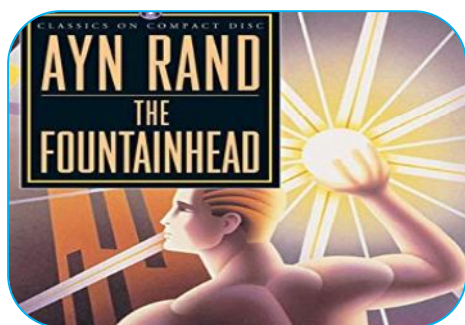




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## THE TECHNIQUES OF CHARACTERIZATION IN AYN RAND'S *THE FOUNTAINHEAD*

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### ABSTRACT:

*Ayn Rand a Russian born American Novelist and philosopher. She wrote four popular novels namely We the Living (1936), Anthem (1938), The Fountainhead (1943) and Atlas Shrugged (1957). The present paper embraces to talk about portrayal of characters in Rand's generally famous novel The Fountainhead in three segments: the principal area contains hypothetical discourse of characters ; the second segment examines the fundamental characters in Rand's The Fountainhead ; and the last segment tends to the hypothetical dialog of character and portrayal to the primary characters in the novel.*

**KEYWORDS:** American Novelist and philosopher.

### INTRODUCTION

Characters are living human who show up and establish the literary world in both anecdotal and sensational works. In such manner, *The Aspects of Novel* by E.M. Forster (1927) is of gigantic significance. He says characters are individuals who are individuals of crafted by fiction. These people are word-masses given by name, sex, and signals by the writer. He makes them both talk and act. Also, characters are called these word-masses.

E.M. Forster talks about three classifications of characters. To begin with, level characters, moreover called humours, types and cartoons, are one-dimensional and are built around single thought or quality and can be communicated in one sentence. Flat characters are profitable in

two different ways. One, they are effectively perceived at whatever point they show up in the abstract work. Another, the readers effectively recalls that them since they experience no change in most pivotal and troublesome conditions. Consequently, they are static characters who continue as before in their disposition, conviction from the earliest starting point as far as possible of the artistic work. Once presented, they need no presentation or alteration.

Second, round characters show more than one thought or value and are hard to state in a restricted way. They appear to be near human life as they experience a few changes over the span of activity and show up with certain adjustments in considering, standards and conduct. They are genuine to life since they can shock the readers or persuade him. In this way,

dynamic characters are called, and the last sort is level, claiming to be round. On the off chance that the reader isn't astounded or influenced by a round character, it is known as a level character claiming to be round.

The characters can be differentiated from characterization. Cockerleas and Logan characterize as "the artist's creation of imaginary persons who seem so credible that we accept them as real" (p-81). They state characters move the plot and the subject is passed on by characterization. They additionally talk about three procedures habitually utilized by writers to present characters: initial, an informative strategy in which the author legitimately uncovers the character and

his mentality up. Second, a sensational technique in which the author does not uncover anything about character identity and mental make-up, and the readers are relied upon to get character, identity, and mental make-up through their activities and activities. Third, abstract strategy, where the writer enters character awareness and uncovers his psyche and feelings working. In the investigation of characters in *The Fountainhead*, this hypothetical talk of character and characterisation will help.

Howard Roark is a youthful, creative, direct architect, independent, self-spurred, self-produced, and the novel's hero. Rand described him as an ideal man, *the man as man should be* (*The Fountainhead*, p.97). He is the mouthpiece of Rand that exemplifies Objectivism standards. Straight to the point Lloyd Wright was acknowledged by almost all pundits as a good example for Roark. Berliner (2007) analyzes their relationship and states that they both offer the engineering field and perspectives on current design, yet that they vary on a philosophical dimension. Straight to the point Wright was Roark's wellspring of motivation and was not a good example.

