Chapter I

Introduction
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INTRODUCTION

Indelible impressions are made through the experiences during childhood and youth which are magnified later in life as lively, impressionable and salubrious ambience for the growth and development of one’s mind and thought. The trials and tribulations, oppressions and sacrifices, failures and disappointments, isolation and estrangements, losses and anathema one faces in life become the magnificent field of experiences to build upon a concept or theory later in life which is established as the philosophy of life.

The childhood experiences of William Wordsworth (1770 – 1850) have made him to grow and develop into a poet par excellence during the romantic period of English literature and The Prelude is one of his magnificent, autobiographical and philosophical works of literature. Those experiences have become the foundation stone for the ‘spontaneous overflow of powerful feelings’ for his romantic poetry. One of the existentialist philosophers, Samuel Beckett (1906 - 1989) reminiscing on his childhood remarks, “I had little talent for happiness”. In 1997 Morris Dickstein wrote on Beckett in The New York Times “from the beginning, Samuel Beckett's sense of utter isolation was profound”. The sense of isolation provided him the impetus to write plays with the existentialist themes, which had been later, declared as the tenets of
existentialist philosophy. For the feminist Afro-American writer Tony Morrison, the Nobel Laureate, the unsavory and bitter experiences she had in her childhood as a woman and as an African American gave her the inspiration for writing her inimitable novel, *The Beloved*.

Similarly for Ayn Rand, the Russian American essayist, playwright, philosopher, screenwriter, author and novelist, the difficult time of her childhood in Russia and the struggles at Hollywood had led her to the ultimate triumph as an important American writer. The daughter of a Jewish pharmacist, Rand lived through all the early horror and chaos of the Bolshevik Revolution, the brutal expropriation of her father and other shopkeepers, the murder and dismemberment of the Russian royalty and their children. Even as a school girl, she knew precisely what she despised most about the Soviet system:

My concept of good and evil, already in the process of being formed, saw its vindication everywhere... I realized they were saying that the illiterate and poor had to be the rulers of the earth because they are illiterate and poor... It was the demand for the sacrifice of the best among men, and for the enshrinement of the commonplace, that I saw as the unspeakable evil of Communism.

(Terry Teachout)
She found her way to the United States which served her to be the Promised Land ever since her first encounter with the movies of Cecil B. DeMille. The life story of the penniless immigrant with faltering English and hated views is one of the great sagas in the history of literature.

After a few years as a screenwriter, she found herself struggling through the Great Depression in an intellectual environment in which the Soviet charnel house she had managed to escape was widely seen as the last great hope for humanity. She resolved to tell the world what she knew of the reality behind the fatuous dream. The result was a series of prophetic novels, manifestos, and the creation of her own philosophy, Objectivism.

Rand provides us with the many life experiences that finally led her to her philosophical position of “objectivism”. Not only had the tribulations in her life but also the language of the alien atmosphere in America shaped her life with unwavering confidence and ideological consistency and the enigmatic thinker with the apparent ease lived out her philosophy and refused to compromise her work in her lifelong pursuit of what she calls “heroic individualism”. Rand had to create her own abilities gradually by a prodigious effort. Peikoff in her book The Early Ayn Rand observes,

Despite all the flaws, despite everything she has to learn, her vision of man and of life, and even some of her power to convey
that vision in words, are there at the beginning. They are real; they are able to break through, to be felt, to haunt us”. “Rand was considered not only a novelist and philosopher but also a salesman of philosophy – the greatest salesman philosophy has ever had.

(Leonard Peikoff 8)

On intellectual issues, Rand said what no one else had said or perhaps had ever even thought, but she said these things so logically – so simply, factually, persuasively - that they seemed to be self-evident. And she was fascinated by ideas; she radiated the kind of intensity that one could imagine changing the course of history. Her brilliantly perceptive eyes looked straight and missed nothing and her methodical, painstaking, virtually scientific replies did not miss anything. Rand could convince anyone that the philosophy is a science that moves the world and she argued whether men acknowledge the fact or not.

Sciabarra comments on the work of Ayn Rand thus:

Ayn Rand was the charismatic leader of a kind of people’s movement in philosophy. Her novels grew in popularity not because the literati praised them but because people – especially young people – were inspired by her tributes to individualism. The Fountainhead and Atlas Shrugged became underground
classics by word-of-mouth – even as the critics on the left recoiled in horror over her defense of capitalism, while critics on the right detested her atheism and her defense of reproductive freedom.

