Jordan Journal of Modern Languages and Literatures Vol.18, No. 1, 2026, pp339-365

JJMLL

The Emersonian Living Spirit in Ayn Rand's *Anthem*

Khawlah M. Ahmad *, Ahamad Y. Majdoubeh
Department of English Language, The University of Jordan, Jordan

Received on: 14-7-2024 **Accepted on: 26-2-2025**

Abstract

This study examines how Ayn Rand's *Anthem* (1938), more so than her other works, reveals spiritual and transcendental themes. While acknowledging shared elements between Objectivism and Transcendentalism such as individualism and self-reliance, this novella emphasizes key Emersonian concepts—including interconnectedness with nature, altruism, intuition, and romantic love—which, though departing from Objectivist ideals, are central to the protagonist's personal growth and freedom. The study frames *Anthem* as a reflection of transcendental philosophy, arguing that Emersonian principles hold greater resonance in this context, and underscore an enduring relevance in dystopian narratives, demonstrating how an individual can confront struggles in an environment designed to destroy the human spirit. The study employs qualitative, text-based analysis, symbolic interpretation, and philosophical contextualization to examine and deepen the exploration of Emersonian Transcendentalism. Ultimately, it aims to enrich literary and philosophical discussions by illustrating how Emersonian ideals engage with dystopian literature to confront and transcend internal and external struggles.

Keywords: Emerson, Transcendentalism, dystopia, individualism, Objectivism. Anthem, Ayn Rand

1. Introduction

The Continuity of the Transcendentalist Principles

In his book *Transcendentalism: A Reader*, Joel Myerson highlights the ongoing relevance of Transcendentalism by noting that Emerson's and Thoreau's works "have never gone out of print" (2000, xxxiv), indicating their lasting influence. This study suggests that this influence extends to Ayn Rand's *Anthem* (1938), a dystopian narrative that contains details proposed to echo Emersonian principles. Myerson emphasizes the Transcendentalist question, "How do we see the world?" (xxvi), underscoring the profound interconnectedness between self-awareness and one's understanding of the universe. As this study advocates, this perspective can transform how individuals confront challenges in oppressive contexts. Barry M. Andrews highlights that this Emersonian transcendence fosters "self-culture," (2018, 17) facilitating transformation in both the individual and society. Similarly, Lawrence Buell asserts that Emerson's philosophy of individualism "anticipated the globalizing age" (2004, 3), influencing thinkers across cultures. Friedrich Nietzsche extols Emerson as "the master of prose" (qtd. in Zavatta 2019, xiii).

* Doi: https://doi.org/ 10.47012/jjmll. 18.1.16
* Corresponding Author: **khawlah.m173@yahoo.com**

Eduard C. Lindeman, on the other hand, regards him as a keen observer of human behavior, likening him to a psychologist with "sharp senses" (1946, 60).

While this study addresses principles of Rand's Objectivist philosophy, such as individual freedom, and personal responsibility, it does not intend for Objectivism to be the primary focus. Instead, the researchers argue that many principles of Objectivism are common and represent a modern reinterpretation of nineteenth-century Transcendentalist philosophy by sharing key tenets such as individualism, nonconformity, self-reliance, and the power of the human spirit. However, a close and in-depth analysis of *Anthem* reveals that this novel diverges from fully embodying all Objectivist principles. It The analysis suggests that the work the novella under study provides considerable space for meanings that transcend purely Objectivist concerns and egoistic interests. This transcendental dimension significantly influences the protagonist's victories, both in his internal struggles—navigating personal decisions and inner conflicts—and in his external resistance against an authoritarian society that suppresses individual rights and imposes unjust mandates. Transcendental themes, such as the powerful influence of nature to help overcome challenges, the sense of harmony as a result of interconnectedness, the contrast between altruism and egoism, and the transformative impact of romantic love, stand out clearly as transcendental aspects within what seems first as an Objectivist framework. Consequently, this study adopts an Emersonian perspective to explore these themes within *Anthem.*