Roark is a principled designer who attempts to save the compositional calling's standard and pride. He is ousted from the Stanton Institute of Technology toward the start of the novel as he dislikes the Institute's customary collectivist standards. The Dean trusts that the best building plans are as of now being made and regards the planner's prime obligation to consciously rehash them. Roark can't help contradicting the perspectives on Dean as he "an architect, not an archaeologist" (p. 22). For generation of the equivalent, Roark communicates his misery. The Dean can't help contradicting the individualistic thoughts of Roark, driving him out of the organization.

With a unique enthusiasm for architecture, Roark wants to work for Henry Cameron, when an outstanding, well known architect however at this point demolished, who is Roark's expert guide. The gathering among Roark and Cameron uncovers his rage for the calling. He chose to turn into a ten-year-old engineer since he cherishes the earth and doesn't care for the state of things on earth and needs to transform them.

Rand depicted Roark as an uncompromising architect. Roark denies recreating a structure like Dana Building worked by Henry Cameron as a sketcher of Francon and Heyer Firm and ousts him from the firm. Roark is a coordinated draftsman whose proficient vocation starts with the Heller House and his agreement is as of now marked by John Erik Snyte who, as a team with Roark, needs to assemble it. Roark will not do as such in light of the fact that he doesn't put stock in collaboration and is terminated. Roark additionally constructs the Heller House that is harshly censured. Architectural Tribune overviews the nation's best structure, yet it doesn't allude to the Heller House. Moreover, the house is reproved and twisted by Ralstone Holcombe, John Erik Snyte, and other below average architect. Roark has uncommon ability and capacity and has confidence in innovation and innovativeness. Others have faith in participation, joint effort, and from past sources get their structures. While bringing up the contrast between all structures, Dominique composes that the Heller House means "the egotism of Mr. Heller and of Mr. Roark" and the house serves "as a mockery to all the structures of the city and men who build it" (p.265-66).

Roark is the mouthpiece of Rand that epitomizes vanity, independence, judicious personal responsibility. Toohey, an example of cooperation, socialism, and communism, understands that Roark is "force so explicitly personified in human body" (p.262). Toohey trusts that the enormity that ought to be annihilated is uncommon, troublesome, and excellent. The Temple of Stoddard is Toohey's lethal intrigue against Roark. In his segment, Toohey composes that the sanctuary resembles a distribution center, massage parlour, and west cantina. It is anything but a sanctuary, he says, yet a disrespectful joke all things considered. Therefore, Hopton Stoddard documents sue Roark who needs to pay all the expense of the sanctuary reconstructing. This financially ruins Roark, however inside him is solid his soul for the calling.

Roark is conceited as an architect and a man and is self-centered of the issues of others. At the end of the day, he is a self seeker who has nothing to acquire from others. Roark sees his life as an end in himself and isn't planned for any further reason. He works as a draftsman to fulfill his expert energy. What's more, he is unconscious of Dominique, Gail Wynand and Steve Mallory's issues.

Rand, through Roark, champions American independence. He dynamites the lodging venture in Cortlandt and is captured and exhibited as a criminal under the steady gaze of the court. He reminds all individuals in the court that American culture depends on the independence rule. The nation "based on a man's right to the pursuit of happiness"

(p.683). America is the nation of most noteworthy accomplishment, prospect and opportunity, where it considers critical the private, individual, childish intention of man. As the Cortlandt Housing Project structure, Peter Keating decimated Roark's private property.

Along these lines, Roark overcomes every one of community's types. Before the finish of the novel, over Wynand Building, Rand demonstrated Roark and Dominique, the last high rise worked by Roark, symbolizing the triumph of American independence and the annihilation of cooperation.

Peter Keating is a designer who is Howard Roark's finished direct opposite. In her notes, Rand depicts him as not all that a man ought to be (p.696). As an architect, Peter is a below average, subordinate, parasite, mean who works to achieve cash and distinction and dependably endeavors to exist in the public arena's eyes. Rand exhibited him as a passionate being with no judicious personal circumstance, driving him to both family and expert dissatisfaction.