(Chris Matthew Sciabarra)

Ayn Rand’s first full length novel was We the Living. This remained her only fictional treatment of life in the Soviet Union, and the closest she would come to an autobiography of her own life under communism. As she said in her introduction, “The specific events of Kira’s (the heroine, Kira Argounova’s) life were not mine; her ideas, her convictions and her values were and are”.

Kira, a young woman who wants to be an engineer, holds onto her vision of a radiant future despite the brutal oppression of a totalitarian state. She is unwilling to see the world as the party demands. She rejects its ideals as well as its practices and refuses to allow it to touch her soul: “Kira seldom spoke of what she thought; and more seldom – of what she felt”. But when her lover is threatened with death by the State she works furiously to save him, pleading for her own right to protect what is precious to her: “And who – in this damned universe- who can tell me why I should live for anything but for that which I want? Who can answer that in human sounds that speak for human reason?”

In the end Kira must die- the good cannot survive the utter evil of a totalitarian state. We the Living ends with the death of the hero, however, the
reader experiences Kira's enormous strength and courage and her ability to shield a core of her soul from the destruction around her. Kira's death is a moment out of time, a moment when life, "undefeated, existed and could exist," and when Kira smiles, "her last smile, to so much that had been possible."

The experiences of her life in Russia, for example the expropriation of her father's property cannot be written as they are as they would form part of her historical narration but the experiences have been buried in the crevices of the depth of her mind and these prove to be the seed for writing We the Living as the offshoot of fictional imagination.

In a 1963 speech Rand is explicit: "The motive and purpose of my writing is the projection of an ideal man. The portrayal of a moral ideal, as my ultimate literary goal, as an end in itself – to which any didactic, intellectual or philosophical values contained in a novel are only the means".

Her vision of the ideal man was a theme uniting her early life, her literary career and her later philosophical work. Her philosophy "for living on earth," which she formally named Objectivism, has changed the minds of tens of thousands of readers and launched a major school of thought with a growing impact on American culture.
Many were the defectors from communism and there were scores of intellectual refugees from the East too, from George Orwell to Arthur Koestler. Rand vehemently considered socialism as an evil force. She never wavered in declaring that socialism was evil and it had stultifying effects on individual heroism and the creativity of human beings. She believed that creativity is the cornerstone for all human progress. As Branden rightly remarks:

The greatness of Ayn Rand stems from the fact that she understood right from the beginning that the source of evil was the ideology of socialism itself. Unlike the other critics of the morality of socialism, moreover, she never imagined for a moment that the system could work. She believed that socialism was evil and that the very essence of its evil was the suppression of the individual heroism and creativity that is indispensable to all human progress. Unlike other defenders of capitalism, she did not indulge the claims that it is somehow amoral and in a sense less idealistic than socialism. She knew that capitalism could not prevail unless its superior morality as well as its efficiency was recognized and acclaimed. (Barbara Branden)

Rand strongly believed that there is no justice in a communist society and opposed the dictum, that the individual has no rights over property.
She expressed her anguish and displeasure in *Atlas Shrugged* thus: “Only a ghost can exist without material property, only a slave can work with no right to the product of his effort” (977).

Rand eloquently demonstrated that the altruism of socialism and the welfare state is almost entirely bogus. A cheap charity that all too often spends the earnings of others in ways that degrade and demoralize the alleged beneficiaries, socialism is totally alien to Christian charity which is freely chosen by the donors and made effective by love and moral teaching.

The prevailing views of capitalism during Rand’s time were totally against her insights and views despite the evidence of 30 year stagnation in most socialist nations. The socialist nations were able to sustain with the help of subsidies and technologies from a generally flourishing capitalized world. Most critics ascribe the Great Depression not to a remorseless 10 year onslaught of taxes and tariffs and tight money but to the “excesses” of capitalism. Ayn Rand was determined in her views on capitalism even when Khrushchev asserted that capitalism was immoral because it was based on greed and Eisenhower maintained 90% taxes and was not able to confess his inability to answer Khrushchev. By relentlessly attacking the “unspeakable evil” and creative impotence of socialism at the time of its great ascendancy she continued celebrating the moral and practical imperative of capitalism at its nadir in her writings.
When *Atlas Shrugged* was published it received criticism from several people. Granville Hicks writing in the New York Times, dismissed *Atlas Shrugged* as “not in any literary sense a serious novel” while Gore Vidal announced that “Ayn Rand’s philosophy is nearly perfect in its immorality”. But all the criticisms were ignored by the public and it continued to sell every year to the tune of fifty thousand copies.

