

It is the harder, because you will always find those who think they know what is your duty better than you know it. It is easy in the world to live after the world's opinion; it is easy in solitude to live after our own; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude. (Emerson, 1841: n.p)

In 'Self-Reliance', the author argues that this believed 'childish' rebellious individualism contrasts with adult opinions, reputation or rumours since these make humans indecisive. At the end of the essay, Emerson contemplates the benefits of a society based on individualism instead of following the established rules and, by doing so you, you collaterally progress by becoming a 'risk-taker.' Haskell, connecting now these previous arguments with the story itself, leaves this organic community for he can mature as an individual. He finally observes that this society is so idiotically rooted in puritan standards that it is impossible to get anything beneficial from it. Before he leaves he decides to leave the essay to Rose thus stimulating her individuality as he sees in her a potential emergent character.

All in all, the open ending of this story may be interpreted as one pleases. R. Williams' approach to Marxist and political theories have definitively proved useful mechanisms for the understanding of this power dynamic between both spheres. As far as I am concerned, and knowing T. Williams' combative politics, the hegemonic group has won this ideological battle as Rose will remain trapped forever in this almost ridiculous routine of morals and gossips, thus transforming Haskell's figure into *some-thing* (reference to the title), dehumanising the protagonist until he was nothing but a mere occasional and transitory *some (ordinary) thing* (fortuitous). The story may nevertheless be interpreted more positively if we understand Emerson's essay as a passing baton to the [pseudo] emergent protagonist. It is up to the reader to decide whether she will stay in town forever, both as a figure of potential changing or as a representative of its residual culture, or she will become the emergent voice Haskell thinks she is.

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