

# A Critical Discourse Analysis of Howard Roark's Speech in Rand's Novel, The Fountainhead

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## Abstract:

*This study investigates discourses, their hidden meanings, and underlying ideologies in Howard Roark's speech delivered at courtroom through the lens of Critical Discourse proposed by Van Dijk (1993,1998,2006). The speech is selected from the novel, The Fountainhead. This paper dwells on Van Dijk's three structure- Macrostructure, Superstructure and Microstructure, besides converging on the cognitive perspective, at hand, while reviewing the selected passages in the text. Textual analysis proposed by Catherine Belsey, (2013) is used for the analysis of the passage. After analyzing the selected passage, the study finds that on macrolevel, Howard Roark in his speech reflects and seeks to challenge certain societal norms and societal structures that promote conformity and mediocrity. The study reveals Ayn Rand in her novel, The Fountainhead employs polarized language, metaphors, and character dialogues to promote individualism and critique collectivism, thereby highlighting the societal challenges. Socially, it challenges societal norms, values and standards around conformity, power, and authority, while reinforcing capitalist values of merit and individual success. The microstructure of the speech reveals that the speaker uses different linguistic tools such as hypbole, metaphor, allusion, personification, imagery and paradoxes to convey her message to the listeners. The speech reveals the discourse of 1920s USA society and its impact on people, offering a valuable opportunity to explore how this speech reflect the social aspects of the time.*

**Key words:** CDA, power, speech, ideology.

## 1. Introduction

This paper is the critical discourse analysis of Howard Roark's speech delivered in the courtroom. Critical Discourse Analysis has become a prominent field over the recent years. It aims to examine the relation between language, ideology and power. It is discourse analytical research that mainly studies the way social-power abuse and inequality are enacted, reproduced, legitimated and resisted by text and talk in the social and political context. Meaning is generated and conveyed through vocal, written, or sign language. Language is not always neutral as it embodies and reflects particular power. Language reveals to us the values of groups and institutions within our culture and tradition in the past who were instrumental in encoding and decoding their perspectives within the language (Firestone, 1968). The influence of words is infinite. A single word, even without a complete phrase or sentence, can deeply impact individuals or even groups of people (Ng & Bradac, 1993; Wodak, 2012; Fairclough,2013). Depending on the context, these words can elicit positive or negative reactions.

Scholars engaged in Critical Discourse Analysis propose different definitions and provide a variety of statements about its nature and scope. Norman Fairclough (1989) states that CDA is trying to focus on discourse strategies that legitimize control and dominance and resist the relations of inequality and dominance.

Fairclough (1995) states

By ‘critical’ discourse analysis I mean analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discourse practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony (p.132-33).

Van Dijk (1998) indicates that CDA tackles the issues of power abuse, dominance and inequality reflected in discourse production within social contexts. He also says that CDA aims to detect inequality and ways of resistance in different social settings and how the dominant groups exercise their power and dominance over the submissive groups. van Dijk (2001) extends the definition of CDA and describes it as an “analytical research” (p.235) that detects not only the level above linguistic dimension but also shows the ways, methods and types of power resistance during interaction of social, legal and political context by adopting an explicit stance. As CDA asks about how discourse is positioned in the enactment of social, political, and historical contexts and structures. van Dijk expands the key ideas that are central to the study of CDA into dominance, hegemony, class, gender, discrimination and race. In other words, CDA aims to offer a different mode of theorizing, methods of analysis, and application throughout the whole field rather than forming a new school, direction, or specialization next to the other many approaches in the field of discourse studies.

The current study uses van Dijk's (1988/1995) Model of Analysis. In defining the context of discourse production and consumption in this triangle social and cognitive dimension are deemed. Context is of two types; macro and micro. Macro context refers to the broader historical, cultural, political, and social structure (s) in which a communicative event is produced and consumed. In contrast, the micro context shows the different features of the immediate interaction and situation of the communicative event.

In the novel, *The Fountainhead*, Howard Roark, the protagonist, often speaks less but with clarity that reflects his unshakable belief in individualism and creativity. His silence is powerful, as it contrasts with other characters' verbose and manipulative language. His speech is direct and uncompromising, symbolizing his unwavering integrity. Howard Roark's speech at his trial is a prime example of how language can be used to uphold one's ideals. It serves as a manifesto for Ayn Rand's philosophy of objectivism, promoting the individual's right to think, create and build without interference from others. The publication of *The Fountainhead* in 1943 marked a significant milestone in the career of Ayn Rand, a prominent Russian-American author, as it is widely considered her first major success. At the center of the novel are numerous notable characters. However, the narrative primarily revolves around Howard Roark, a determined young architect with a deep passion for innovation and is unwavering in his beliefs. He fights against conventional standards and traditions and refuses to accept outdated and old-fashioned designs. Due to his inability to conform to societal norms, Howard Roark faces significant setbacks in his personal and professional life, resulting in considerable struggles and failures. He is an alien in his society. Butler views:

Most people discover Rand not through her articles, but through her fiction. Her novels have brought her ideas on life, politics, and morality into popular culture

and made them accessible to a lay public who might struggle to wade through some academic treatise (Butler, 2018, p.7)

This study aims to apply Critical Discourse Analysis (CDA) to Ayn Rand novel *The Fountainhead*. For this, the researcher applies three structures proposed by Van Dijk (1998/2008). Van Dijk divided this discourse element into three levels, namely macro structure, superstructure and microstructure. However, even though it consists of various elements, all of these elements constitute a unity that is interrelated, connected, and supporting each other. Macrostructure refers to the overall meaning that can be observed from the theme or topic. Superstructure is a text framework such as introduction, content and conclusions. Microstructure analysis looks closely at the meaning (semantics), sentence arrangement, word choice and rhetorical devices (Eriyanto, 2001). This study conducts a comprehensive investigation into the elements employed by Rand to demonstrate how language serves as a potent tool for the exercise of power. The main objective is to shed light on the relationship between language as a reflection of power and ideology as depicted in Ayn Rand's novel, *The Fountainhead* and to explore linguistics tools that Howard Roar use in his speech to manipulate language and convey his hidden ideologies.

