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### **ДЖЕРЕЛО: СПЕЦИФІКА ВЕРБАЛІЗАЦІЇ ЧОЛОВІЧИХ ОБРАЗІВ В РОМАНІ АЙН РЕНД**

**Анотація:** У статті «Джерело: специфіка вербалізації чоловічих художніх образів» автори мають на меті провести аналіз вербалізації та актуалізації центральних чоловічих художніх образів в романі «Джерело» (1943) американської письменниці та філософа Айн Ренд. Об'єктами дослідження стають чотири головні чоловічі літературні образи: Говард Рорк, Пітер Кітінг, Гейл Вайнанд та Елсворт Тухі. Автори статті ставлять перед собою завдання проаналізувати ряд відповідних наукових праць, присвячених проблемам вербалізації, актуалізації, використання стилістичних прийомів, які застосовує автор літературного твору для створення художнього образу, який у свою чергу має взаємодіяти з читацькою рецепцією та передавати ідеї автора. Автори дослідження

доходять висновку, що художні образи в романі Айн Ренд «Джерело» вербалізуються за допомогою широкого ряду стилістичних прийомів; Айн Ренд ефективно передає вербалізований емоційний стан, залучаючи основні з його компонентів: ситуативний, оціночний, соціокультурний, лінгво-когнітивний, тощо.

**Ключові слова:** вербалізація, художній образ, стилістичний прийом, стилістичний засіб, словесна виразність.

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## **THE FOUNTAINHEAD: SPECIFICS OF MALE CHARACTERS' VERBALIZATION IN THE NOVEL BY AYN RAND**

**Abstract:** In the current piece under the title “The Fountainhead: Specifics of Male Characters’ Verbalization in the Novel by Ayn Rand”, the authors make an attempt to analyze the verbalization, actualization and representation of central male literary characters of the novel “The Fountainhead” (1943) by the American writer and philosopher Ayn Rand. The subjects of the study are four main male literary characters: Howard Roark, Peter Keating, Gale Wynand and Ellsworth Toohey. The authors of the article set themselves the task of analyzing a number of relevant scientific works devoted to problems of verbalization, actualization, and the use of stylistic techniques used by the writers of literary fiction (on the example of the novel by Ayn Rand) to create an artistic image, which in its turn should interact with the readership and convey the ideas of the writer in question. The

authors of the current investigation conclude that the artistic literary images of Ayn Rand's novel "The Fountainhead" are verbalized with the help of a wide range of stylistic devices and other expressive means; Ayn Rand effectively transmits the verbalized emotional state, involving the main of its components: situational, evaluative, sociocultural, lingno-cognitive, and the like.

**Key words:** verbalization, artistic image, stylistic method, stylistic means, verbal expressiveness.

**Introduction.** In the current scientific situation with the advance of the interdisciplinary approach, it is becoming clear that the category of the literary image is seizing to be a purely literary category, while actualization and verbalization leads us farther and farther to the realm of cognitive-linguistics, however, regardless of the novelty of new concepts, we believe that the verbalization of a literary image has still plenty to do with philology itself. Ayn Rand – a famous American writer and philosopher – was born under name Alice Rosenbaum in 1905 in St. Petersburg, the Russian Empire and in 1926 emigrated to the United States of America. Her two most famous literary (and probably philosophical) works are "The Fountainhead" and "Atlas Shrugged", while her developed philosophical direction is known under the name of Objectivism [5]. Being an extremely important part of her work, Objectivism is yet not going to be a major focus for us in the current piece. However, it is believed that being an avid individualist supporter, Rand paid a great amount of attention, while linguistically and stylistically creating her literary characters. The character and image of the hero are closely linked to the stylistic techniques used by the author. It is through them that the writer expresses his or her attitude to the characters' personalities, approves of their actions or criticizes them, admires them or despises them. [1]

In a broad sense, verbalization is a concept signifying verbal, that is, lexical description of feelings, emotions, thoughts, or behavior [5]. Verbalization of the emotional state is a culturally determined verbal means of influencing the listener (the recipient, the reader) by the speaker (the author), whose purpose is to cause

the emotional reaction of the listener, provoking him or her to make certain actions [3; p. 214] and to react in a culturally adequate way. Consequently, expressed through the language an emotional state would always be situational.