While working on *Atlas Shrugged*, Ayn Rand told an inquiring reporter that “It will combine metaphysics, morality, economics, politics and sex – and it will show the tie between metaphysics and economics.”

She pitched the book to Bennett Cerf and Donald Klopfer of Random House as “An extreme uncompromising moral defense of capitalism (which presents) a new philosophy.”

The nature of this philosophy is succinctly explained in the novels afterward: “My philosophy, in essence, is the concept of man as heroic being, with his own happiness as the moral purpose of his life, with productive achievement as his noblest activity, and reason as his only absolute.” (Terry Teachout)

Terry Teachout remarks that Ayn Rand’s followers have tended to accept her assertions without cracking a smile. But the way in which she chose
to dramatize her “new philosophy” is revealing: her magnum opus it turns out is cast in the unlikely form of a thousand page detective story.

_Atlas Shrugged_ (1957) - her masterwork and last novel-is the brilliant dramatization of her unique vision of existence and of man’s highest purpose and potential in life. It is the testimony of Ayn Rand’s worldview. Ayn Rand dismissed the history of philosophy as mystical, dishonest and irrational except the significant exceptions of Aristotle and aspects of Thomas Aquinas. But she espoused a militantly positivistic philosophy of life.

“In my novels” she wrote, “and in actual life, the alleged victories of evil are made possible only by the flaws or the errors of those who are essentially good. Evil, left to its own devices, is impotent and self-defeating.”

She was as firm in her optimism as she was convinced of her personal genius. “Her proudest boast about the philosophical system she would later devise,” as Mrs Branden observes, “was that if one accepted any part of it, consistency required that one accept the total of it”.

After the publication of _Atlas Shrugged_ Ayn Rand felt despair the same that Coleridge had felt for the failure of imagination, that ‘she had no more inspiration for fiction’. She told a friend at that time:

_Fiction, to me, is Atlas Shrugged_. My mission was done... I no longer know where the intelligences to which I’ve always
addressed myself are. I feel paralyzed by disgust and contempt…
And if I feel contempt for the whole culture – if it feels like I’m living in the last days of the Roman Empire – then what sense does it make to continue writing? (Barbara Branden 302)

Her response to this dilemma took the form of a systematic attempt to disseminate the philosophy outlined in The Fountainhead and Atlas Shrugged. It was the time to offer the students what they appeared to want: a social life that was integrated to their philosophical interests.” Since the students learned the philosophy predominantly from fiction, the students of Objectivism thought they had to be like Ayn Rand heroes.

Teachout elaborates the world of Atlas Shrugged thus:

In the world of Atlas Shrugged, capitalism is an absolute good, morality a distillate of hedonism, philosophy a utilitarian means to a short term end. These premises mesh nearly with the amalgam of low taxes, isolationism and moral libertarianism that is the “conservatism” of a new generation of congressional sides, think-tank habitués and political activists. (Terry Teachout)

Her fiction contains values unfound in our age: timeless and profound themes, expressed in logical, dramatic plots. Her heroes are unique: men and women like The Fountainhead’s Howard Roark and Atlas Shrugged’s Dagny
Taggart, who are ambitious, purposeful, independent, strong, honest—and at once ruthlessly selfish and enormously life-giving, unwaveringly moral and eminently practical.

Lorine Pruette in New York Times Book Review makes analogies between The Fountainhead and The Magic Mountain or The Master Builder. She commends Rand as a “writer of great power,” commenting that Rand has a subtle and ingenious mind and the capacity of writing brilliantly, beautifully, bitterly. Good novels of ideas are rare at any time. This is the only novel of ideas written by an American woman that I can recall...You will not be able to read its masterful work without thinking through some of the basic concepts of our times. (Lorine Pruette 7)

Her literary works follow similar plot patterns. In each exceptionally able and individualistic protagonist battles the forces of collectivism and mediocrity, which are threatening or have destroyed a nation or the world. Through her characters, she propagates her philosophic tenets in all her works. Rand also uses a technique traditional in comedy and allegory, by which characters’ names are indicators of their personalities. Such names as Wesley Mouch, Ellsworth Monkton Toohey, Homer Slottern and Balph Eubank carry strong suggestions of their wearers’ offensive natures.
Her philosophy is the synthesis of liberty, individual’s inalienable rights – the rights to life and pursuit of happiness. In *We the Living* for example, she describes a drab, dull deadening society. When party membership rather than ability is the prerequisite for position, progress is undermined and productivity slowed. When individual interests are sacrificed to that vague misnomer “the good of the group”, those who would create and contribute color to society cannot function.