## 2. Literature Review

### 2.1 Language

Language is a tool for developing social ties and communicating with other people around us (Diamond, 1959). So, Diamond means that language is not only a tool for conveying information but also an important tool for building connections between people. Through language, people share feelings, thoughts, and experiences. Diamond's view also shows that language develops in response to social contact needs. Crystal (2003) states that language has its connection with culture and identity, which makes the identity of people in one area unique. Crystal emphasizes that language is deeply tied to culture and identity, contributing to the uniqueness of people in a specific area. In other words, language reflects a society's values, beliefs, and traditions. Klemperer (2005) says that language in the hands of politicians serves to persuade the general masses.

Language as a tool can be used to pave the way for violence. Likewise, words in a language become powerful tools that can be used to legalize weapons (Chilton, 2004). Brown and Yule (1985) claim that things are described through language. Language is used for CDA to describe the language in its actual context and to show the cultural, societal, and ethnic background revealed through language. The choice of lexical and syntactic features represents the broader socio-cultural background of a speaker. Their study asserts that language serves as a tool for describing the world around us, and this notion is central to Critical Discourse Analysis (CDA).

### 2.2. Discourse

Many scholars have defined the concept of discourse. It is a multidisciplinary area. Therefore, linguists describe the term discourse differently in which one group defines it as "text" and the other group refers to it as "speech" (Fairclough, 1992). Discourse refers to speech or conversation (Alexander et al., 2021). Commonly, discourse represents large units such as paragraphs, utterances, whole texts, or genres (Hans Rutger et al., 2021).

The word discourse comes from the Latin word *discourses*, which means to converse, write, or speak. According to Merriam Webster Dictionary (2014), it means formal and usually

extended expression of thought on a subject. Discourse is also a linguistic unit (such as a conversation or a story) larger than a sentence. Linguists and other experts define it as a linguistically directed minimum unit of text that can sort from a single word to a full sentence. Discourse could be defined in many ways (Brown & Yule, 1983)

According to Potter and Wetherell (1987) Discourse is “all forms of spoken interaction, formal and informal and written texts of all kinds” (p.7). Marin (1983) defines “discourses are linguistic sets of a higher order than the sentence” (p. 132). Billig et al. (1988) state, “Discourse has hidden or —implicit meanings rather than explicit meanings” (p.23). According to Foucault (1972), discourses are “practices that systematically form the objects of which they speak” (p.49). Cook (1998) defines discourse as a language in use or language used for communication. DA is the search for what gives discourse coherence. He posits that it is not necessary that a sentence may be grammatically correct or it may be simply a short telegraphic conversation. It may be a simple piece of writing or a lengthy novel.

According to Hamidi and Mirzaee (2012), Discourse can be defined as the usage of language to communicate with each other, and it is referred to as the sentences that are well-formed in structure (grammar). Titscher et al. (1998) present a broad concept of discourse in terms of its implication in different academic areas. As per the definition given by Gee (1990), discourse assimilates the entire palette of meaning, making words in a context. It ranges from the field of linguistics to philosophy, psychology, education, sociology and other social science disciplines. Titscher et.al (1998) states that discourse is a text within a provided context that visualizes likely data for the application of empirical-based analysis. It narrows focus on the procedure of actions and processes. Thus, it is clear crystal that discourse itself is a main concept than the text (Blommaert, 2005).

According to Fairclough (2015), discourse is a social practice and a part of social change: “Discourse affects social structures, as well as being determined by them, and so contributes to social continuity and social change” (p.51). Wetherell et al. (2001) also describe CDA as:

the study of talk and texts. It is a set of methods and theories for investigating language in use and language in social contexts. Discourse research offers routes into the study of meanings, a way of investigating the back-and-forth dialogues which constitute social action, along with the patterns of signification and representation which constitute culture (Wetherell et al. 2001, p. i)

Van Dijk (2008) explains power in terms of control and domination such as control over public discourse or access to certain discourse, mind control and context control. He views power both as positive and negative which is determined by its use or abuse for different aims and interests. He does not highlight individual or personal power but social and/or symbolic power. Moreover, an individual's (ab)use of power is linked with the social group or institution/organization. He simply defines “social power” (2008, p. 9) as the control of one group (or its members) over the actions (verbal or non-verbal, discursive or non-discursive, communicative or non-communicative) and thus, indirectly over the minds (knowledge, norms, values, attitudes and ideologies “as well as other personal and social representations”) of other groups (or their members) in numerous discursive and social practices, interactions and communications. He argues that classical and traditional views of power have been replaced by “symbolic power” in the contemporary world. Symbolic power, in his view, is possessed and



exercised by the symbolic elites (the politicians, journalists, professors, writers, lawyers, bureaucrats and those who have special or privileged access to public discourse).

