . . Who built it?” (Rand, The Fountainhead 529). The boy is in awe that these buildings are allowed to be built and thanks Roark for having the courage to produce his art. Just by creating an art form that is pure and beautiful like Monadnock Valley, Roark “. . . had given someone the courage to face a lifetime” (530).

Roark cannot express his values verbally, but his buildings express his ideals. When Roark is at the site of one of his buildings his passion is visible because he cannot stop touching the buildings. When he is building the Heller house,
. . . his hands betrayed what he wanted to hide. His hands reached out,
ran slowly down the beams and joints. The workers in the house had

noticed it. They said: 'That guy's in love with the thing. He can't keep his hands off.' (Rand, The Fountainhead 130)

Roark is unable to resist touching his work because his reason and passionate energy transform into the beams of the building. Roark's buildings are part of him and show the world his spirit. When the house is completed Heller tells Roark, "I've felt that when I move into this house, I'll have a new sort of existence, and even my simple daily routine will have a kind of honesty or dignity that I can't quite define. Don't be astonished if I tell you that I felt as if I'll have to live up to that house" (132). Roark's truth and spirit of the antihero transfer into his work so that his art is able to speak to those who are willing to hear. Roark believes that his buildings will be able to speak better than he can because

a building is alive, like a man. Its integrity is to follow its own truth, its one single theme, and to serve its own single purpose. A man doesn't borrow pieces of his body. A building doesn't borrow hunks of its soul. Its maker gives it the soul and every wall, window and stairway express it. (12)

Roark believes that he is a creator of life, and he struggles with having to speak for his buildings because he believes that they are living and should be able to speak for themselves.

Art is able to capture the power of the antihero's creativity and thought, thus the product is not a separate entity from the artist (Rand, "Art Part III" 1). The tenants in Roark's buildings are able to feel Roark's spirit in their building. Wynand explains this to Roark by saying, "But the house—it's you, Howard . . . It's still you" (Rand, The Fountainhead 563). Art is not an object but is the heart of the antihero. Rand considers art to be genius because it is man made; therefore, art comes from reason ("Art Part III 6). Coming from the reason of an egotist, art is the process of dedication to the glory of the creator in man (Rand, Romantic 172) and it shows society how to value (22).

Roark is not only an artist but also an architect, who pursues a discipline that combines art, science, and business to create a product that creates such things as the skyscraper that is a symbol of human achievement (Branden, Passion 134).

Roark is able to show not only how artists should live in society, but all men, of all careers. Architecture allows Roark to reach out to other men and women of other professions. Even though architecture has more structure than other art forms and Rand believes that it covers “basic need of men’s survival,” it is still an art form (Berliner 92).

Even though Roark does not graduate with a degree in architecture, he is still determined to be an architect; therefore, he goes to work for his mentor Henry Cameron, an architect who society ruins. Roark understands that he still needs a teacher to become the architect that he knows he can be. He seeks a job from Henry Cameron even though Cameron is described as “a bum and a drunkard . . .” (13) by the architectural elite because

. . . Henry Cameron designed skyscrapers in straight, vertical lines, flaunting their steel and height. While architects drew friezes and pediments, Henry Cameron decided that the skyscraper must not copy the Greeks. Henry Cameron decided that no building must copy another. (34)

Roark is inspired by Cameron, but to learn the trade Roark needs Cameron’s guidance and structure. When Cameron meets Roark he says,

God help you? . . . Look at this building, you fool! You get an idea like this and you don’t know what to do with it! You stumble on a magnificent thing and you have to ruin it! Do you know how much you’ve got to learn? . . . And look at that one! I wish I’d done that at your age!” (38)

Cameron is able to see the talent that Roark has right away, but he is conflicted by his fear that Roark will lose the battle he has started, as Cameron does. Cameron is able to show Roark how hard it is to win the battle as an antihero because Cameron starts out his life with the ability to accomplish greatness. However, Cameron’s ego is not strong enough and he lets society destroy him. When Cameron is at the top he does not pay his dues to society and then the mass rejects him for feeling that he is superior (Gladstein, Ayn Rand Companion 50). Cameron is never able to explain to society the reason for his buildings. Being a man of reason and passion he begins to

drink to numb his pain and rejection and ends up ruining himself with frustration (51). Cameron does not hide his passion for his work, and “men hate passion, any great passion. Henry Cameron made a mistake: he loved his work. That was why he fought. That was why he lost . . .” (Rand, The Fountainhead 35). When Roark meets Cameron he is excited to see another man with values, but Cameron fears for Roark’s future.

Cameron wants Roark to succeed, but he has to warn Roark about the difficult journey ahead. Cameron understands the alienation that the antihero goes through and tells Roark,

You’re too good for what you want to do with yourself. . . . It’s no use wasting what you’ve got on an ideal that you’ll never reach, they’ll never let you reach. It’s no use, taking that marvelous thing you have and making a torture rack for yourself out of it. (53)

Roark understands the road that is ahead of him and goes fearlessly towards his future. Antiheroes do fail at times but continues they struggle to live up to the values that they have set (Hopkins 114). Roark continues his battle fearlessly and tells Cameron, “I understand. I think you’re wasting your time” (Rand, The Fountainhead 53). Cameron continues to warn Roark because he fails at his journey in life.

However, when Cameron is sick, he charges Roark with the task of fulfilling his unfulfilled journey of making people accept passion and reason. He tells Roark,

I have no answer to give them, Howard. I’m leaving you to face them. You’ll answer them. . . . I don’t know what our answer is to be. I know only that there is an answer and you’re holding it, that you’re the answer, Howard, and some day you’ll find the words for it. (68)

Roark is charged with keeping his ego and being able to explain to the masses who persecute him what they are missing in their lives.

Roark’s journey of finding the words to express his values is a long one that causes him to fail many times before he is able to reach success. Three major villains, Peter Keating, Gail Wynand, and Ellsworth Monkton Toohey, oppose Roark. Antiheroes are surrounded by hypocrites and people who try to destroy their will

(Hopkins 115). All three men who oppose Roark are elite men who run society and represent a form of the second-hander that Roark despises.

Roark despises people who do not live up to their potential and who do not produce anything in life. The three main villains are without virtues of their own and do not produce positively (Baker 121). Roark creates the term second-hander to explain the lack of integrity of these villains. To Roark, work is the value of life, and he illustrates his meaning by taking a branch and saying, "Now I can make what I want of it: a bow, a spear, a cane, a railing. That's the meaning of life" (Rand, The Fountainhead 577). Production through reason and creativity is Roark's justification for human existence. Those who refuse to use reason to produce are second-handers (Merrill 55). Like parasites, second-handers feed off the accomplishments of others and deny their own abilities. Second-handers act out of fear and guilt (Rand, New Intellectual 55); therefore, they conform to what society expects of them and they are transformed into a primitive being (Branden and Branden 79). Second-handers make civilization move backwards because they do not try to continue in progress.

Roark explains to Wynand the dangers of the second-hander by saying,

They're still human beings. But they've been taught to seek themselves in others. . . . By seeking self-esteem through others. By living second-hand. And it has opened the way for every kind of horror. . . . And now to cure a world perishing from selflessness, we're asked to destroy the self. (Rand, The Fountainhead 635)

Roark understands that society tries to make him reject his self by rewarding the second-handers who have no self. However, Roark refuses to deny his reason and continues his role as a moral guide as he continues to fight the second-handers (Rand, Romantic 22). The second-hander sucks out the spiritual integrity of society and makes it a soulless society of collectivists (Branden, Passion 133). The worst act of the three villains is admitting their deeds and refusing to change their power-seeking manipulations. Even though these three men's lives go against Roark's virtues, he is able to prevail over them when he ends his journey and finds his ability to explain his virtues. When Roark destroys Cortlandt Homes he is able to explain

his vision and condemn the three men who oppose him. The bombing of Cortlandt Homes, the climax of the novel, is the destruction of evil because by the destruction of collectivist ideals virtue releases. Roark's victory is an assurance that second-handers cannot live forever and that there is no reward for the collectivists (Whissen 97).