Rand believes in her characters more strongly to champion the cause of her philosophy. Any character in Rand’s fiction is the most significant element. For Rand, literary personages are important as she found the inspiration in one, Enjolras, the brave, passionate defender of right and liberty in Victor Hugo’s *Les Misérables*, sufficient to sustain her when she faced the possibility of death as a young girl in revolutionary Russia. Similarly Rand’s characters rather the protagonists share many traits. They are all Romantic rebels against restrictive and mundane societies. In their rebellion, they act alone and on principle.

Her philosophy deals with (1) knowing and the known (2) personal value and the nature of man and (3) the ethics of Objectivism. Rand has not written her philosophy as an overall and systematized whole but rather as a series of discrete pieces which frequently deal with specific problems which are only indirectly related to the usual sort of philosophical issues. She synopsizes her
philosophy in an informal way such as 1. Metaphysics: Objective Reality 
formal terms she paraphrases as “1. ‘Nature, to be commanded, must be 
obeyed’ or ‘Wishing won’t make it so’ 2. ‘You can’t eat your cake and have it 
too’ 3. ‘Man is an end in himself.’4. Give me liberty or give me death’.

A thorough study and analysis of Ayn Rand’s works will throw light on 
how she used fictional and non-fictional sources to put forward her philosophy. 
Rand’s fiction is her foremost achievement. It has made her a well renowned 
author. Her fiction is the medium through which her message is most widely 
and most palatably broadcast. Even those who oppose her politically and 
philosophically acknowledge the impact of her fiction. Rand published four 
novels and one play and one short story.

In her fiction, among the five protagonists, three are women and two are 
men. Her male characters share distinctive coloring and bearing and the women 
characters have slender physiques, defiant stances and inner calm. John Galt’s 
hair is chestnut brown and his eyes are deep grey in a face that reflects no pain, 
fear or guilt. Francisco d’Anconia has black hair, blue eyes and lots of style. 
Howard Roark’s hair is a startling orange and his eyes are grey. 
Andrei Taganov’s face carries a battle scar and projects the look of a caged
Grey eyes predominate as do supple and hard physiques. Rand’s heroes are tall, straight and strong. Defiance is a keystone of their characters and fear is never a part of their demeanor.

Gladstein remarks,

The major theme of Rand’s fiction is the primacy of the individual. The unique and precious individual human life is the standard by which good is judged. That which sustains and enriches life is good; that which negates and impoverishes the individual’s pursuit of happiness is evil. (Mimi Reisel Gladstein 25)

If the individual human life is the standard by which good is judged, then it follows that political economic and ethical systems and institutions which encourage and protect individual freedom and happiness are the proper systems to develop and sustain. Her major theme is explicitly developed in all her novels, but it is not until Atlas Shrugged that she works out all of the political, economic and metaphysical implications of that theme.

Rand’s philosophy synthesizes the theme that each individual is endowed with certain inalienable rights, rights to life, liberty and pursuit of happiness. It can be seen that the rights entailed three areas of conflict in which the rights are held in the balance - Individualism versus Collectivism; Egoism versus Altruism and Reason versus Mysticism. All these areas are interconnected
in Rand’s philosophy. Reason is the tool by which the individual discerns that which is life-sustaining and ego nourishing. Collectivism, Altruism and Mysticism all work against Individual freedom, a Healthy ego and Rationality.

In all her fiction, the individual is the most important being in the universe. Neither God, nor country, nor cause precedes the individual in rand’s hierarchy of values.

In her first novel, *We the Living* Rand pointedly illustrates how putting one’s state or political cause above the self is detrimental to human happiness and ultimately creates a destructive and poorly functioning state. The value of the individual is lucidly seen in Kira’s affection for Andrei. Although she hates the communists, she sees Andrei’s worth as an individual and worries about him expressing fear for his safety, when he fights rebellious farmers. Whitefield the villainous banker who kills Bjorn Faulkner states his credo on the witness stand, “I believe in one’s duty above all; Bjorn Faulkner believed in nothing but his own pleasure.” One of Rand’s favorite techniques is the kind of dramatic irony whereby the speaker in trying to speak what is wrong with a character by his standards, is explaining what is right with that character by Rand’s standards.