### 2.3 CDA and literary works

Teeuw (1984) says literature is a cultural product literature that was born from a creative process that contains the goal of representing socio-cultural reality (Teeuw, 1984: 11-12). Literary works and society are related to each other, affecting the existence of the scholarly work. Literary works can be used as a tool to see the development of society from time to time. In social life, humans are always bound by a social system. The social system regulates human behavior, authority, law, rights, and obligations. This system must ultimately be obeyed and applied in life. According to Cook (1990), novels, short conversations, or groans might be named "discourse." Du Toit (2004) studies how power connections are expressed in Shakespeare's plays using a mixture of Bakhtin and Foucault's theories. The research discovered that power dynamics are prominent in Shakespeare's plays, notably *King Lear*. In *King Lear*, power is used as a measure of family affection. It reveals that true power operates through language, and this power has tangible effects. As a monarch with absolute authority, King Lear unconsciously creates a system of discourse. The more closely his three daughters' words align with this system, the more favor they receive from him.

Likewise, Khan (2016) in his studies focuses on the exploration and evaluation of discursive power in Khaled Hosseini's *A Thousand Splendid Suns*, by applying Fairclough's concept of power in and behind discourse. Fairclough's (1989, 1992) three-dimensional model (Critical Discourse Analysis) is applied to the selected discourses of the novel under study for analysis. He states Power is discursively exercised and challenged at the agency and institutional levels as depicted in the novel. It is ever-present in asymmetrical social relations, and it works in manifolds and multi-dimensions.

Fatima et.al (2022) mention that through the use of language, critical discourse analysis studies the hidden connection between society, structure and discourse. They say that poems can be evaluated linguistically, and they can be seen as social practices. They look at how the Iraqi-American poet Dunya Mikhail uses figurative language in her poem "America". The poet's ideologies and identity are revealed in the analysis of the poem. She chooses figurative devices to convey the hidden meaning of her text. They conclude that Mikhail used "personification" more than other figures of speech, while alliteration, hyperbole, metonymy, and puns are less frequently used.

Asif et al. (2021) studied Bapsi Sidhwa's novel *Water* (2006) through the lens of CDA. *Water* illustrates the struggles and misery of widows in Indian society of 1930s. The miseries of these lower-class widows, represented by the protagonist Chuyia, are analyzed. Chuyia is later portrayed as a feminist voice who attempts to break the rules of the place. The study uncovers the ideological schemes and vivacious cultural tricks employed by the upper classes to imprison the widows residing in the Ashram. Al-Mamoory & Witwit (2021) in their research study Harper Lee's novel *To Kill a Mockingbird* through the lens of Fairclough's three-dimensional framework. Their study reveals how the novelist presents the ideology of oppression at three levels, namely; the description, interpretation, and explanation levels. They reveal that The novelist represents the ideology of "Oppression using a number of ideas like morality, social inequality, the mockingbird, and racism to view the ideology of "oppression" of black people.

Hosseini and Sattari (2018), in their review of Naguib Mahfouz's novel *The Beggar* through the lens of the lens of Norman Fairclough's critical discourse analysis mention that focus in critical discourse analysis extends beyond merely describing language to examine the underlying processes that shape discourse. This process involves two main approaches: social, which considers situational context, and linguistic, which investigates the contextual context. Their study reveals that Mahfouz wrote *The Beggar* during a period of political turmoil, where some supported the Revolution while others remained silent. Amir and Mehmood (2018) explore the ideology working behind Tariq Ali's novel *The Stone Woman* through the lens of critical Discourse Analysis (CDA) by applying a corpus-driven approach. They mention that Gee's (2011) CDA tools have been used to explore the ideology behind the novel *The Stone Woman*.

Sabir (2023), in his research work, *Norman Fairclough's Model as a Research Tool in the Critical Discourse Analysis of Poem*, mentions that Noemia De Sousa, an African poetess, in her poem, 'explores the postcolonial themes of revolution, cultural identity and abrogation of the English language. He uses a qualitative research approach, a systematically predefined set of procedures to answer the research questions. Norman Fairclough's model of Critical Discourse Analysis has been used to reveal the power misused by the colonizers and the resistance of power by the colonized in postcolonial Literature. With the help of Fairclough's model, the postcolonial context of the poetess, ideology, and power relations are explored in the text. Fairclough's approach to discourse analysis focuses on the text's language and what happens in a particular text. These two concerns are made through how texts are analyzed in CDA.

Rasheed et al. (2023), in their study, employed Van Dijk's Socio-Cognitive approach of Critical Discourse Analysis (CDA) to analyze two Pakistani novels, namely *Home Boy* by H. M. Naqvi and *The Blind Man's Garden* by Nadeem Aslam. The researchers' primary objective is to gain an insider's perspective on these texts' ideological frameworks and power dynamics through a comparative analysis. Their study explores the language used in the novels to observe shifts in the political system, specifically focusing on assessing American public rhetoric and prevailing discourse post-September 11.

Nasser (2020) presents a Critical Discourse Analysis (CDA) of Nelson Mandela's defense speech *I am prepared to die*, delivered in 1964 during his trial. He tries to explore the hidden relations of power and ideologies that have been encoded in Mandela's defense speech. He focuses on Critical Discourse Analysis (CDA), as discussed in the writings of Fairclough (1989, 2013) and Van Dijk (1993, 2001, and 2014).

#### **2.4 Review of Literature on *The Fountainhead***

Heller (2009) in his work, *Ayn Rand and the world she made* reflects her disfavor towards communism and collectivism. He says that Rand's motivation is a crusade against communism and collectivism everywhere. Her work embodies a strong reaction against the Soviet Russia. Ayn Rand was born in St. Petersburg in 1905, three weeks after Czar Nicholas II's army opened fire on thirty thousand factory workers in the act of protesting poor working conditions and the Czar's government. This incited people and became the main reason for the rise of the Bolsheviks and their eventual October Revolution.