Peter Keating is a second-hander because he continually feeds off others' thoughts. When Keating first arrives in New York City to be an architect he "looked at the streets of New York, the people, he observed, were extremely well dressed. . . . He glanced regretfully at his own clothes" because he values his worth by the worth of those around him (Rand, The Fountainhead 27). Later,

he noticed the wrinkles of a gray smock sticking to a pair of shoulder blades over the next table. He glanced about him, cautiously at first, then with curiosity, then with pleasure, then with contempt. When he reached this last, Peter Keating became himself again and felt love for mankind... Peter Keating needed his fellow man. (28)

Unlike Roark who has "no sense of people," Keating never knows his existence unless he is unless he is surrounded by others (64). Roark's ego is strong and perfect, so Keating despises Roark because when he is around him, "Roark gave him nothing" (64). Keating lives in fear and contempt of men, and he is never comfortable because he denies his natural abilities by conforming to those around him (Branden and Branden 78).

On the day of Keating's graduation from Stanton he "remembered, at one time he had wanted to be an artist. It was his mother who had chosen a better field in which to exercise his talent for drawing" (20). Keating never allows himself to achieve his own desires. Keating has the potential to be able to achieve in life and be independent, but he cannot establish his own independence and lives by others' advice (Merrill 51). Even though Keating is nothing but a shell of a man, society champions him because he gives them what they want. Keating wins an architectural contest because Roark designs the building for him. When he wins

it made a better story than Francon had expected. From the pages of newspapers the face of Peter Keating looked upon the country, the

handsome, wholesome, smiling face with the brilliant eyes and the dark curls; it headed columns of print about poverty, struggle, aspirations and unremitting toil that had won their reward. . . . (Rand, The Fountainhead 186)

Keating fits the part that society wants, so he gives up his soul to be popular for a moment and continues to lie about who designs the buildings. Keating is villainous because he does not produce anything worthwhile, he “did not care so long as his clients were impressed” (73). Keating refuses to live his own life, lives off others, and tries to hold Roark back because Roark is able to achieve through his own values. Roark is always happy with himself, but Keating is never satisfied in life and ends up ruining himself (Gladstein, Ayn Rand Companion 28). Keating is always intimidated by Roark’s abilities, and on Keating’s graduation day “he was surprised to find the flash of that name in his memory gave him a sharp twinge of pleasure, before he could know why. Then he remembered: Howard Roark had been expelled” (Rand, The Fountainhead 18-19). When Keating is being praised he always reflects on Roark because he knows that Roark deserves the praise, not him. Even though Keating depends on Roark he rejoices in his failures. Keating’s hypocrisy is the common trait of a villain who opposes an antihero (Hopkins 115).

When Keating is forced to testify against Roark in the Stoddard Temple trial he has to be drunk to do so because he knows that he is sinning against nature by attacking Roark. In his testimony, Keating tearfully explains Roark’s virtuous ethics and says,

He thinks you should take your shoes off and kneel, when you speak of architecture. That’s what he thinks. Now why should you? It’s a business like any other, isn’t it? What’s so damn sacred about it? Why do we have to be all keyed up? We’re only human. We want to make a living. Why can’t things be simple and easy? Why do we have to be some sort of God-damn heroes? (Rand, The Fountainhead 362)

Keating is jealous because he does not have Roark’s passion; therefore, he wants to persecute him for being superior.

Rand explains that second-handers are doomed to fail because “No man can use his brain to think for another. All the functions of the body and spirit are private. They cannot be shared or transferred” (New Intellectual 82). Second-handers are doomed to fail because eventually their hosts will reject them and they will be empty. After many years of being a parasite “Keating could not follow people; it was too clear, even to him, that public favor had ceased being a recognition of merit, that it had become almost a brand of shame” (Rand, The Fountainhead 589). When Keating’s fortune changes, he realizes that he does not know himself and has made evil decisions in his life (Branden, Passion 138), but he also realizes that he is a second-hander and says,

Howard, I’m a parasite. I’ve been a parasite all my life. . . . I have fed on you and on all men like you who lived before we were born. . . . In my whole life, I haven’t added a new doorknob to what men had done before me. I have taken that which was not mine and given nothing in return. I had nothing to give. (Rand, The Fountainhead 601)

Once Keating realizes he is interchangeable, he loses his hatred for Roark and asks for forgiveness. Keating is a second-hander through manipulation, but when he grows older society leaves him and he has no one to manipulate anymore (Gladstein, Ayn Rand Companion 56).

Roark designs Cortlandt Homes and allows Keating to take the credit because he says, “I worked because it was a problem I wanted to solve” (Rand, The Fountainhead 604). This agreement between the men is a way for Keating to redeem himself because Roark says, “. . . I asked you to keep your soul . . .” (603). For the first time Keating cannot allow others to make comments on his work he must keep the work exactly as it is designed. Cortlandt Homes is the first fight in Keating’s life, but he fails and is unable to redeem himself as human (Branden, Passion 145). He goes to Roark’s office and says, “I couldn’t help it, Howard. . . . I couldn’t help it” to explain to Roark that he is too weak for the task of saving his own soul (Rand, The Fountainhead 639).

When Roark blows up Cortlandt Homes to free himself from the silence and prepare to defend himself through words it is the end of Keating. Keating testifies

that he does not design most of his buildings, so “when Keating left the stand, the audience had the odd impression that no change had occurred in the act of a man’s exit; as if no person had walked out” (709).

Keating is power seeking instead of self-seeking; that is the reason for his demise (Merrill 55). Roark upholds the qualities of the antihero, does not fear (Hopkins 114), and is able to remain the ideal human despite persecution (Brombert, In Praise 5). Roark is always able to see people for what they are, and he knows that the fall of Keating is a step towards his own success. Roark does not rejoice in the fall of the villains, but he understands that what he values is not what those men stand for and that they make him suffer at their jealous hands (Baker 101). The stability of the villains keeps Roark struggling and unable to reach the heights he has the potential to. The villains “show contempt for people by catering to the lowest common denominator as a cheap political ploy” (Whissen 97). As the result of a world without values, these three villains keep the world in the chaotic state that it is in the antihero forms (Walker, Dialectics 11).

The villain who keeps the world valueless and profits from it the most is Gail Wynand. In her letters, Rand explains that Roark and Wynand have a deep friendship, and Wynand loves Roark in a platonic way because Roark is the man Wynand could have been and wants to be (Berliner 137). Roark explains to Wynand the downfall of society and the life of the second-hander, but “he thought: I haven’t mentioned to him the worst second-hander of all—the man who goes after power” (Rand, The Fountainhead 636). Wynand loses himself in his quest to rule the mob and make money. Wynand refuses to understand that wealth is only a tool, not a virtue, that those who depend on wealth instead of reason sell out the mind (Rand, New Intellectual 60).

Cameron establishes Gail Wynand as a villain because “he represents . . . everything that’s wrong with the world . . . the triumph . . . of overbearing vulgarity. . .” (Rand, The Fountainhead 176). Cameron sets Roark with the charge to answer “the Wynand papers and what makes the Wynand papers possible and what lies behind that” because Cameron feels that his and Roark’s struggle is a result of Wynand’s lack of integrity (68). Wynand is not evil, but is disillusioned about power

and is cynical about the world (Gladstein, Ayn Rand Companion 36). Wynand has the potential of being a man like Roark, but like other second-handers he gives up because of fear.