Rand depicted Peter Keating toward the start of the novel as a triumphant and sublime figure. The epic opens with the festival of the graduation of Peter Keating as the foundation's star understudy at the Stanton Institute of Technology; however Roark makes his structural plans. Subside gives the impact on this event that he isn't self-created as his prosperity is because of his opposition with Salinger and that he is ambivalent and less positive about his further training. Peter not exactly Roark's.

The expert vocation of Peter demonstrates that normal personal circumstance is deficient. Subside was keen on attracting and needed to be a craftsman. In any case, as a good calling, Mrs. Louisa Keating, his mom, constrains him to ponder architecture. Peter needs to examine further after graduation, yet he is compelled to join Francon and Heyer where he gets a solid position at Tin Davis and Claude Stengel's cost. Subside is prepared to turn out to be any Francon's accomplice and murders Lucious Heyer. Peter merges his situation in the firm by utilizing slippery ways, yet he cannot solidify his situation in the design calling. Dwindle adores Catherine, but since of his mom he weds Dominique. Subside's hitched life closes when he gets \$50,000 from Gail in return for Dominique Francon, and Stoneridge contract, \$250,000. He meets dissatisfaction in both expert and family life because of absence of normal personal responsibility. Peter Keating is commended parasite who has obtained every structural plan from Roark. He exists according to society as an architect of Cosmo-Slotnick Building, Cortlandt Housing Projects which are initially structured by Roark. Shockingly, his parasitic nature gets disappointment his life. He gives admission of his being Parasite: "Howard, I'm a Parasite. I've been a parasite for my entire life..." (p.575). However, he can't fabricate Cortlandt Homes and expects Roark to plan its structure and he will put on his name. Subside meets dissatisfaction in his expert, family because of absence of level headed personal circumstance, freedom.

Ellsworth M. Toohey is the novel's fundamental scalawag that Rand portrays in her notes as a man who would never be. He epitomizes Rand's disdain for cooperation communism, socialism, Nazism, and dictatorship in current variations. As a design faultfinder, through his communist, collectivist perspectives, he attempts to shape society. Ellsworth Toohey is a staunch collectivist who denies a person's job in a mass society and requires a person's monetary, imaginative, scholarly subjection in the public arena. Toohey needs to open the design field to common individuals. He denies the person's job and expresses that in engineering nothing is made by a person. He trusts that any incredible structure in engineering history isn't some virtuoso ' private development, however "... a condensation of the spirit of the people" (p.78). Toohey opens toward the start of the novel the battles independence stanzas of community and proceeds until the finish of the novel.

As a communist commentator, Toohey attempts to shape society through collectivist thoughts and needs to manufacture a general public with the goal that singular ability, for example, Roark won't develop once more. He considers:

"Great men can't be ruled. We don't want any great men. Don't deny the conception of greatness. Destroy it from within. The great is the rare, the difficult, the exceptional"(p.635).

This is out of dread that he won't be permitted to live by the extraordinary individuals. His objective in life is accordingly to crush Howard Roark. Average quality improvement is an ordinary Toohian recipe he uses to pulverize singular ability. Toohey realizes that Roark is a capable designer and that Peter is a fair planner. However he's endeavouring to love Peter Keating's unremarkableness. Worked by Peter, the Cosmo-Slotnik Building is a most open, splendid and uncommon arrangement, as indicated by Toohey. He's taking a gander at Peter Keating' a typical artisan, yet a stone mastermind' (p.229). This shows unequivocally that Toohey is very worried about the safeguarding of average quality (Peter Keating) and the pulverization of innovation, ability (Roark). Toohey's definitive objective is control: "I need control. I need my future world" (p.639). By useful works, he is unfit to accomplish control.

By dangerous works, Toohey endeavors to accomplish control. Henry Cameron and Steve Mallory have been effectively demolished and willing to pulverize Roark, Dominique and Gail Wynand. He attempts through the Stoddard sanctuary to decimate Roark. Toohey begins pulverizing Dominique. Subside Dominique's marriage, he accepts, is half Dominique's decimation and her total devastation will be cultivated through her marriage to Gail Wynand. He considers Dominique to be unsafe and catches each chance to affront her: " You have a ton more regrettable than a bitch "(p.422). He drove a Banner representative strike against Wynand effectively and pulverized him inside.