Likewise, Stanforth (2018) states that Ayn Rand's romantic style, which portrays the world not as it is but as he envisions it should be, aligns seamlessly with the American belief in a better tomorrow, regardless of the circumstances. This aspect of his writing highlights how effectively she crafts his fiction to resonate with and engage a specifically American audience.

Scholars in the humanities and fine arts are often asked to justify the utility of their fields, and this novel's sociopolitical and cultural impact serves as evidence of fiction's real-world relevance—not only on a personal level, which is frequently highlighted but also on a macro scale.

Pruette (1943, May 6) describes *The Fountainhead* and its author in his review by saying: “[A] writer of great power. She 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.” Pruetette's review of *The Fountainhead* highlights Ayn Rand's qualities as a writer. Prutette believes that her writing is impactful, arousing strong emotions and provoking deep thoughts in readers. Rand's writing is versatile, showing great skill in crafting her narrative. Ayn Rand's novel is groundbreaking, mainly because of her gender, and she holds a distinctive place in American literary history.

Frankel (2012) views that Rand in her novel, *The Fountainhead* conveys powerful modernistic ideas as people may certainly find issues with the novel's contents. Frankel says that Ayn Rand adores her hero in the novel.

Throughout *The Fountainhead*, Howard Roark exists as a paradigm of modern nationalism and individualism, stressing the importance of Fredian egocentricity and encouraging the selfishness it entails. From the beginning of the novel, Roark asserts himself as an individual, a rational mind independent of external influence (Frankel, 2012, p.11).

Hunt (2006), in his research work, mentions that in the novel *The Fountainhead*, Ayn Rand champions a philosophy she termed Objectivism, praising the merits of reason, individualism, and rational self-interest. Similar to Like Nietzsche, she holds reservations about conventional morality, particularly altruism, which she perceived as the surrender of one's values for the benefit of other people. She, like Nietzsche, promotes the pursuit of personal happiness and fulfillment as the supreme moral objective.

Gaur (2020) implies that the characters in the novel, *The Fountainhead* may not be entirely original creations of the author but are instead influenced by or based on individuals or archetypes from American society. The novelist observed real-life personalities, behaviors, or social roles in American culture and then incorporated or adapted these elements when crafting the characters in the novel. He says,

For instance, it is fair to make a supposition that the example of James. J Riordan, President of the New York County Trust Company, who committed suicide over the shame he felt over losing others' money along with his own funds, offered a compelling case-study for Rand to develop the character of Ellsworth Toohey. Riordan's “sacrifice of the self for others”, a disposition exemplified by many people in society during that time, becomes a metonymy through Toohey's character and is seen to have some bearing in Peter Keating as well, who portrays the ‘parasites’ persisting in society during that epoch (Gaur, 2020, p.44).

### 3. Methodology and Theoretical Framework

#### 3.1 Nature of the Research

This study is qualitative in nature as it is based on the theory of critical discourse analysis. A primary tool for qualitative research is argumentation, which is also the main analysis in the

present research. The current paper sample included one novel, *The Fountainhead*, by Ayn Rand (1943). Though the novel was examined, specific chunks from the text were selected for analysis through the lens of CDA. Textual analysis proposed by Belsey (2013) is used to examine the novel, *The Fountainhead*. Textual analysis is a type of qualitative research “where questions are under continual review and reformulation” (Creswell, 1994, p. 71). Text analysis in Critical Discourse Analysis (CDA) involves several steps. First, researchers collect data, which can be in the form of texts or transcripts. Then, researchers analyze the text using approaches like Van Dijk’s social cognitive theory, which focuses on the text dimension, discourse practice, and sociocultural practice.

### 3.2 Theoretical Framework

The nature of this research requires the selection of particular discourse structures for examination and the application of specific analytical techniques (van Dijk, 2001). This is because critical discourse analysis does not include ready-made or how-to-do methods to analyze text in a social setting. Hence, it focuses on an in-depth theoretical approach to social issues (Janks, 1997). A sufficient insight in the area of CDA is provided by Fairclough (1993, 1995, 2000, 2001, 2004, 2006, 2010), Halliday (1985, 1996), Myers (2008), Sinclair (1991), Leeuwen (2009), Wodak (2009), and Dijk (1993, 1998, 2008).

#### 3.2.1 Van Dijk’s Model of CDA

Van Dijk’s model of CDA is a text analysis toolkit, i.e., a box containing linguistic tools exploited to enhance meaning derivation from a text. Underlying meanings constitute the model’s focal points, especially those ideological meanings. Inside Van Dijk’s toolkits are several tools in the form of levels of analysis. At each level of analysis, the analysis strikingly objectifies generally implicit meanings that anchor on contexts. It shows that Van Dijk’s CDA model thrives on context to be effective, situational context particularly. Van Dijk (2008) argues that CDA “is a type of discourse analytical research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced and resisted by text and talk in the social and political context (2008). The three structures are:

1. Macrostructure covers topics or themes. The higher-level structure represents the main ideas, topics, or themes in a text. It functions to explain what is most relevant. Macrostructure focuses on the global meaning that emphasizes the meaning of the discourse theme or topic. This structure contrasts with the microstructure, which deals with only the local level, concentrating on sentence-level meaning, grammatical features, and lexical choices.
2. The superstructure is how opinions are arranged in sequence. The elements of superstructure are a schema. Superstructure has been defined as conventionalized schemata, providing the global ‘form’ for a text’s microstructural ‘content’ (Van Dijk, 1980).
3. Microstructure points to the local meaning of the discourse by observing the semantic, syntactic, stylistic, and rhetorical features. Van Dijk understands the use of words, propositions, and certain rhetoric in the media as part of a writer’s strategy. The use of definite words, sentences, and stylistics is not only viewed as a way of communication but also as a method of communication politics to influence a common premise, create backing, strengthen legitimacy, and evacuate the adversary or the opponent(s).