Wynand is unable to break from the idealization of the traditional hero that serves the masses. Wynand's background is like the traditional hero who rumors to be related to royalty. Wynand's family was very poor, "but somewhere far back in the line there had been a root of aristocracy, the glory of some noble ancestor . . ." and "Gail's father was known on the waterfront as the Duke" (Rand, The Fountainhead 416-7). This link to royalty makes Wynand feel that he is superior to most. Also like the traditional hero, Wynand is orphaned when his "mother had died of consumption when he was two years old" and his father died when he was a teenager (417). Wynand hangs on to his past, unlike the antihero, and he becomes embittered by his poverty. He refuses to break from the bondage that he sets for himself and becomes a tragic hero because he allows cynicism to overpower his reason (Gladstein, Ayn Rand Companion 36). Like the tragic hero, Wynand is full of good intentions, but he cannot succeed because of personal flaws, mainly hubris (Murray 98). Wynand fails because he believes in power over reason and then refuses to forgive himself for his ignorance.

After growing up in poverty and having to hear ". . . you don't run things around here . . . you're a fool," he gives up producing with reason and conforms to the thoughts of the masses (Rand, The Fountainhead 417). Wynand thinks that if people have enough power they can buy integrity; therefore, he sins against himself by exchanging with society his integrity for power for a profit (Merrill 46). When Wynand gains control of *The Banner* the papers "assumed the appearance of a circus poster in body, of a circus performance in soul. It accepted the same goal—to stun, to amuse and to collect admission. It bore the imprint, not of one, but of a million men" (423). Wynand throws away his integrity when he says, "I am serving that which exists on this earth in greatest quantity. I am representing the majority—surely an act of virtue?" (423). Wynand stops fighting society, and in this action he represents what Roark must fight against because once Wynand has power he seeks to crush those who have integrity (Merrill 46-47).

For Wynand, power is essential for achievement. He says, “Power, Dominique. The only thing I ever wanted. To know that there’s not a man living whom I can’t force to do—anything. Anything I choose” (Rand, The Fountainhead 517). Wynand refuses to make exceptions for people because he admits that “the man I can’t break would destroy me” (517). But Wynand does have potential to be a person of integrity, and when he meets Dominique he begins to change because she brings out the potential that he has and he loves her. Wynand cannot destroy her, and she is part of his fall. Wynand spends his “life pulling the strings of the world,” but Wynand will not try to overpower Dominique (465). For Wynand, love makes him break his rules, and he stops going with the mob because he loves Dominique and Roark (Gladstein, New Ayn Rand Companion 28).

Before Wynand meets Roark he does not believe that there is integrity left in man. When Wynand comes face to face with Roark and Roark refuses to be bought or show fear, Wynand again breaks his rules and allows Roark to remain the way he is. Wynand knows that his policies cause Roark pain, but he refuses to apologize for his actions. He tells Roark, “I stand by every one of those descriptive terms. I stand by every word printed in the *Banner*” (Rand, The Fountainhead 551). Roark and Wynand befriend each other even though their actions cause the other pain. Roark inspires Wynand and Wynand tells Roark “. . . everything you’ve done in your life is wrong according to the stated ideals of mankind. And here you are. And somehow it seems a huge joke on the whole world” (572). Wynand is amazed that the antiheroic spirit is still alive in Roark, and he tries to reclaim his own. Wynand becomes aware of his errors and says,

For thirty-one years they have represented everybody except Gail Wynand. I erased my ego out of existence in a way never achieved by any saint in a cloister. Yet people call me corrupt. . . . I took automobiles, silk pyjamas, a penthouse, and gave the world my soul in exchange. . . . I knew what I was doing. I wanted power over a collective soul and I got it. A collective soul. (632)

Wynand begins to change when Roark befriends him; however, he still thinks that he “got a good price” for his soul when he sold it to society (633). When Roark blows

up Cortlandt Homes, Wynand is forced to fight for his own ideals for the first time in his life, but he loses. The failure of being unable to be an antihero causes him to give up any hope of reestablishing an ego and he loses *The Banner*.

Cortlandt Homes is a way for Wynand to redeem himself, but he is not strong enough to continue the fight he starts. He thinks that he controls the opinion of the masses, but after Roark blows up Cortlandt he realizes that he is a slave to the mob (Sciabarra 107). When he first crusades for Roark he says,

All this power I wanted, reached and never used . . . Now they'll see what I can do. I'll force them to recognize him as he should be recognized. I'll give him the fame he deserves. Public opinion? Public opinion is what I make it. (Rand, The Fountainhead 617)

Wynand believes that he is able to help Roark, but he fails and then feels he can never be redeemed for his past actions. During Wynand's quest for redemption Dominique realizes what an antiheroic character Wynand could have been and says, "Gail, what a great journalist you could have been" (617). However, Gail's crusade comes too late, and he turns against Roark again.

Wynand remains a villain because he is a man with Roark's potential who surrenders his reason for money (Branden, Passion 138). When Wynand gives into the mass and turns against Roark "he thought of the moment in his bedroom when he had almost pulled a trigger. He knew he was pulling it now" (Rand, The Fountainhead 689). By rejecting reason Wynand is admitting that he has no soul, that he is exactly what Roark must continue to fight. Wynand is aware of his sins because people can hide nothing from the self. Instead of answering to a god they must answer to the self (Rand, Romantic 25). Wynand admits total defeat when he asks Roark to build the Wynand building and tells him "build it as a monument to that spirit which is yours . . . and could have been mine" (Rand, The Fountainhead 725). Wynand is vilified because he rejects the truth and conforms to the collective.

Toohey is the strongest objector to Roark because Toohey is a second-hander who seeks power through altruism and collecting souls. The altruist believes that the "most vicious explosive on earth [is] the egotist" (706). Being an egotist, Roark fights altruism to keep his self, but he is continually faced with the ideals of altruism,

that “six minds . . . are better than one” (97). Rand considers altruism to be the evil of society because altruism is the philosophy that choosing self-interest is evil and that virtue can only be reached through sacrifice to the common welfare (Branden and Branden 35). This principle goes against what antiheroes stand for and is the reason they emerge. If people accept altruism they deny the self and live a life without ethics or respect (Rand, Virtue of Selfishness 43).

Toohey helps to popularize altruism as he preaches it through his column in the *Wynand Banner*. He praises the untalented in his column to uplift the mediocrity of society (Gladstein, Ayn Rand Companion 36). Toohey preaches that

we shall unite or we shall be defeated. Our will—the will of the disinherited, the forgotten, the oppressed—shall weld us into a solid bulwark, with a common faith and a common goal. This is the time for every man to renounce the thoughts of his petty little problems, of gain, of comfort, of self-gratification. This is the time to merge his self in a great current, in the rising tide which is approaching to sweep us all, willing or unwilling, into the future. (Rand, The Fountainhead 103)

Toohey presents the illusion that there is no hope for the antihero by using language to manipulate society. He is a villain because he is not strong enough to be an antihero and is jealous of the strong (Merrill 51).