The aim of the investigation in question is an attempt to analyze the specifics a number of stylistic devices used for representation, verbalization and actualization of male literary characters in the novel “The Fountainhead” by an American writer Ayn Rand.

**Methodology.** The mentioned problem is complicated by the fact that in each culture there is their own system of strategies of language influence and reaction, therefore models of verbalization of emotional states of cultures can be pictured in the form of a variety of labyrinths. The ability to adequately convey the verbalized emotional state implies knowledge and understanding of the components of the verbalization of emotional states: situational, evaluative, linguistic, cognitive, and communicative-intentional and socio-cultural [4; p. 237]. The problem of the literary image investigation is not a new one and there are a great many of scientific works on the topic. In the 20<sup>th</sup> century this problem drew attention of such famous scholars as Bart, Bakhtyn, Boryev, Vyhotsky, if we talk about the Ukrainian literary science, this question was thoroughly researched by Potebnya, and many others.

**Research and Discussion.** According to Parkinson, emotion occurs when the situation has a deviation from the norm, for example, people begin to feel love to each other when they lose the ability to maintain standard relations [7]. The primary condition for the emergence of an emotional state is the presence of a cause of the emotional state, which has some influence on the reader and provokes the appearance of a particular emotional state in him or her. The emotional process itself begins when the event is truly evaluated as relevant – positive or negative – in accordance with the existing set of beliefs of the individual [7; p. 220].

Evaluation is the nucleus of an emotional reaction that provokes an individual to action, leads his body to a certain physiological state. Assessment is formed on the basis of a whole set of internal beliefs and external regulatory

processes (such as social thought). At the heart of the estimated component of the verbalization of the emotional state lies the social factor, because in modern societies, it is dominant in the formation of emotions [9; p. 287].

Fiehler proposed the classification of groups of verbal expressions of emotional state, which was based on the following principles: the stimulus of emotional state; the assessment by the speaker; the position of the speaker in relation to the stimulus of the emotional state and its manifestation. In order to adequately describe the verbal denotation of the emotional state in accordance with these principles, it is also necessary to conduct an analysis of the speaker's internal language, its descriptions of possible actions, statements addressed to the interlocutor, and exclamations [10].

The nature of the verbal expressiveness of emotional states in conditions of certain life situations depends on the specifics of the fragment of linguistic consciousness, structured in the mind of the speaker in the form of associative and verbal set of concepts that relate to consciousness of the corresponding situation. Since the thinking of a modern person may vary, depending on the level of abstraction and categorical division of concepts of the world, the components of the associative and verbal totality may differ categorically [4; p. 238]. They may relate to substantive, figurative, situational, and other categories of cognitive character represented by a fragment of a life's reality or the inner world of a person. The difference in the categorical plan determines the specificity of the verbal thinking of members of a particular culture [4; p. 238]. In each situation that provokes a speaker to manifest his/her emotional state, a communicative or situational (in the absence of the interlocutor) task is assigned. Communicative strategies for solving a situational problem in comparable cultures can vary significantly [4; p. 238].

Objectivization of emotions in the language reflects the way a person categorizes the surrounding reality and the position toward it. The categorization of the surrounding reality and the inner world of an individual, in its turn, is the basis of the construction of culture. Thus, Marcus and Kitayama assume that the

formation of emotions takes place through the cultural frames that scientists present in the form of interpretive systems, consisting of languages, a set of social meanings, social representations and experiences that reflect and activate these values in everyday life [11; p. 98].

The main characters of the novel “The Fountainhead” are endowed with opposite qualities, but have somewhat in common. The character and image of Howard Roark has some resemblance with Gale Wynand’s character. Both are creators, individualists, selfish personalities. However, Howard Roark – an individualist and the creator in his highest manifestation – does not betray his principles to the end of the novel and advocates his views regarding his ideals. Gale Wynand is a low-level creator, he also has his own philosophy, but his social status and the infinite richness that he aspired for turned him into a prisoner of public stereotypes; his position, his money and he himself depend on society. Ellsworth Toohey and Peter Keating are parasites that exist at the expense of others; they are everything but not individualists or strong personalities like Roark and Wynand. Toohey is a parasite in the highest manifestation; he opposes selfishness, approves of altruistic relations; he is a supporter of collectivism; his goal is to spread the ideals that would imitate the masses – the impoverished, long-suffering people who need someone or something to believe in. Peter – parasite of the lowest level – he does not even have his own ideals; he is dependent on the thoughts of others, he dreams of a successful career in the architecture, about success and fame, about money a social status.