In microstructure analysis, syntactical analysis, local coherence, lexical choice, and rhetoric analysis are carried out. Likewise, in the syntactic analysis, the sentence structure is inspected. In the third category, the lexical choice is highly significant regarding ideological



construction. In news rhetoric, quotes from witnesses are included to make the news persuasive. (van Dijk 1988a; 1988b; 1991,2008).

#### 4. Analysis and Discussion

##### 4.1 Analysis of Howard Roark speech at Court.

This analysis is concerned with texts of Howard Roark's speech selected from novel, *The Fountainhead*. Following Van Dijk's socio cognitive model, the analysis attempts to highlight specific areas of text, context, genre, meaning, style and coherence. Speech is the expression of ideas and thoughts by means of articulate vocal sounds, or the faculty of thus expressing ideas and thoughts (Dictionary, 2002).<sup>1</sup> Likewise, a speech is a public discourse performed by an orator. In other words, a person uses a public forum to inform, persuade, or entertain a group of people. In Ayn Rand's novel, *The Fountainhead*, several speeches reflect the core themes of individualism, objectivism and the conflict between individual creativity and collective control. The novel is explained through Van Dijk's CDA model by considering the three levels of a text. Macrostructure, Superstructure and Microstructure. These three dimensions are a unified whole, interconnected and support each other. In other words, it is an integral part and is carried out together in van Dijk's socio-cognitive approach (Eriyanto. 2012, p. 226).

Howard Roark, the protagonist, is an uncompromising architect who refuses to conform to traditional architectural standards. His speeches highlight the novel's philosophical argument in favour of individualism, integrity and the sanctity of creative freedom. He claims that individuals like him must remain true to their vision, even if society opposes them. He claims "The creator serves nothing and no one. He lives for himself" (p.510). Howard Roark gives this speech during his court trial after being accused of dynamiting a housing project that he designed but was changed without his consent. Extracts have been taken from his speeches in the novel.

1. "Thousands of years ago, the first man.... to take no part in a slave society" (, p. 563- 572)
2. "Man cannot survive except through his mind. reasoning mind" (p.510).
3. "No work is ever done collectively, by a majority decision... only pattern for proper co-operation among men" (p.570-570).

##### Macrostructure

Van Dijk argues that a discourse cannot be thoroughly defined and examined solely via analyzing the micro-elements (word and sentence-level semantics) (Van Dijk, 1988, p. 27). A single sentence of a given text, cannot in isolation define the discourse as a whole, therefore there is also need for a more comprehensive manner to characterize whole discourses. This can be accomplished through macro-level structures which help identify the thematic structures of a discourse. This means that CDA must bridge the well-known "gap" between micro (agency, interactional) and macro (structural, institutional, organizational) approaches (Alexander *et al.* 1987; Huber 1991; Knorr-Cetina and Cicourel 1981; van Dijk 1980).

#### 1. Background to the Speech

To understand the speech, it is inevitable to know the background of the speaker. Howard Roark is a brilliant young architect of the modern school whose bold and innovative designs are rejected by large segments of society. However, the writer does not base Roark's life on the

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<sup>1</sup> Dictionary, M. W. (2002). Merriam-Webster. *On-line at <http://www.mw.com/home.htm>*, 8(2), 23.

specific events of Frank Lloyd Wright's life.<sup>2</sup> He believes in the merit of his revolutionary designs and dares to stand for them in the face of an antagonistic society.

## 2. Rejection of Communism and Champion of Individualism

It seems that the writer Rand through her protagonist rejects Communist ideology by stating that "Individual must live for others, for the state, and sacrifice personal happiness for the good of the collective". Her father was anti- communist which she calls as called "pro-individualism", 4 as she considered herself too (Shoshiashvili,2018) She considers "Aristotle is the father of Individualism"<sup>5</sup>, she mentioned in her letter. Howard's No work is ever done collectively, by a majority decision. Every creative job is achieved under the guidance of a single individual thought. An architect requires a great many men to erect his building"

## 3. Egoism

Howard Roark expresses his thoughts that one must be egotistic in his approach. He needs to live for him. Rand, through Howard, tells her readers that even God is not selfless:" The creator served nothing" and "he lived for himself". Howard's words deconstruct the old traditional norms of Christianity to serve others. The American Great Depression and World Wars have challenged conventional ideas, which can be reflected in the novel. Howards Roark says that "creator lives for his work. He needs no other men." The creators were not selfless. The whole secret of their power was that it was self-sufficient, self-motivated and self-generated. The creator served nothing and no one. He lived for himself. Likewise, in the speech, Howard Roark calls those people parasites who depend on other people. It is interesting to know that the novelist has used Egotism several times. Egoism appeared once in the preface section of the novel.

The following passage has been analyzed in order to understand superstructure and microstructure. Van Dijk's model of three structures is followed to carry out this analysis.