Toohey oppresses Peter Keating and is capable as architect and man for Peter's catastrophe. Toohey has celebrated Peter Keating since the start of the novel as an incredible architect he never merits. Dwindle Keating really needs activity, boldness, autonomy, imagination. Toohey, be that as it may, keeps on praising him. Toohey ruled his spirit and utilized it as a shield that Peter never acknowledges against Roark. Toohey is again in charge of the disappointment of the connection among Peter and Catherine, harming their lives and denying them of bliss. Catherine is his niece; however he pulverizes his niece's life so as to decimate Dominique. In their marriage, Peter and Catherine may have been upbeat, however Toohey demolishes their lives.

Gail Wynand is the optional imperative character of Rand by Roark whom she portrayed as a man who may have been in her notes. He is the rigid proprietor of the Banner, the nation's profane paper he possessed through debasement, frustration. He is ethically a fallen individual whose sole reason in life is cash control. He speaks to America's industrialist class. Gail is the New York Banner proprietor who was recently possessed by Gazette misleadingly. It has no principle objective and speaks to sensationalist reporting. It is far from news coverage's actual capacity and is committed to optional themes. Wynand is a socially disconnected character as an industrialist. His past is profoundly established in neediness, however money related security has now been accomplished.

Wynand is an ethically debased individual with a not insignificant rundown of special ladies. Indeed, even with his insidious exercises, his youth is checked. Gail was a group chief worried about governmental issues and debasement. He's destroyed numerous individuals' lives. He has authority over both American and Senators legislative issues.

Gail Wynand is an ethically fallen individual ailing in respectability, profound quality, and self-esteem. The agreement with Stoneridge clarifies Wynand's ethical debasement. Peter Keating needs the Stoneridge contract and Dominique needs Gail to argue the case. Dominique is eager to lay down with Wynand to demonstrate his agree to the agreement for Peter and Gail. This agreement changes Wynand's lifestyle and Dominique puts a conclusion to his ethically corrupted life and gives new life thought processes.

Furthermore, Gail Wynand is the main character who comprehends the distinction among Dominique and her statue: "Everything about you in that statue is theme of exaltation. But your own theme is suffering" (p.48) Gail understands that she is eager to go through a night for Peter with Gail, not out of adoration for Peter, yet out of self-hatred and despise for men. Wynand recognizes that Dominique doesn't need the Stoneridge, however needs to pitch to the least individual for the most

reduced intention. Perhaps Wynand is attempting to see such a lady without precedent for his life. This is a sort of progress that Wynand readers watch. Wynand additionally gets hitched to Dominique since she's the most flawless individual he's at any point seen.

Gail Wynand has learned and is dedicated to adoring the most flawless individual Dominique Francon. Gail stays unaffected by the comments made by Alvah Scarret-Dominique is both an open figure and an open property and a most out of control individual with a horrendous notoriety. Scarret is scrutinizing Gail's character and virtue. He asks Banner's staff to compose and distribute nothing about her to shield her from the malevolent world. Gail adores Dominique energetically and has understood the perils that anticipate her in the outside world. Gail needs to fabricate a house equipped for fortifying Dominique. As a designer, he employs Roark and needs to fabricate a house like a post. Gail needs to make his home ' Dominique Wynand's sanctuary' (p-520). This gives the feeling that Gail cherishes Dominique so energetically that he is eager to revere her as a goddess. This marriage proceeds for a long time set apart by her social estrangement and repression coming about because the very pinnacle of consideration of Gail.