When describing Howard Roark's character, Ayn Rand uses many antitheses to oppose the protagonist to the public, so that the reader immediately realizes his distinction from other characters:

***“The water seemed immovable, the stone-flowing”*** [6]

Roark is an individualist, an egoist, who thinks unordinary, he understands only those chosen with the same attitude to life, art, with the same feelings, thoughts and views:

***“... the mouth of an executioner or a saint”***; [6]

***“... behaved like a feudal lord and a longshoreman ...”***; [6]

***“ A great man, or a criminal”***. [6]

In the dialogs the antithesis performs the function of confusion, turns the question thus leaving the interlocutor speechless in a non-win situation:

***“My dear fellow, who will let you?”***

***“That's not the point. The point is, who will stop me?”*** [6]

The writer uses many comparisons:

***“His face was like a law of nature”***. [6]

His appearance – appropriate and adequate, it coincides with his inner world. Comparisons can be traced in his enthusiasm and excitement regarding the profession of his entire life – architecture:

***“It was not as if the draftsman had sat over them, pondering laboriously, piecing together doors, windows and columns, as his whim dictated and as the books prescribed”***; [6]

***“They were sketches of buildings such as had never stood on the face of the earth”***. [6]

He dedicates all his time to architecture. Architecture for him is as a breath of fresh air; he does not see the meaning of life without his drawings which at some point in future will turn into real and magnificent buildings:

***“A building is alive, like a man”***; [6]

***“... untangle a plan, like pulling a string”***; [6]

***“... you love it as they never will”***. [6]

As for the character and image of Peter Keating, the writer applies apoiopezis, which transmits the excitement of the language, the nervousness of the interlocutor and implies the vagueness of what is being said:

***“He had no rivals today ...”*** [6]

Peter achieved his goal of obtaining two job offers at the awarding of a diploma ceremony. Keating is hypocritical in his nature – he seems to be counting on Howard's thoughts, but mentally never recognizes his mistake in any

assignment during his study. He played roles all his life, caring for career only as an instrument of achieving higher status and making more money.

As for Ellsworth Toohey the author uses comparisons to present this character as one of the stylistic devices for verbalization:

***“... like the silhouette of a bottle”***; [6]

***“... he looked like a martyr”***; [6]

***“His thin little body appears, like the chicken just emerging from the egg”***

This male character of the novel had a rather silly and senseless look or even appearance; however, he possessed extraordinary knowledge regarding to techniques of conquering the public, gaining their minds and souls. He promoted collectivism, altruism, the rejection of individuality and any manifestation of selfishness, Ellsworth was an eloquent guy; listened to and heard by everyone. Moreover, he was unconditionally trusted regarding everything he said:

***“As a good speaker, but as “a Toohey”*** [6]

***“It was like a drug habit”***. [6]

In his childhood, he was one of the best class students; his favorite subjects were sociology, psychology and law, which later gave impetus to his daring ideas: Ellsworth could remember practically everything and he wanted to remember practically everything.

***“This was it, thought Keating, this was the bond between them, and the bond was fear, ...but fear was the only”***; [6]

***“I haven't even met him, you know. Never saw him before”***. [6]

Ellsworth could not understand the motive of the crime; he was depressed, because this young man also posed a danger to society.