Men have been taught that the highest virtue is not to achieve, but to give. Yet one cannot give that which has not been created. Creation comes before distribution-- or there will be nothing to distribute. The need of the creator comes before the need of any possible beneficiary. Yet we are taught to admire the second-hander who dispenses gifts he has not produced above the man who made the gifts possible. We praise an act of charity. We shrug at an act of achievement (p.513)

### Superstructure

The arrangement of speeches is also crucial in understanding the discourse. Howard Roark starts his speech by mentioning old times and myths. He mentions the first innovator, Prometheus, who had stolen fire from Zeus in a fennel stalk and restored it to

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<sup>2</sup> Frank Lloyd Wright is regarded by many as the greatest American architect. To develop an American style of architecture, he designed over 1,100 buildings. Wright is most noted for developing the distinctive Prairie School style of architecture (Grabow, 1977).

humanity. However, he is a transgressor in the eyes of his fellows. He mentions one by one that all great legends and personalities are punished for bringing something new. Prometheus was chained to a rock and torn by vultures because he had stolen fire from Zeus. Adam was punished because he had tasted the forbidden fruit. He explains the challenges faced by a person who does some innovation. In the third paragraph, he explains the hardship of an inventor; he says that every great new invention of a man was denounced. There is a greater focus on the historical background of the role of an inventor.

In this passage, the orator deconstructs the old notion that men have been taught that the highest degree of virtue is to give other people what they have. The orator uses a passive structure to convey his message. However, he challenges that one cannot provide that has not been created. Likewise, he says that without creation, there would be nothing to give to someone. Perhaps he targets his colleagues by saying society wrongly admires the second handler more than the creators who made the resources possible. These second handlers are not the producers, but people are happy because they receive gifts from them. Society should value acts of creation and achievement more than acts of charity. He suggests that achievement should be recognized and celebrated rather than merely the distribution of resources. In this paragraph, there is a greater focus on creation and innovation than on distribution and charity. The orator has set background for his lengthy speech.

## Microstructure

Teun A. van Dijk's model of discourse analysis, mainly at the microstructure level, concentrates on how meaning is conveyed through language at the sentence level, taking into account syntax, semantics and the overall coherence of a passage. Microstructure contains aspects like as semantic, syntactic, stylistic and rhetorical elements that may be seen from a smaller portion of the text. The text dimension's aspects serve as CDA devices that are interconnected and contribute to reinforce the discourse subject.

The orator in the passage uses declarative sentences to state facts and opinions assertively, lending an authoritative tone to the argument. The language is formal and philosophical, directed to provoke thought and challenge societal norms and values. In Howard's oration, he uses passive structure in two sentences. He taught men that giving is more important than achieving something. He may know the actors, but he does not disclose it. He used the passive structure again, targeting people for admiring second handlers.

A syntactic analysis of the passage needs to break down the passage into its grammatical components, identifying the structure of sentences, the roles of different words (such as subject, verb, object), and the relationships between them. Sentence 1, "Men have been taught that the highest virtue is not to achieve, but to give," "Men" is the subject and "have been taught" works as verb phrase. In second sentence, the speakers generalize and says, "Yet one cannot give that which has not been created", he uses "one" as subject, "cannot give" as verb phrase and that as object and relative clause. It is clear crystal that he uses subject and verbal phrase frequently to server his purpose. Likewise, one can find prepositional phrases in the passage, such as "before distribution" (adverbial prepositional phrase). It shows that he uses complex sentence structures, including relative clauses, infinitive phrases, and compound-complex sentences. The subjects in

the sentences are often abstract concepts (e.g., "Men," "one," "Creation," "The need of the creator"). Likewise, he frequently uses auxiliary verbs to create tense, negation, and modality. His speech contains multiple relative and subordinate clauses, adding depth to the sentences and enhancing the argument. Parallel structures are used, especially in contrasting ideas (e.g., "not to achieve, but to give"). His speech highlights the passage's syntactic intricacy, mirroring the complexity of the ideas being conveyed.

Howard's speech is rhetorical and argumentative, marked by several distinctive elements; he uses rhetorical devices in the selected speech: antithesis, repetition and parallelism to convey his message correctly. For instance, "We praise an act of charity. We shrug at an act of achievement. He uses understatement in the speech by reducing distributors to second handlers who can produce anything. Second-hander refers to individuals who benefit from or distribute resources, achievements, or gifts they did not create or produce themselves (Merriam-Webster dictionary). It implies a negative connotation, suggesting that society wrongly values those who give away or distribute what others have made rather than valuing the original creators. The parallel structure of these sentences reinforces the comparison between how society values charity versus achievement. The speech appeals to ethical considerations, suggesting a moral hierarchy where creation and achievement are superior to mere distribution and charity.

2. Man cannot survive except through his mind. He comes on earth unarmed. His brain is his only weapon. Animals obtain food by force. Man has no claws, no fangs, no horns, no great strength of muscle. He must plant his food or hunt it. To plant, he needs a process of thought. To hunt, he needs weapons, and to make weapons--a process of thought. From this simplest necessity to 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 (p. 564).

In the passage, Howard employs several figurative devices to enhance his argument about the importance of the human mind for survival and progress. Metaphor is used prominently in his speech, as seen in "His brain is his only weapon," comparing the mind to a tool for survival. This metaphor highlights the superiority of intellectual capabilities over physical attributes of animals. It is to be noted that parallelism is evident in the phrases "from the wheel to the skyscraper" and "from this simplest necessity to the highest religious abstraction" highlighting the range of human achievements. The use of contrast between human beings and animals, such as "Man has no claws, no fangs, no horns, no great strength of muscle," highlights the sole reliance of humans on intellect rather than physical strength. These figurative devices reinforce the main thesis that the reasoning mind is fundamental to all human accomplishments.