Toohey chooses to write about architecture because he feels that it is a good example of a lost identity that he wants the entire world to adopt. Toohey says that

. . . the world had many famous buildings, but few renowned builders, which was as it should be since no one man had ever created anything of importance in architecture, or elsewhere, for that matter. The few whose names had lived were really imposters, expropriating the glory of the people as others expropriated its wealth. . . . ‘A great building is not the private invention of some genius or other. It is merely a condensation of the spirit of people.’ (Rand, The Fountainhead 69-70)

He creates groups for each trade in New York City for people to come together and do nothing. Keating, for example, is a member of the Young Architects Guild. When questioned by Dominique about the validity of the group he says, “After all, we’re

not planning to do anything definite. We don't have any actual program. I don't even know what we were there for" (254). Toohey creates groups for no other purpose than to huddle the masses together to get them to continue to produce and praise mediocrity. Toohey "preferred novels without a plot and, above all, novels without a hero;" therefore, he praises books by untalented authors and makes them best sellers (308). Toohey is the most self-aware villain, and he knows how to control people; therefore, his manipulations are the hardest to fight (Gladstein, Ayn Rand Companion 56).

When Toohey is a young boy he is physically weak, so he feeds off the weak minded. One of his classmates tells him, "You're a maggot, Elsie . . . You feed on sores" and Toohey's reply was "Then I'll never starve" (305). Toohey is born a second-hander, and to compensate for his weakness

he liked to talk of faith and he found those who liked to listen. Only, he discovered that the bright, the strong, the able boys of his class felt no need of listening, felt no need of him at all. But the suffering and the ill-endowed came to him. (305)

Toohey manipulates his followers by false faith and leads his followers to altruism. Toohey gives up religion when in his Bible class the teacher says, "What shall it profit a man, if he shall gain the whole world, and lose his own soul?" (308). To this question Toohey responds: "Then, in order to be truly wealthy, a man should collect souls?" (306). Toohey continues to feed off the weak, preaching the virtues of altruism to gain the souls of the masses to gain power.

Those who are not weak but still fear the pain of separation from society like Steven Mallory are tortured by Toohey's words. Mallory tells Roark, "I know nothing about Ellsworth Toohey. 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" (Rand, The Fountainhead 354). The beast Mallory refers to is "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 own" (340). Mallory is afraid of the beast because it is eating up society and seems to be unstoppable. Toohey represents the beast because his propaganda is able to

control the masses. Toohey understands this and says, "They'll love anything I write" (284). Therefore, Toohey preaches that "if you learn to love everything, the humblest, the least, the meanest, then the meanest in you will be loved. Then we'll find the sense of universal equality, the great peace of brotherhood, a new world . . ." (300). Toohey's words manipulate the masses to praise mediocrity.

Toohey is without virtues, so he is jealous of those who have virtues and talent (Baker 121). He cannot understand why some men must be set apart as geniuses and he is not. Toohey refutes the power of the antihero and says,

I have yet to see a genius or a hero who, if stuck with a burning match, would feel less pain than his undistinguished average brother. Genius is an exaggeration of dimension. So is elephantiasis. Both may be only a disease. We are all brothers under the skin—and I, for one, would be willing to skin humanity to prove it. (Rand, The Fountainhead 312)

Toohey is jealous because he does not have the talent of the antiheroes, so he preaches mental equality in hopes that the antiheroes will shackle their minds. To his disciples he preaches that "the first cosmic law [is] the basic equality of all men;" therefore, Keating is led to believe that in a "philosophical way, deep down . . . we're all equal . . ." (331). This concept "was so warmly pleasant to him. He did not mind that this made him the equal of every pickpocket in the crowd . . . he was not thinking of tonight nor of the crowd; he was thinking of a man who had not been there . . ." (331). The villains want all to be equal so that they will be considered the equals of men who are greater than themselves, like Roark.

Toohey allows the untalented to be heard and deafens the genius. Toohey praises men like Ike who are terrible writers because they ask, "If Ibsen can write plays, why can't I?" (486). Toohey agrees when Ike says, "He's good and I'm lousy, but that's not a sufficient reason" (486). By encouraging the idea of mediocrity Toohey becomes the enemy of men like Roark (Branden, Passion 138).

Toohey's jealousy consumes his mind and hinders him from using reason. Like the other villains, the bombing of Cortlandt Homes makes Toohey lose his battle because reason is triumphant. Before the court case Toohey believes that he

has won and that altruism will rule over the world. Toohey thinks that Roark has ruined himself, and says,

I don't want to kill him. I want him in jail. . . . In jail. In a cell. Behind bars. Locked, stopped, strapped—and alive. He'll get up when they tell him to. He'll eat what they give him. He'll move when he's told to move and stop when he's told. He'll walk to the jute mill, when he's told, and he'll work as he's told. They'll push him, if he doesn't move fast enough, and they'll slap his face when they feel like it, and they'll beat him with rubber hose if he doesn't obey. And he'll obey. He'll take orders. *He'll take orders!* (Rand, The Fountainhead 663)

Unlike the other three villains, Toohey enjoys the pain he causes and hopes to cause more for Roark. Toohey wants to have all of the power of the world to himself (Baker 102). However, he does have a moment where he is able to redeem himself, but he refuses. When Keating gives Toohey the contract between him and Roark explaining that Roark built Cortlandt Homes Toohey says,

If you want to know how hard it is, I'll tell you: right now I want to burn this paper. Make what you wish of that. I don't claim too great credit, because I know that tomorrow I'll send this to the district attorney. Roark will never know it—and it would make no difference to him if he knew—but in the truth of things, there was one moment when I wanted to burn this paper. (Rand, The Fountainhead 664)

Like the other villains, Toohey is unable to redeem himself because of his pride and his refusal to use reason.

Toohey never believes that Roark will be able to win against a group nor, does he expect to lose his battle. After Roark wins the Cortlandt Homes case, Wynand shuts down *The Banner* because he does not want to be defeated by Toohey and be forced to give him a job. The other two villains lose all hope and stop fighting. Toohey is also left at the bottom but he is willing to struggle back to the top (Branden and Branden 117). However, Toohey will never win because antiheroes like Roark are freed by his bombing and his words at the trial.

Whenever Roark tries to explain his principles to a group, they are always rejected. Roark's mission from Cameron is to explain to the world his principles, but he continually fails. When Kent Lansing comes to Roark to ask him to build a hotel for him Roark tells him,

I won't try to tell you how much I'd like to do it. . . . But there's not a chance of my getting it. I can get along with people—when they're alone. I can do nothing with them in groups. No board has ever hired me—and I don't think one ever will. (Rand, The Fountainhead 319)

Kent Lansing speaks for Roark and lands him the job to build the hotel, giving Roark hope in dealing with groups. However, Roark is still unable to explain his ideas himself, and at the Stoddard Trial he refuses to defend his work through words. Roark wants the virtues of his buildings to speak for themselves, but society is not ready to listen. He cannot remain silent any longer when he sees Cortlandt Homes becoming a mockery of what he designs. Being an antihero, Roark does not compromise his ideals, so he dynamites it (O'Neill 69). Before Roark speaks at his trial "none of it was too clear, but nobody cared too much about the motive. The issue was simple: one man against many. He had no right to a motive" (Rand, The Fountainhead 651). The mob is against him because he remains silent and Toohey speaks against him.

When Roark finally speaks, the crowd is surprised that a person has the courage to speak before a mob full of hatred. When

Roark took the oath. . . . The Audience looked at him. They felt he had no chance. They could drop the nameless resentment, the sense of insecurity which he aroused in most people. And so, for the first time, they could see him as he was: a man totally innocent of fear. The fear of which they thought was not the normal kind, not a response to a tangible danger, but the chronic, unconfessed fear in which they all lived. . . . The misery of knowing how strong and able one is in one's own mind, the radiant picture never to be made real. . . . Roark stood before them as each man stands in the innocence of his own mind. But

Roark stood like that before a hostile crowd—and they knew suddenly that no hatred was possible to him. (709)

Society is finally able to see that Roark is not a danger, but he uses the potential that every human has inside. As Roark speaks the crowd listens because they admire his courage and his passion. Roark frees the people in the court room by explaining the rules of the egotist and the second-hander, and that “Civilization is the process of setting man free from men” (715). When Roark finds the words to explain his ideals, he confesses that, “Now you know why I dynamited Cortlandt. I designed Cortlandt. I gave it to you. I destroyed it. I destroyed it because I did not choose to let it exist” (716). Even though Roark admits that he dynamited Cortlandt the jury finds him not guilty because Roark says,

I came here to say that I do not recognize anyone’s right to one minute of my life. Nor to any part of my energy. Nor to any achievement of mine. No matter who makes the claim, how large their number or how great their need. I wish to come here and say that I am a man who does not exist for others. . . . I recognize no obligations toward men except one: to respect their freedom and to take no part in a slave society. (717)

Roark not only frees his words during the trial, but he frees the people in the courtroom and allows them to dream again.