The *Fountainhead* is the fullest explication of the primacy of the individual. Rand states the purpose of writing *The Fountainhead* is to develop a
defense of egoism, which Rand also calls it as a virtue of selfishness and rational self-interest. Howard Roark explains the virtue of selfishness in his defense of Cortlandt trial. He says, “The creators were not selfless. It is whole secret to the power—that it was self-sufficient, self-motivated self-generated.” He goes on to explain that only by living for oneself can one accomplish those things which are the crown of human achievement. The mind in which great creations are conceived is an individual thing. “There is no such thing as a collective brain”.

The primacy of the individual is articulated in Atlas Shrugged. Carved in granite on the door to the structure which holds the motor, product of one mind, that could empower the world is the oath: “I swear by the life and my love of it that I will never will live for the sake of another man, nor ask another man to live for mine”. In Rand’s fictional world the elite are the able doers. The ability to create, to produce, to do is a primary virtue. For Rand, you are what you do.

In Anthem, Equality 7-2521 is a creator and inventor in the tradition of Galileo, Edison and Einstein. In the utter loss of technological development he rediscovers electricity. The society is not ready to accept what he offers. He escapes to the forests to form a new colony of his own where he and others wish to throw off the chains of collectivism can develop individually. Individual ability is the touchstone by which all of Rand’s characters are measured.
Anthem like Walter Van Tilburg Clark's “The Portable Phonograph,” or Stephen Vincent Benet's “By the Waters of Babylon”, depicts a world after some great war or nuclear holocaust has destroyed all technological apparatus. The world has moved backwards in terms of science and technology, the structuring philosophy is the “one world” and “good of the group” ideology, which is preached as the goal of so many altruistic political movements of our age. Rand wants to show for us what would be if we live for others rather than ourselves. It is not pleasant at all.

We the Living clearly brings out the abuses of the totalitarian state and how the system has gone sour as the system works out for “speculators” or plunderers. Rand describes a drab, dull deadening society. When party membership is the prerequisite for position, progress is undermined and productivity slowed. When the individual interests are sacrificed for the good of the group those who would create and contribute color to a society cannot function.

The Fountainhead extols the individualistic virtues better than Atlas Shrugged in a more concise and unified manner. Howard Roark is guided by his own values not of others. He explains that creativity is an individual thing that the creator works for the sheer joy of the creation, the work being an end in itself. He reminds the jury that the country was created on the principle
that the pursuit of happiness is an inalienable right and that that happiness is the
happiness of the individual. The *Fountainhead* ends with the triumph of
integrity and individualism.

*Atlas Shrugged* has been described as a work of science fiction, a
mystery story, a female fantasy novel and a theodicy of capitalism. There are
adventures, excitement, mystery, romance surprises and material for mental
mastication. It also has the most heroic female protagonist, in American fiction,
Dagny Taggart. Taggart discovers a Utopian community which has set up their
own free-enterprise system. It is called Mulligan’s valley or Galt’s Gulch and
the society serves as a refuge from the “looters”, “scabs” and “moochers”. Born
as a reaction against the collective maxim, “From each according to his ability,
to each according to his need,” this community’s motto is “I swear by my life
and my love of it that I will never live for the sake of another man nor ask
another man to live for mine”. A character, John Galt spells out the tenets of a
rational philosophy: the necessity of choice, the virtue of reason, the
importance of independence, the responsibility of judgment. He also explains
the causes of the global crisis: mysticism, the concept of Original Sin, altruism
and what he calls the “cult of zero-worship”. He exhorts those remaining to
withdraw to vanish never to let their strength be used by the weak.
Both sympathetic and hostile reviewers recognize Rand’s dramatic power and passionate intensity. N.L. Rothman describes the writing in *The Fountainhead* as “strong, dramatic, everywhere intense and highly articulate”. He compares it to Sinclair Lewis’ *Arrowsmith* in ideals and satiric attack. The New York Times Reviewer characterizes Rand’s writings as brilliant, beautiful and bitter”. Like Rothman she recognizes that *The Fountainhead* is a novel of ideas. Negative reviewers scorn Rand’s intensity as overwrought and her drama melodramatic.