The passage reveals several textual structures that effectively organize and convey its central message. It begins with a clear thesis statement, "Man cannot survive except through his mind," establishing the foundational argument. This is followed by a contrast and comparison structure, revealing the differences between human beings and animals: humans are described as unarmed and reliant on their brains, while animals use physical force and attributes like claws, fangs, and force. But man has mind and he derives his power by using his logical mind. All human achievements to the function of reasoning, condensed in the sentence, "Everything we are and everything we have comes from a single attribute of man--the function of his reasoning mind." These structures work together to build a comprehensible and persuasive argument about



the essential role of the human mind in survival and progress of humanity. The survival of humanity hinges only upon the power of the mind.

The vocabulary used in the selected paragraph is deeper and speaker's tone is not formal having its experiential, grammatical, and expressive values. There are nine sentences in the excerpt. All the sentences are active. Likewise, all sentences are declarative sentences. However, it is to be noted that sentence 7 and 8 are complex sentences: sentence 7 contains a dependent clause ("To hunt") and an independent clause (he needs weapons, and to make weapons--a process of thought) and sentence 8 contains multiple dependent phrases and an independent clause.

The ideologically loaded words, used in the excerpt are: Survive, unarmed (conveys vulnerability and the lack of natural defenses), Weapon, (elevates the brain as a tool of defense and survival, suggesting superiority of intellect over physical power) Claws (Physical quality associated with animals, indicating a lack of complexity), Fangs (physical character, emphasizing the lack of natural weapons in human beings. There is a list of such ideologically loaded words, Horns, Hunt, Skyscraper, Wheel, Thought and so on.

The analysis shows that Howard Roark employs several figurative and rhetorical devices that enhance its impact and strengthen his argument about the importance of the human mind. He uses metaphor, hyperbole, antithesis, parallelism and repetition. The metaphor "Man comes on earth unarmed" equates Man's condition to defenseless upon arrival to this world. It signifies that man unlike animals lack natural weapons such as claws, fangs and he must rely on his logical mind for his survival. In this case, mind becomes a metaphorical weapon, making man the king of all animals. Likewise, Howard Roark declares "His [Man] brain is his only weapon". Here the mind is metaphorical described as a weapon symbolizing the intellectual power of a man.

Similarly, Howard Roark creates a clear antithesis between man and animals, emphasizing the differences in how they survive: "Animals obtain food by force. Man has no claws, no fangs, no horns, no great strength of muscle." This contrast highlights that while animals rely on physical attributes, man must rely on intellect and logic. A parallel structure can be traced in his speech when he says, "To plant, he needs a process of thought. To hunt, he needs weapons, and to make weapons—a process of thought. "The parallel structure in these sentences, with the repeated phrases "a process of thought", reinforces the central message that logic is the common factor in all human activities. This parallelism creates rhythm and stresses the certainty of the mind's involvement in every human action.

One can trace hyperbole in the passage when Howard says that "Everything we are and everything we have comes from a single attribute of man—the function of his reasoning mind." The claim that "everything" we are and have comes solely from the mind is a powerful overstatement. While the mind is central to Ayn Rand's philosophy, the hyperbolic phrasing amplifies its importance in human existence.

Likewise, one can find the word "mind" is repeated in different forms ("brain," "reasoning mind"), supporting the centrality of the mind. It shows how Howard Roark stresses on the importance of logic rather than emotionality and imitation. Likewise, the speaker employs contrast to make its argument more compelling. The contrast between man and animals is vivid: animals use physical force (claws, fangs, muscle strength), while man uses intelligent (logic, thought). The phrase in the passage "he comes on earth unarmed" shows that human survival is purely based on logic and mental capacity rather than physical power.

## 4.2 Discussion

Ayn Rand is widely acknowledged as an American-Russian novelist, philosopher and influencer. She is known for her most successful novels: *Atlas Shrugged*, *The Fountainhead*, *Anthem*, *We The Living*- the thesis subject refers to the period after she moved to America in 1926 and started her career as novelist and screenwriter. The analysis of major characters' speeches and articles in *The Fountainhead*, according to Van Dijk's model (1995) on the macro, super, and micro levels, leads to finding out how the novelist Rand presents the ideology of power using these characters.

Speeches in Ayn Rand's *The Fountainhead* play a crucial role in articulating the novel's core themes and philosophy. They are not mere dialogue but serve as dramatic, philosophical expositions of the key characters' beliefs, particularly regarding individualism, creativity, and the conflict between egoism and altruism. These speeches are essential because they provide insight into the characters' motivations and emphasize Rand's philosophical ideas, particularly the advocacy of Objectivism and the celebration of the creative, independent individual. Speeches in the novel often reveal the deeper motivations of the characters and their main values. Each major character has at least one defining speech that forms their worldview and provides insight into their inner conflicts.

Howard Roark's speeches demonstrate his dedication to individualism, while Toohey's speeches are manipulative, promoting collectivism and altruism as a means to control others. Stephen Cox (1986) writes, "In *The Fountainhead*, Roark delivers a relatively brief, rhetorically effective speech that serves the double purpose of stating his essential ideas and of getting him acquitted in his climatic courtroom battle" (p.23). One of Ayn Rand's aim in *The Fountainhead* is to show that evil can never win complete success. Another is to reveal that the fundamental sins are intellectual one. Roark says that he has dynamited Cortlandt because he cannot wish it to exist in that form. He has every right to destroy it (Sonawane,2018). Rand idealizes her protagonist and she propounds: "It was a war in which he was invited to fight nothing, yet he was pushed forward to fight, he had to fight, he had no choice- and no adversary."(p. 175). In the novel, Rand reflects that Howard Roark does not move. Wynand declares that Wynand states, "A truly selfish man cannot be affected by the approval of others. He doesn't need it" (p.450).