Roark is able to fulfill the journey of the antihero and successfully use his reason to prevail over the collective (Walker, *Dialectics* 16). Through his journey he gains a voice to protect his self against the collectivists and is able to inspire others to protect their egos. Roark’s success is his own because he keeps the antiheroic spirit and never surrenders his reason or ego. Through his success he is able to free those like him to pursue a free society.

CHAPTER 4

DOMINIQUE FRANCON'S ACCEPTANCE OF THE ANTIHERO ROLE

Roark is a stable antihero throughout the entire novel whose actions set a guide for people to live by. By being fearless and true to his self from the beginning of his life, Roark gives hope to others who are struggling with the conformity of the masses. Steven Mallory is given the strength to continue his fight and stop his decline towards alcoholism when he meets Roark, who shows him that courage is the answer for survival. Others become the people they want to be in his presence and gain happiness by following his example of reason. However, Dominique Francon struggles with Roark's presence and his strength. She fears for him and believes that he will not be able to continue his journey as the antihero. To be able to find pleasure in her life, Dominique goes on a journey to find the courage to accept her talents and the role of the antihero.

Ever since her childhood, Dominique has been set apart because of her different ideals. Her father separates himself from her because he is afraid of her actions and tells Keating, "I can't figure her out. No one can approach her. She's never had a single girl friend, not even in kindergarten. There's always a mob around her, but never a friend" (Rand, The Fountainhead 145). Dominique is unable to make friends because she is forced into isolation by the antiheroic spirit (Brombert, In Praise 2). Like Roark she is expelled from school and her father says, "She just won't behave like a human being" (Rand, The Fountainhead 117). Dominique's antiheroic spirit is noticeable as a child, and the only moment of Dominique's childhood that is known is a moment of her leaping in the air and surpassing what her father imagines a human can do. Guy Francon

stood on the terrace and saw her leaping over a high green hedge at the end of the lawn. The hedge seemed too high for her little body; he had time to think that she could not make it, in the very moment when he saw her flying triumphantly over the green barrier. He could not remember the beginning nor the end of that leap, but . . . the one instant when her body hung in space, her long legs flung wide, her thin

arms thrown up . . . the flash of a small body in the greatest burst of ecstatic freedom he had ever witnessed in his life. (Rand, The Fountainhead 143)

Dominique is born with an antiheroic spirit that sets her apart from the rest of society, but she is afraid of her spirit and reason and tries to deny it.

Dominique does not have a section of her own in the book, but her interactions with the four other main characters define her character and help her to be able to claim her ego. In the beginning of the novel Dominique is trapped in the world that the three villains control and is struggling with her ego. Antiheroes have a great understanding of the self, but they also has a psychological dilemma or identity crisis because of the pressure of being set apart from society (Brombert, Introduction 21). She is not using her reason, and only writes for *The Banner* “to have something to do. Something more disgusting than many other things . . . and more amusing” (Rand, The Fountainhead 113). In refusing to be productive in life Dominique denies her true self.

Even though Dominique tries to deny her role as an antihero, her physical beauty and strength separate her from the rest of society. Even if she rejects her mind, she is still faced with jealousy because of her perfect body. Rand creates her antiheroes to be straight, tall, and strong to match their strong minds (Gladstein, Ayn Rand Companion 22). The first encounter of Dominique is through Keating’s eyes:

her slender body seemed out of all scale in relation to a normal body; its lines were so long, so fragile, so exaggerated that she looked like a stylized drawing of a woman and made the correct proportions of a normal being appear heavy and awkward beside her. . . . Keating stood still, because he understood for the first time what it was that artists spoke about when they spoke of beauty. (Rand, The Fountainhead 105)

Like Roark, Dominique has physical beauty; her body is described before her personality to set her apart from society immediately.

Dominique tries to reject her natural abilities because she has become bitter and believes that good has no place in human beings (Branden and Branden

115). Dominique is able to see all of the characters in the book for their true worth because she is aware of her self. She knows that Toohey is not the savior of society that he pretends to be:

Oh, Ellsworth Toohey. Of course I know him. . . . He's such a perfect blackguard. . . . Sometimes, when I feel bitter against the world, I find consolation in thinking that it's all right, that I'll be avenged, that the world will get what's coming to it—because there's Ellsworth Toohey. (Rand, The Fountainhead 114)

Dominique is set apart from society because she is a natural individual and an independent woman who is a professional, is successful, and is sexually free; therefore, she struggles with those oppressing the antiheroic spirit, like Toohey (Gladstein, "Ayn Rand and Feminism" 681). She is bitter towards the world because it makes the individual suffer, so she withdraws from life (Branden, Passion 135).

Until Dominique is able to protect herself with her ego, she tries to destroy everything that displays the antiheroic spirit and gives her pleasure, including herself, so that the world will leave it untouched. She explains her rejection of pleasure to Alvah Scarret when she says,

If I found a job, a project, an idea or a person I wanted—I'd have to depend on the whole world. . . . We're all in a net, the net is waiting, and we're pushed into it by one single desire. You want a thing and it's precious to you. Do you know who is standing ready to tear it out of your hands? You can't know, it may be so involved and so far away, but someone is ready, and you're afraid of them all. And you cringe and you crawl and you beg and you accept them—just so they'll let you keep it. And look at whom you come to accept. (Rand, The Fountainhead 140)

Dominique fears that by loving and having passionate ideals she will be vulnerable to the world, which will ruin her. Dominique will not allow herself to be a slave to mediocrity, so she withdraws from the world to uphold her loyalty to an ideal she doubts is real (Uyl 64). Dominique's family and co-workers think that "it's abnormal to feel so strongly about anything" because they do not have passion in their own

lives (141). However, Dominique says, “That’s the only way I can feel. Or not at all” (141).

Dominique separates herself from society when she breaks the statue from the museum. She says,

I got it out of a museum in Europe. I had a terrible time getting it—it wasn’t for sale, of course. I think I was in love with it . . . I brought it home with me. . . . I broke it. . . . I threw it down the air shaft. There’s a concrete floor below. . . . So that no one else would ever see it. (Rand, The Fountainhead 142)

Dominique breaks the statue to protect its integrity from the world. Dominique believes that evil will triumph over good, so she begins to fight society by destroying all the good she finds (Gladstein, Ayn Rand Companion 36). To escape the world Dominique goes into exile in the country where “. . . when she awakened in her bedroom, she heard the explosions of blasting at the granite quarry. She stretched . . . and she listened. It was the sound of destruction and she liked it” (Rand, The Fountainhead 206). Dominique gains peace from the explosions of earth because for her they are a symbol of the world exploding. Dominique is faced with a trial in her journey when she meets the man who is causing the explosions in the quarry, Roark. She goes to the quarry and stands “. . . watching his hands, waiting for the moments when he touched stone. She forgot the drill and the dynamite. She liked to think of the granite being broken by his hands” (209). Dominique is amazed that a human can have so much strength to burst the earth as Roark does and to allow himself to display his passion in public. When she first sees him

she stood very still, because her first perception was not of sight, but of touch: the consciousness, not of a visual presence, but of a slap in the face. She held one hand awkwardly away from her body . . . She knew that she could not move until he permitted her to. She saw his mouth . . . the cold, pure brilliance of the eyes that had no trace of pity. She knew it was the most beautiful face she would ever see, because it was the abstraction of strength made visible. (207)

For the first time, Dominique sees her ideals in another person and she is attracted to him for embodying her ideals. She admires Roark's strength, but she also sees him as the naked statues that she destroys. When she looks at him again, "she was thinking of those statues of men she had always sought; she was wondering what he would look like naked. . . . She thought she had found an aim in life—a sudden, sweeping hatred for that man" (Rand, The Fountainhead 207). Dominique feels hatred towards him because he is what she can be but is too afraid to be.