One of the critical admirers of Rand, John Chamberlain is overwhelmed by the enormity of the task of reviewing such a monumental work as *Atlas Shrugged*. He sees it as a tool to satisfy any number of tastes and compares it to Buck Rogers’ as science fiction and Dostoevsky’s as a “philosophical detective story” and admires both its “Socratic dialog” and “profound political parable”. Richard McLaughlin compares it to Uncle Tom’s Cabin in terms of political importance, He is not fond of Rand’s overwindedness but he admires her skillful polemics.

O’Neill while commenting on the philosophy of Ayn Rand observes that

Any true understanding of Rand’s philosophy is based upon recognition of the fact that the two basic laws of logic – the principle of identity and the principle of cause and effect are not
only metaphysical principles of the utmost importance but also normative principles of the first magnitude. It is equally important to understand that a conscious recognition of the fact that it is true provides the first and most significant step which is necessary in order to arrive at any sort of legitimate amoral insights. (William F Oneill 30)

Her novels propound her philosophy through the characters as spokesmen and also witnesses for the principles that they followed in their deliberations of everyday life, work and thought and action. The characters are the representatives of her philosophy both in fictional way and in reality.

**Objectives of the present study**

1. Although Ayn Rand is known as the philosopher, she was initially a writer of fiction. It was through her fiction that her ideas were first decimated and it is still through her works of fiction that majority of readers are introduced to her essential concepts. One of the aims of the study is to analyse the concepts of man.

2. Rand's argument for a moral doctrine of capitalism and her rejection of altruism are valued as original contributions to 'rights' theories. One of the aims of this study is to analyse her ideas on capitalism.
3. There is much in Ayn Rand’s ethical theory which would be fully acceptable to many modern philosophers. Her theory is that personal happiness is a product of effective behaviour and a natural code of moral behaviour logically evolves out of a formal equation of moral and rational action. One of the aims of this study is to focus on her moral theory.

4. Ayn Rand cherished a conviction that the purpose of art was to show the heroic potential of man; that was what she wanted, what she loved and what she would do with her days on earth. One of the aims of the study is to analyse her convictions of human beings and values.

Scope of the study

1. The study has three core chapters highlighting her political and social concepts. Novels which emanate her concepts are considered for the study.

2. The Fountainhead is Rand’s fullest explication of the primacy of the individual. One of her stated purposes in writing was to develop a defence of egoism, which Rand has also called selfishness and rational self interest. Scope of this work is to focus on the primacy of the individual. The theme of The Fountainhead which she identified as individualism versus collectivism not in politics but in man’s soul is focused elaborately.

3. We the Living explicates convincingly the detrimental effects of Soviet Government. It is a novel about individual against the state.
4. The novel *Atlas Shrugged* defends capitalism in every way and underlines that the world would collapse if great minds go on strike.

5. The novel *Anthem* defends individualism and emphasizes freedom in a well defined manner.

**Limitations of the study**

1. Ayn Rand has written many novels, essays, plays and articles on objectivism but the present study focuses on four novels namely *The Fountainhead, We the Living, Atlas Shrugged and Anthem* which depicts her ideas profoundly.

2. Ayn Rand’s other concepts like objectivism; and her ideas on communism and collectivism have not been dealt in detail in this thesis.

**Chapterisation**

The study has five chapters, viz. 1. Introduction 2. Individualism 3. Capitalism 4. Ethics 5. Conclusion

Introduction traces Ayn Rand as a novelist with a unique philosophy. Her convictions and ideals on man state and art are focused with reference to her novels *The Fountainhead, We the Living, Atlas Shrugged* and *Anthem*.

The Second chapter, ‘Individualism’ focuses on various aspects of Individualism like courage, integrity, self-confidence, strength, love of freedom, sense of justice and virtue of wisdom.
Third chapter ‘Capitalism’ expounds the principles of Capitalism like property rights freedom, productivity and achievements. Ayn Rand’s moral justification of capitalism is also depicted.

Ayn Rand wrote that her most important job is the formulation of her rational morality of and for man, of and for his life, of and for this earth. Fourth chapter ‘Ethics’ focuses on this rational morality values and the moral code an individual has to follow in his life. Her concept that the ultimate end of man is to achieve happiness and that happiness should be achieved in a moral way is elucidated.

Fifth chapter, Conclusion analyses her as a philosopher and novelist summing up her ideas on individualism, capitalism and ethics.