Ayn Rand uses speeches in the novel, *The Fountainhead* to emphasize the power of language and ideas to shape not just individuals but entire societies. Through characters like Toohey and Wynand, Rand demonstrates how words can be weapons—used to either uplift or destroy. Toohey's speeches, in particular, show how ideas can be subtly manipulated to erode individual ambition and promote conformity and collectivism. Toohey demonstrates not just the power he has over the intellectually dependent masses, but also an emphasis on collectivist spirit.

He advises a student hoping to pursue architecture

When you thought of architecture, it was a purely selfish choice, wasn't it? Have you considered anything but your own egotistical satisfaction? Yet a man's career concerns all society. The question of where you could be most useful to your fellow men comes first. (p. 302).

Ellsworth Toohey believes in collectivism and altruism, openly demonizing the individual's ego and contradicting the principles Roark represents. Readers are introduced to

Toohy at a labour union rally, where he says, “This is the time for every man to renounce the thoughts of his petty little problems of gain, of comfort, of self-gratification...”(109). This is clearly the type of suppression that Freud associates with discontentment. Toohy’s attitude of protecting the majority from the minority aligns closely with Marx’s support for the proletariat.

Linguistics choices/ Strategies	Howard Roark’ s Speech
Tone	Formal/ informal
Subject matter	Individualism
Antithesis	Hardly use
Hyperbole	Use hyperbole
Metaphor	Used frequently
Allusion	Use
Sentence structure	Use complex sentence to convey his ideas
Style	Open, direct, using deductive method.

On the micro level, the analysis of the speeches reveals that the speakers and writers use different linguistic tools to convey their messages to listeners and readers. They manipulate language to serve their purpose.

The chief protagonist Howard Roark's tone is formal and direct in speeches. He stands for individualism and approaches conversations in a serious, straightforward manner. His tone reflects his integrity and commitment to his principles. Howard Roark: Roark's subject matter revolves around individualism. He discusses concepts like creativity, integrity and self-sufficiency, concentrating on the significance of the individual over the collective. On the other hands, Ellsworth Toohy's subject matter is collectivism. He advocates for the subjugation of the individual to the collective cause, promoting ideas that undermine personal achievement in favor of social conformity.

Ayn Rand frequently uses figurative and rhetorical devices in her novel, *The Fountainhead* to communicate her philosophical ideas, emphasize character traits and create powerful imagery. These devices enhance her narrative and strengthen her arguments about individualism, creativity, and Objectivism.

The passage reveals that Howard Roark uses hyperbole sparingly but effectively, often to emphasize the extremity of his beliefs or the uniqueness of his vision. His use of hyperbole is grounded in his passionate commitment to his ideals. For instance, Howard Roark’s assertion that the creator "needs no other men" is an exaggerated claim that reflects the extent of his self-reliance and independence. In practical life, even Roark relies on clients, materials, and other external factors, but his language emphasizes his philosophical self-sufficiency.

In both speeches, Howard Roark uses metaphors to convey their messages to their listeners. Ayn Rand's philosophical ideas, especially her philosophy of Objectivism, which champions individualism, logic and capitalism. Howard Roark frequently uses metaphors to express complex ideas about architecture, creativity, and individualism. His metaphors are often concrete and rooted in his profession, reflecting his pragmatic approach to life. For instance, Howard Roark says in his speech "His [Man]brain is his only weapon," comparing the mind to a tool for survival. This metaphor highlights the superiority of intellectual capabilities over physical attributes of animals

Likewise, Howard Roark uses allusions sparingly, and when he does, they are typical to other architects or thinkers who embody his ideals. His allusions are intended to reinforce his arguments about individualism. For instance, in his speech at court she refers to mythological figure Prometheus. He embodies the spirit of Prometheus, who defied the gods to bring fire (knowledge) to humanity. This allusion highlights Roark's commitment to his vision and his willingness to challenge societal norms for the sake of progress and individual creativity.

Howard Roark uses complex sentences to convey his ideas. His language reflects his thoughtful, introspective nature, and his sentence structure often reflects the intricate and nuanced nature of his thoughts. His style is open and direct and uses a deductive method. He starts with a general principle and logically deduces conclusions, reflecting his rational, principled approach to life.

## Conclusion

In Ayn Rand's *The Fountainhead*, speeches play a crucial role in revealing the novel's philosophical themes. These speeches often serve as vehicles for the characters' personal beliefs and Rand's overarching ideas of individualism versus the collectivism." The protagonist, Howard Roark's speech reflect Ayn Rand's ideas reflecting her values and perspectives on life, creativity, and society. Howard's Roark uses the power of language to deconstruct the prejudiced and one-sided, worn-out attitudes of the Americans in favour of collectivism. The interpersonal function of language and the grammatical choices reveal it. On the micro level, the analysis of Howard's speech reveals that he uses different linguistic tools such as hyperbole, metaphor, allusion to convey his messages to listeners. Howard Roark frequently uses metaphors to express complex ideas about architecture, creativity, and individualism. His metaphors are often concrete and rooted in his profession, reflecting his pragmatic approach to life. Howard Roark uses complex sentences to convey his ideas. His language reflects his thoughtful, introspective nature, and his sentence structure often reflects the intricate nature of his thoughts. His style is open and direct and uses a deductive method. He starts with a general principle and logically deduces conclusions, reflecting his rational, principled approach to life.

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