Marriage among Gail and Dominique results in a companionship among Roark and Gail that conveys satisfaction to Gail's life. For an incredible duration he was miserable and sickened. Roark makes new soul, thought processes and satisfaction that Gail plainly communicates: "These are the first happy years of my life. I met you because I wanted to build a monument to my happiness" (p. 544). Dominique as his life accomplice and Roark as his companion are in charge of this bliss. Gail has not fabricated anything on account of despondency for his own utilization. Gail acknowledges through his fellowship with Roark that a house is an announcement about man's life. What's more, he and Dominique choose to manufacture a house for themselves. He's figured out how to have confidence in significance and he considers Roark to be an extraordinary individual. Thusly, he puts in his office an augmented photograph of Roark and restricts Toohey from referencing Roark's name in his segment. This sort of progress in Gail's life is expected to Roark.

Gail-Roark fellowship develops the life of Gail however the equivalent is responsible for Gail's disappointment in his life and thrashing before the strike driven by Toohey. In spite of the fact that Rand has displayed Gail Wynand as an influential man, he isn't ground-breaking enough since his influence lies in cash and needs self-control. He is under wrong impression that he is amazing and he controls individuals. Gail exists as a second hander in Roark's eyes since he wants to control other individuals. The strike driven by Toohey demonstrates how feeble Gail is and understands his actual power. He needs to acknowledge the conditions set forth by the strikers and acknowledge the annihilation. This thrashing gives a Gail an acknowledgment that he is a second hander.

Dominique Francon is the novel courageous woman that Rand portrays as the ideal priestess for a man like Howard Roark in her notes. She speaks to numerous connections: Guy Francon's little girl; Roark's and Peter Keating's better half's darling and Gail Wynand's later on. Dominique Francon is Guy Francon's little girl and the enthusiastic separation denotes their relationship. His misbehaviours in the calling of design may have bothered their relationship. She disdains the position and ownership of her dad and endeavors to manufacture her very own character in the novel. Thus, she is separated from everyone else on the planet to confront every one of the challenges and inconveniences.

The character of Dominique is an amalgam of vision and cynicism, says Andrew Bernstein (2007). Dominique's Enright House acclaim is an endeavor to regard the significance of Roark as a draftsman. This acclaim calls for Ellsworth Toohey's antagonistic vibe that puts her in danger. Cynicism replaces this vision. She has seen the acknowledgment of her dad, a below average engineer, and the dismissal of Henry Cameron, the greatest developer on the planet. An unscrupulous Peter Keating is on a most optimized plan of attack of progress. Immense business achievement has been accomplished by Gail Wynand. Toohey, the awful miscreant, was acknowledged as a holy person by the majority. Be that as it may, the general public hates an incredible innovator like Roark. These perceptions build up a negative demeanor in her that there is a degenerate human culture that does not appreciate or compensate significance. She wasn't even fruitful in her vocation since she trusts that achievement needs Peter's degenerate strategies, and Mr. Francon Dominique understands that Roark is an

extraordinary engineer, yet she before long understands that Roark won't be acknowledged as an incredible designer by society. She trusts that incredible individuals like Roark can't exist on the planet. Thus, she sets in to annihilate him before the remainder of the world devastates him. She needs to wreck Roark quickly in order to dodge the destiny of Henry Cameron. Basically, she has begun to crush Roark. Subsequently, she has prescribed Peter Keating as a decent designer to Mr. Joel Sutton rather than Roark. Subside can construct folksy, agreeable and safe building. She rejects Roark in light of the fact that his structure will be acknowledged following hundred years. Out of despondency, Dominique looks for self embarrassment, self-annihilation and self-torment in light of the fact that the general public can't acknowledge Roark, his enormity and independence. She shut his payments and out of misery she looks for her immolation on account of Roark.

Feminist critics are antagonistic to Rand for being untrustworthy, unfaithful to her own sex in the sexual moment in the novel. Rand trusts that "sex is a statement of man's confidence, of his self-esteem" (Toffler, 1964) but, the intimate moment doesn't have anything to do with lady's self-esteem. In this specific situation, the statement of man's (male's) confidence, self esteem is of much significance and the character of lady and her ethical beauty, quality has next to zero importance. Roark isn't simply communicating his confidence, self-esteem yet is disregarding her forcefully. The women's activist commentators are threatening to Rand's sexual moments. Susan Brownmiller charges Rand as a trickster to her own sex. (1999, p. 65). Other Feminist commentators like McElroy (1999) endeavor to legitimize by saying that the 'assault scene' was consensual in the novel. What's more, Andrew Bernstein (2007, p.202) states that the "Assault scene" is exceptionally confounding and misconstrued on the grounds that Dominique is genuine attacker through the scene.