Dominique is attracted to Roark because they both share the same values, but Dominique is afraid verbally to admit her attraction to him. Instead of using her reason to produce truth with Roark she plays games to force him to make the first move towards a romantic relationship with her (Sheaffer 304). Dominique goes to the quarry to have a chance to speak with him, but she pretends that she has no interest in him. She becomes angry at him and herself because he understands that she is playing a game and that she feels "also a desire to let her skin touch his" (Rand, The Fountainhead 211). Dominique wants Roark sexually, but she does not know how to allow herself the pleasure of being truthful with him and having him. She continues her game and decides to find a way to get him to her bedroom. To do so

she chose the marble slab in front of the fireplace in her bedroom. . . . She knelt, hammer in hand, and tried to smash the marble. She pounded it, her thin arm sweeping high over her head, crashing down with ferocious helplessness. She felt the pain in the bond of her arms, in her shoulder sockets. She succeeded in making a long scratch across the marble. (213)

Dominique is unable to break the marble herself because her ego is not strong enough to survive on her own yet. The marble represents Dominique because she is not strong enough to break herself yet and needs someone else to give her support and encouragement to reach her desires. She needs Roark to set the model for her in life so she pretends to need help with the marble to get him to come to her.

Dominique bringing Roark into her bedroom to fix the marble is not her only motive; she tries to play a game with him to make him come to her romantically

(Sheaffer 304). Roark understands Dominique's intentions when he sees the scratch in the marble slab and

he said nothing. He knelt, took a thin metal wedge from his bag, held its point against the scratch on the slab, took a hammer and struck one blow. The marble split in a long, deep cut. He glanced up at her. . . . He said, 'Now it's broken and has to be replaced.' (Rand, The Fountainhead 214)

Dominique's asking Roark to break the marble is an invitation to break her, but she forces them to play games because she is afraid of allowing herself the joy of submitting to a sexual act with someone she admires (Sheaffer 304).

Roark continues to play her game and he sends another worker to set the marble for her when it arrives. This enrages Dominique because "she thought of the piece of marble he had ordered. She waited for it to come, with the feverish intensity of a sudden mania" (Rand, The Fountainhead 217). The sexual desires for Roark drive her crazy in anticipation for him to come to her. The desire for Roark shocks Dominique and she is unable to express it verbally; therefore, Roark, knowing her desires, takes her virginity. Dominique craves the domination, and she only fights because she fears his strong ego (Sheaffer 303). The pain Dominique feels pleases her because she wants punishment for fearing to live in the world as an individual. Dominique does not openly embrace Roark because she denies her reason and truth. The first breaking point for Dominique is her obsession with wanting Roark to force himself on her. Even though "she fought like an animal. . . . She did not call for help. . . . The act of a master taking shameful, contemptuous possession of her was the kind of rapture she had wanted" (Rand, The Fountainhead 220). Dominique enjoys the sexual act and finds joy in the way her virginity was taken.

According to Camille Paglia, rape is cannibalistic and is a depraved act because it steals another person's life force (33). But Dominique's loss of her virginity does not rob her of anything. Instead, it gives her a reason to live. From the point of the sexual act Dominique believes that she has found a man of integrity, someone who she has always wanted. Paglia explains that women's games are their

way of expressing their desire for sex and Dominique's game of breaking the marble was an invitation for Roark to take her virginity (36). Rand explains that "an actual rape of an unwilling victim would be a vicious action and a violation of a woman's rights; in moral meaning, it would be the exact opposite of the scene" (Berliner 631). Therefore, Roark and Dominique's first sexual encounter is exactly what they both want.

The sexual act gives Dominique a new interest in life because she wants to see if Roark really has integrity. Dominique's rape is an unspoken bond between them that not only conquers Dominique but Roark as well (Gladstein, New Ayn Rand Companion 27-28). After the sex act Dominique is able to go back to society and face the oppressors. The sexual act reawakens her soul and gives her hope. However, she is still not fearless. Her fear of a man with integrity like Roark being persecuted by the masses prohibits her from accepting her ego and having happiness with Roark (46). Therefore, Dominique continues in her path of destruction of the world and goes after Roark to destroy him.

Rand explains that even though Dominique has a passionate love for Roark she wants to destroy him because "she could not bear the thought of his existence in a world dominated by second-handers" (Berliner 92). However, she hopes that he is the man of integrity that she thinks he is and that he will prevail over the second-handers who rule the masses. When Roark rapes her, passion is freed in Dominique, but she hates him for making her feel and being attached to the world. She explains to Roark,

I hate you for what you are, for wanting you, for having to want you. I'm going to fight you—and I'm going to destroy you . . . I will hurt you through the only thing that can hurt you—through your work. I'll come to you whenever I have beaten you—whenever I know that I have hurt you—and I'll let you own me. I want to be owned. . . . (279)

Dominique is not ready to live up to her potential as an antihero because she still fears showing the world her true identity. She wants Roark to own her so that she will be protected in his shadow, but Roark refuses (Gladstein, Ayn Rand Companion 37).

Dominique is extremely conflicted with Roark because she also wants him to succeed in life: "I'm going to pray that you can't be destroyed . . .," she tells him (Rand, The Fountainhead 279). However, her fear of his failure will not allow her to help him. Dominique is divided against herself because she wants integrity to prevail and to praise the antiheroic spirit, but she is still fearful of the world (Uyl 71). She tells Roark, ". . . you worked in that quarry when you had the Enright House in you, and many other Enright Houses . . ." (Rand, The Fountainhead 280). Dominique is apart from society because she values production, reason, and the self who "believe[s] in nothing and [has] nothing to pray to" (279), but she fears the world too much to fight against it like Roark does.

As she tries to destroy Roark, Dominique is able to learn more about her self and gain strength little by little. Dominique allows her antiheroic spirit to show only when she is around Roark, but gradually she is able to show it to people who share the same values. She goes against society by posing nude for Roark's Stoddard Temple, and she allows herself to be one of the statues she admires. The statue she poses for represents the antiheroic in man, and Roark asks Dominique to pose for it because he knows she has the spirit. When Mallory is sculpting her he has a difficult time capturing her true spirit, until Roark comes into the room. When she sees him he gives her the courage to show her antiheroic spirit. When she saw him,

she took her robe off and walked naked to the stand. Mallory looked from her to Roark and back again. Then he saw what he had been struggling to see all day. He saw her body standing before him, straight and tense, her head thrown back, her arms at her sides, palms out, as she had stood for many days; but her body was alive . . . a proud, reverent, enraptured surrender to a vision of her own. . . . (344)

Dominique's body is a tribute to the human spirit when she allows her identity to show through her body (Gladstein, Ayn Rand Companion 46).