The writer uses anaphora that creates the sharpness and expressiveness of the artistic text:

***“I was certain of it. I was certain you'd say it”***. [6]

Toohey knows human psychology rather well and can predict people's actions, emotions and thoughts. He preached the ideals of an altruistic society, but, like every politician, he lied, if it was profitable, if the public needed it:



***“To mortify the flesh is nothing. To mortify the soul is the only act of virtue”***; [6]

***“Yes, if others believe it. Yes, if others need it”***. [6]

There are rhetorical questions available to enhance the meaning of the statement:

***“Or were not you pretty sure? “Never quite sure of it?”*** [6]

Ellsworth finds weak spots in a person and delivers a direct hit, while maintaining the benevolent attitude and innocence of what is being expressed. Toohey controlled masses, had influence among people, promoted altruism and denied selfishness. His motto is everything for his neighbor, nothing for himself, because it's selfish intentions:

***“To a lie? To deceit?”***; [6]

***“Why did he do that?”*** [6]

Regarding the character of Gale Wynand, the author introduces repetitions for expressiveness of the language:

***“He felt no relief, no despair, no fear”***; [6]

***“... so ordinary, so unexciting”*** [6]

Gale did not feel any emotions when he wanted to commit suicide; it was simply something that was happening. Gale possessed such strong leadership qualities that he conquered the criminal gang of the area and held under his control, under his authority, under the power of his extraordinary personality:

***“He felt no bitterness against the world of wealth, no envy and no fear”***;

***“But Stretch Wynand had given orders – and one did not argue with Stretch Wynand.”***

Ayn Rand uses the antithesis to contrast a number of concepts or images:

***“There was no order in his reading; but there was order in what remained of it in his mind”***. [6]

Since his childhood Gale was a determined, goal-oriented and very capable child. He absorbed everything as a sponge, and the acquired knowledge found its application in practice. His courage and firmness of spirit has helped Gale

since his youth – he was stoic and uncompromising even when a number of gangsters tried to attack him:

*“The wires seemed to quiver; the body was motionless”*; [6]

*“... the people behind the thin walls they passed could not hear their steps. Gail Wynand heard them a block away”*; [6]

*“They were not fighting a man. They were fighting a bodiless human will”*. [6]

Those four central male characters of the novel are verbalized with a help of a number of stylistic devices, however this verbalization is not restricted to those. Ayn Rand uses other techniques for creating complete literary images addressing not only to semantics but pragmatics as well.

**Conclusions:** As for the specifics of verbalizing of male images: Howard Roark is a strong man who faces many difficulties and ultimately overcomes them with self-esteem. He laughs in the face of the danger; laughs at the difficulties and obstacles that await him throughout the narrative. Howard is an egoistic person, so he does not have a place in a society where the rule of collectivism prevails. People in the presence of Howard feel uneasy, become indignant of him, because he does not see anyone around him, does not show them any respect. Roark is a unique person, with individual views that do not coincide with the thoughts of other connoisseurs of architecture. He tries to prove that there is nothing in the world like or similar to each other; wants to create his own rules for constructing buildings. Howard Roark is a rebel who is fighting against the world, people, and rules. Peter Keating is a controversial character who did not believe in himself for some time. However, after hearing some approving regarding his achievements from the lips of experienced architects, he began to imagine himself on the same level with the great masters of his profession and even higher. Keating did not choose his profession as a result of his vocation; this choice was made for him by his mother, who did not consider conferring with Peter and hearing his opinion on the subject. He could not to speak for himself and fight for his beliefs and ideas, not that he had any. Ellsworth Toohey is an expert in his line of work, which is

journalism. His passion for a profession equals the admiring of Howard Roark's architecture. Thanks to the book, Toohey achieves popularity among the masses. He does not attribute individualists to elected people who consider themselves to be better than all other and unique people of the world. Ellsworth emphasizes altruistic views in his articles in order to attract the attention of the people and inspire silent subjugation in them. Rich, influential, sly – all these are true regarding Gale Wynand. Gale is an antipode of the image of Ellsworth Toohey in relation to egocentrism. For Wynand, money is the measure by which he divides people into categories regarding their usefulness for him. He has no inclination to demonstrate any curtesy with people, because he considers himself the ruler of the city, and mentally the ruler of women. Gale tried all the pleasures that exist in this world. He knows his business, and therefore nothing is printed without his approval.

Overall it should be stated that stylistic devices as other expressive means play a great role in representation, actualization and verbalization of literary characters. With the help of these devices the author may convey pragmatic aspect of discourse and make characters' speech vibrant and full, thus author create concepts integral for cognitive and socio-cultural elements.

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