Dominique is pulled in by the ethical respectability of Roark and she likes to have a place with Roark in spite of her marriage to Peter and Gail. Her affection, love and dedication can be seen in the development of the Stoddard sanctuary, where she is eager to present bare for the statue to be set in the sanctuary. Stoddard needs to manufacture a sanctuary of human soul, and in Dominique, Roark watches such a human soul. Along these lines, he chooses to put Dominique's bare statue. The sanctuary of Stoddard is manufactured and the detestable society later demolishes it. Her declaration to Stoddard uncovers Roark's glorification and solid contempt of Toohey and his adherents. She says Roark fabricated a sanctuary of human soul since he considered man to be amazing, spotless, shrewd, bold, and chivalrous. Be that as it may, Toohey neglects to see man's enormity and sees this sanctuary as mankind's significant contempt. She considers Roark a man who "cast pearls without getting a pork shop in return"(p.356).This declaration communicates straightforwardly her resentment about the general public that neglects to understand the significance of Roark who does not get due regard in the general public he lives in.

Rand's *The Fountainhead* contains these five cardinal characters. Furthermore, there is long scope of minor characters who partake in the development of the novel and every one of these characters comprehensively fall into two gatherings. To start with, the adherents to independence, opportunity and respectability of individuals the man admirers. Second, the adherents to community, benevolence and the need to put the benefit of everywhere on that of one - the man haters or parasites or second handers.

Utilization of hypothetical system to characters and portrayal to above real characters raise different issues about Rand's characters. A nearby investigation of these five noteworthy characters demonstrates their dormant position till the finish of the novel. As an inventive designer, Roark stands freely in the field of engineering with despise for participation and cooperation. Till the finish of the novel, he keeps up his independence and no adjustment in his conduct, principled life is found. Peter Keating remains a parasite, second-hander till end of the novel. Indeed, Toohey is emphatically adheres to the standards of community. These characters seem less as individuals of this present reality. They never have all the earmarks of being genuine individuals of fragile living creature and blood and appear to be patterns of cardboard. This is the imperfection of Randian characters. This has occurred in the novel since Rand is attempting to show perfect man and perfect set-up. Rand (1969) writes in her paper entitled 'The Goal of My Writing' that the thought process and reason for my composing is the

projection of a perfect man (p.162). In this way, as a perfect human, she made Roark and others as non-perfect. Rand's pre-detailing decreased her characters to a generalization and there is no extension for change. These two-dimensional-prudent and awful characters are altogether great and awful, highly contrasting. Dominique and Gail Wynand are to some degree not the same as the remainder of the characters and demonstrate some conduct changes.

Rand's seems to utilize portrayal as her characters are not genuine individuals but rather made with creative energy. The verification about her characters is her pre-plan. She seems to utilize an emotional portrayal technique. Roark's refusal of Dana Building's proliferation to Guy Francon and his reluctance to fabricate the Heller House with John Erik Snyte demonstrates despise for multiplication and therefore indicates essential enthusiasm for innovation and innovativeness. Toohey's consistent threatening vibe toward Roark, through different deeds like the Stoddard sanctuary connivance, demonstrates his collectivist nature. It could be contended that Rand's Russian foundation is in charge of having streams in her characters. She champions American independence and free enterprise and emphatically loathes Russian communism. The last triumph of Roark in the novel is the emblematic triumph of American independence and private enterprise and thrashing of Toohey is the representative annihilation of Russian socialism. So as to achieve this point, Rand makes perfect and non-perfect characters which are cliché and two-dimensional in nature.

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