Dominique begins to have hope in Roark and herself, but Toohey, the most villainous character, keeps the Stoddard Temple from being a success (56). This event makes Dominique self-conscious and fearful. She goes to Roark and says, "Do you see what I was saving you from when I took commissions away from you? . . . To

give them no right to do this to you. . . . No right to live in a building of yours . . . No right to touch you . . . not in any way . . .” (Rand, The Fountainhead 354). Dominique sees only destruction of the world because she is too idealistic. Dominique does not realize that to reach perfection there must be obstacles. Roark tries to explain to her that he is not upset about the Temple because it “doesn’t matter” it only matters “that it had existed” (354). Dominique does not understand that her existence is worth all the pain because she has the potential to produce and use reason.

After the Stoddard trial she realizes that Roark will never stop his fight because he has integrity; therefore, she tries to destroy herself for not being able to live up to her potential. She respects Roark because he is her ideal, but she needs to learn to be able to live for herself (Sheaffer 312). She tells Roark,

. . . before I met you, I had always been afraid of seeing someone like you, because I knew that I’d also have to see what I saw on the witness stand and I’d have to do what I did in that courtroom. I hated doing it, because it was an insult to you to defend you—and it was an insult to myself that you had to be defended. . . . You’re not aware of them. I am I can’t help it. I love you. The contrast is too great. Roark, you won’t win, they’ll destroy you, but won’t be there to see it happen. I will have destroyed myself first. (Rand, The Fountainhead 386-7)

Dominique must destroy herself because she is not able to ignore the masses like Roark is. The negativity of the masses still bothers her and causes her fear.

Antiheroes develop certain skills to protect their self from the masses, and Dominique is trying to find how she can protect herself (Walker, Dialectics 7).

Dominique wants Roark to own her so that he will force her to be with him, but he will not try to own her in any way. Roark charges her with a mission to become free of fear and says to her, “You must learn not to be afraid of the world. Not to be held by it as you are now” (Rand, The Fountainhead 388). Roark understands that Dominique has the virtues that he values, but her fear controls her actions; therefore, he will not be with her until she is able to have a strong ego that will enable her to be strong in her identity as an antihero (Gladstein, New Ayn Rand Companion 28).

Dominique refuses to get a grasp of her ego to protect her self. She feels that the only way to protect her heart is to destroy her self so that she will not have to watch society destroy her and those like her. Dominique surrounds herself with hypocrites and evil men by marrying Keating and continuing her self-destruction. Dominique marries Keating in hopes of destroying her spirit, but it does nothing to her. Keating tells her, "You're not real. You're only a body" (Rand, The Fountainhead 441). Dominique never shares her soul with anyone because she does not want anyone to take it. Therefore, she is only a beautiful body in a room, like a statue. She marries Keating to try to destroy her self, but her antiheroic spirit is still strong. Dominique realizes that she cannot destroy Roark and she cannot destroy herself as she has the Greek statue. She cannot destroy herself in a marriage with Keating because she says, "I've never lied to myself" (443). Dominique is unharmed as she lives a marriage that is a lie because she is always able to tell herself the truth about her life.

Being married to Keating, Dominique is forced to face all of the villains. Toohey is friends with Keating; therefore, in her home he tries to bring Dominique's spirit down. Toohey wants her marriage to fail, but he is disappointed in the total outcome of it. Toohey tells her that he enjoys that Keating has been weakened by their marriage, but he says, ". . . I should have known better than to expect anyone like Peter Keating, even in the role of husband, to destroy you" (Rand, The Fountainhead 447). Toohey is a perceptive villain, and he sees that Dominique has potential to rise above him; therefore, he encourages her to be with men who he hopes will weaken her spirit and make her submit to the world. Toohey manipulates Keating and Wynand to become involved with Dominique in hopes of destroying all three of them. Even though Dominique will not take on her role as an antihero, Toohey cannot destroy her unshakeable antiheroic spirit (Brombert, In Praise 2).

Dominique's marriage to Wynand strengthens her and allows her to gain courage to take on her antiheroic role in society; although she marries Wynand because she believes that he is the worst of the world and will destroy her. She goes to Roark in hopes that he will stop her and own her, but he tells her no, that she is still too afraid of the world's power. Dominique is still angered by the world's

rejection of Roark and still fears that Roark will never have the respect he deserves. She admits her fear and tells him, “You can’t go on like that for long. It won’t last. They won’t let you. . . . Give it up. Take a meaningless job—like the quarry. . . . We’ll have little and we’ll give nothing. We’ll live only for what we are and for what we know” (483). Dominique accepts that she will always be set apart from society because of her knowledge. However, she still wants to escape from the world and refuses to fight.

The marriage to Wynand makes Dominique realize how ridiculous she is for putting up with what society gives her. Trying to hurt Wynand for denying his antiheroic spirit, she takes him to a terrible play that *The Banner* praises and afterwards tells him

Your life is more than half over, but you’ve seen your reward tonight.
Your crowning achievement. Of course, no man is ever quite equal to
his highest passion. Now if you strive and make a great effort, some
day you’ll rise to the level of that play. (Rand, *The Fountainhead* 512)

Dominique’s fear is transforming into strength as she begins to see that it is better to be persecuted and be productive than not to live at all (Kobler 99). Dominique is able to find her identity but does not know how to make her way back into the world as her true self. Dominique realizes that after living among the villains of the world and taking all the world can give her, she will never be dominated by a second-hander. Her ego is finally established (Uyl 63).

As Roark and Wynand become friends, Roark is constantly around Dominique, but Roark is unable to display his love for her. She decides that

it was not a punishment he had chosen for her. It was a discipline imposed on both of them, the last test. She understood his purpose when she found that he could feel her love for him proved by the room, by Wynand, even by his love for Wynand and hers, by the impossible situation, by her enforced silence—the barriers proving to her that no barriers could exist. (578)

Dominique’s final test is the ability to show Roark that she can be a self and that she does not need him but wants to be with him because they share the same values.

Dominique sets herself free and gains courage when she helps Roark dynamite Cortlandt Homes (Branden and Branden 115). She proves her courage because “she had not been able to accept the Stoddard trial, she had run from the dread of seeing him hurt by the world, but she had agreed to help him in this. Had agreed in complete serenity. She was free and he knew it” (Rand, The Fountainhead 642). At the beginning of the novel Dominique is drawn to Roark by the blasts of granite, but seeing him being forced to work a common job makes her feel trapped. However, with the dynamiting of Cortlandt Homes she is set free and “she felt the pounding in her thighs and she twisted her body once in a long convulsion, to feel the earth with her legs, her breasts, the skin of her arms. It was like lying in Roark’s bed” (644). Dominique is able finally to be with Roark, to accept her individuality and her sexuality, when she frees herself with the Cortlandt Homes bombing (Gladstein, “Ayn Rand and Feminism” 681). Dynamiting Cortlandt together allows Dominique to understand the passion that Roark always has. Dominique no longer tries to destroy the virtues that she sees in the statues; she seeks to destroy the evil that oppresses her. She is reborn in the destruction, and when she begins cutting herself with the glass from the explosion “what she felt was not pain. . . . She did not want to stop. She was free. She was invulnerable” (Rand, The Fountainhead 645).

Dominique is free and reborn as an individual and begins to live a new life producing against the norm of society (Walker, Dialectics 7). She goes back to *The Banner*, but she does not write to amuse herself any more. Her writings are brilliant and help *The Banner* to stay open for a little while longer. Dominique produces literature because it is a form of art, and the antihero is an artist who struggles for the creative process (Brombert, Introduction 19). When Dominique is writing again and producing an article that she truly owns she is the happiest she has ever been and says, “This is the way I’ve wanted to keep going all my life—if I could find a reason for it” (Rand, The Fountainhead 683). Wynand is amazed by her spirit and energy and “. . . supposed that she slept, but he could not discover when” (683). Dominique’s strength is greater than others because she has come to terms with her ego and it fuels her (Campbell 391). The ego’s desire to produce fuels the antihero.

Dominique is now comparable to Roark when he works because they both now love their work and their products.

Dominique wants the world to know that she is free and is no longer afraid of it destroying the strong. Dominique prevails and rejects the pressures of society when she brings in reporters to find her in Roark's pajamas in his house (Uyl 63). When Dominique allows the newspapers to capture her in her true form and learn the entire truth about her it is her way of dynamiting the world. She allows the world to know that she finds pleasure in her individuality and sexuality and that she will never conform to its rules (Brombert, In Praise 2). After the reporters leave Roark's house she tells him

. . . now we stand together—against all of them. You'll be a convict and I'll be an adulteress. . . . Now I'm not afraid to have this past night smeared all over their newspapers. My darling, do you see why I'm happy and why I'm free? (Rand, The Fountainhead 701)

The trial means nothing to Dominique because she is willing to be who she is and with Roark no matter what the cost.

Dominique is able to enjoy happiness because she accepts her differences from the masses and proclaims her individuality. She lets go of her fear and embraces her reason to take her role as an antihero in society. Her potential of being an antihero is recognizable all her life, especially in her relationship with Roark, a known antihero. Roark associates only with people who share his spirit, and any woman that he loves will have to be an antihero as well. Once Dominique rejects her fear and accepts her reason and ability to produce creatively, even though the masses do not accept her, she is able to have pleasure being an antihero.

WORKS CITED

- Baker, James T. Ayn Rand. Boston: Twayne, 1987.
- Berliner, Michael S. Ed. Letters of Ayn Rand. New York: Plume, 1997.
- Blackmur, R. P. "The Artist as Hero." The Hero in Literature. Ed. Victor Brombert. Greenwich: Fawcett, 1969. 233-238.
- Bowra, C. M. Heroic Poetry. London: Macmillan, 1964.
- Branden, Barbara. The Passion of Ayn Rand. Garden City: Doubleday, 1986.
- Branden, Nathaniel. My Years with Ayn Rand. San Francisco: Josey-Bass, 1999.
- . "Pseudo-Self-Esteem." The Objectivist Newsletter. 3.5 (1964): 17-18.
- . "The Psychology of Pleasure." The Objectivist Newsletter. 3.2 (1964): 5-6.
- . "Self-Esteem." The Objectivist Newsletter. 6.3 (1967): 5-10.
- and Barbara Branden. Who Is Ayn Rand? New York: Random House, 1962.
- Brombert, Victor. Introduction. The Hero in Literature. Ed. Victor Brombert. Greenwich: Fawcett, 1969.
- . In Praise of Antiheroes: Figures and Themes in Modern European Literature 1830-1980. Chicago: U of Chicago P, 1999.
- Campbell, Joseph. The Hero with a Thousand Faces. New York: Princeton, 1973.
- Gladstein, Mimi Reisel. "Ayn Rand and Feminism: An Unlikely Alliance." College English. 39.6 (1978): 680-5.
- . The Ayn Rand Companion. London: Greenwood, 1984.
- . The New Ayn Rand, Companion Revised and Expanded Edition. Westport: Greenwood, 1999.
- Gordon, Philip. "The Extrojective Hero: A Look at Ayn Rand." Journal of Popular Culture. 10:4 (1977): 701-10.
- Hopkins, Anthony. "Contemporary Heroism- Vitality in Defeat." Heroes of Popular Culture. Eds. Ray B. Browne, Marshall Fishwick, and Michael T. Marsden. Bowling Green: Bowling Green U Popular P, 1972.
- Jauss, Hans Robert, Benjamin Bennett, and Helga Bennett. "Levels of Identification of Hero and Audience." New Literary History. 5.2 (1974): 283-317.
- Kobler, John. "The Curious Cult of Ayn Rand." Saturday Evening Post. 11 Nov.

- 1961:98-101.
- Machan, Tibor. "The Benefits of Selfishness." Free Inquiry. 23.3 (2003) 61.
- Merrill, Ronald E. The Ideas of Ayn Rand. La Salle: Open Court, 1991.
- Murray, Albert. The Hero and the Blues. Columbia: U of Missouri P, 1972.
- O'Neill, William F. With Charity toward None: An Analysis of Ayn Rand's Philosophy. Philosophical Library: New York, 1971.
- Paglia, Camille. Vamps and Tramps. New York: Vintage Books, 1994.
- Peikoff, Leonard. The Ominous Parallels: The End of Freedom in America. New York: Stein and Day, 1982.
- Pierpont, Claudia Roth. "Twilight of the Goddess." The New Yorker. 24 July. 1995: 70-81.
- Playboy. Interview with Ayn Rand. 1964. 27 Sept. 2003 <http://ellensplace.net/ar_pboy.html>.
- Raglan, Lord. The Hero a Study in Tradition, Myth, and Drama. Westport: Greenwood, 1956.
- Rand, Ayn. "Art and Cognition (Part I)." The Objectivist Newsletter. 10.4 (1971): 1-9.
- . "Art and Cognition (Part III)." The Objectivist Newsletter. 10.6 (1971): 1-7.
- . For the New Intellectual: The philosophy of Ayn Rand. New York: Random House, 1961.
- . The Fountainhead. (1943) New York: Bobbs-Merrill, 1968.
- . The Romantic Manifesto: A Philosophy of Literature. (1971) New York: Signet, 1975.
- . The Virtue of Selfishness: A New Concept of Egoism. New York: Signet Books, 1961.
- Sciabarra, Chris Matthew. Ayn Rand the Russian Radical. University Park: Pennsylvania State Up, 1995.
- Sheaffer, Robert. "Rereading Rand on Gender in the Light of Paglia." Feminist Interpretations of Ayn Rand. Mimi Reisel Gladstein and Chris Matthew Sciabarra eds. University Park: Pennsylvania State UP, 1999. 299-317.
- Uyl, Douglas J. Den. The Fountainhead: An American Novel. New York: Twayne, 1999.

Walker, Jeff. "Was Ayn Rand a Humanist?" Free Inquiry. 14.3 (1994). 3 pp. 27 Sept.

2003 East State Tennessee University. Sherrod Library. 2004

<<http://web3infotrac.galegroup.com/itwinfomark/>>

Walker, William. Dialectics and Passive Resistance: The Comic Antihero in Modern Fiction. Berne: Peterlang, 1985.

Wheeler, Jack. "Rand and Aristotle: A Comparison of Objectivist and Artisanian Ethics." The Philosophic Thought of Ayn Rand. Eds. Douglas J. Den Uyl and Douglas B. Rasmussen. Urbana: U of Illinois P, 1984. 81-101.

Whissen, Thomas Reed. Classic Cult Literature: A Companion to Popular Culture Literature. New York: Greenwood, 1992.

Wicks, Ulrich. "The Nature of Picaresque Narrative: A Modal Approach." PMLA. 89.2 (1974): 240-249.

VITA

ERIN HOGSHEAD

Personal Data: Date of Birth: September 5, 1980
 Place of Birth: Nashville, Illinois
 Marital Status: Single

Education: Public Schools, St. Louis, Missouri
 Milligan College, Milligan College, Tennessee;
 English, B. A., 2002
 East Tennessee State University, Johnson City, Tennessee;
 English, M.A., 2004

Professional

Experience: Graduate Assistant, East Tennessee State University, College of
 Arts and Sciences, 2003- 2004

Honors and

Awards: Sigma Tau Delta
 Psi Chi