This study is based on a literary qualitative approach that identifies symbols, themes, and narrative arcs to demonstrate the alignment of these principles with the protagonist's journey, highlighting their universality and lasting relevance. Additionally, the research incorporates a philosophical analysis through an interdisciplinary lens to explore the effects of authoritarian regimes, such as Collectivism, on the individual while juxtaposing these systems with Transcendentalist ideals. Ultimately, the study demonstrates how Emersonian principles resonate profoundly with individuals confronting adversity in dystopian contexts, as *Anthem's* protagonist exemplifies. This analysis affirms the timeless relevance of these ideals and highlights humanity's enduring need for them, especially in contexts of oppression.

Anthem was written in the early twentieth century, a period marked by significant political and ideological upheaval during the collectivist and authoritarian regime of the Soviet Union, which left a profound impact on Rand's worldview on herself and the world around her and consequently influenced much of her literary works. The protagonist of *Anthem* undergoes a similar profound reevaluation of his self-perception, worldview, and destiny in response to utmost suffering, which prompts him to diverge from societal norms and embark on a transformative journey. The question arises, however, whether his redemption is purely egoistic and self-centered, in line with the Objectivist ideal, or incorporates spiritual elements that contribute to his mission. The researchers are in favor of the latter, proposing that the Emersonian framework of principles provides crucial support in preserving the individual's soul and enabling resistance to destructive forces within dystopian contexts like that of *Anthem*, particularly under authoritarian regimes that seek to control their the protagonists' destinies.

Emerson's concept of the "universal spirit," explored in his essay *Nature* illustrates this interconnectedness between the individual's soul with the divine presence in nature. As he argues, "the

universal spirit speaks to the individual, and strives to lead back the individual to it" (2003, 1129), enabling spiritual freedom and self-realization. This connection to nature allows individuals to transcend societal constraints, leading to a deeper understanding of the self. In *Anthem*, the protagonist's journey reflects this Emersonian transcendence, seeking liberation from a collectivist society that suppresses individuality by connecting him with nature. The novella, as will be demonstrated in this study, reveals several moments where the reader might interpret the Uncharted Forest as implicitly connecting with the protagonist, guiding him, and inspiring him in various ways to persist in his pursuit of freedom. This study will also examine how the Emersonian principles shape the protagonist's pursuit of freedom from a repressive society, highlighting how his journey mirrors Emerson's ideals and empowers him to confront challenges while discovering his authentic self.

It is noteworthy that while this novella has been extensively criticized, analyzed, and studied, an Emersonian perspective has not, to the best of the researchers' knowledge, been previously applied. Most analyses have focused on exploring individualism through Rand's lens, often linking it to political or social contexts or her personal experiences, particularly her emigration from Russia to the United States. Hyacinth Pink, for instance, argues that Rand, in *Anthem* and *We The Living*, vividly portrays "what the theories of Communism mean in practice," asserting that she writes with "Russia in her bones" (2019, 9). Furthermore, Pink highlights Rand's introduction of the "main concepts of her Objectivist philosophy" (14), depicting a society that is "disease-stricken," with a political system that has produced "psychological freaks" (13). In "Ayn Rand's *Anthem*, Self-Naming, Individualism, and Anonymity," Shoshana Milgram Knapp explores the significance of the names in the novella, noting that they serve as "political slogans" promoting "harmony and conformity" (2016, 82). However, she observes that this naming system makes it "harder to remember each name" for most readers (82). ToraTore Boeckmann interprets *Anthem* as the story of a man who "discovers his ego" and concurs with Rand's own characterization of the novella as a "psychological fantasy" (2005, 83). Meanwhile, Younes Pooghoran and Bakhtair Sadjadj propose that *Anthem* delves into the "duality of nature and culture" (2023, 150).

Anthem has also been the subject of other diverse scholarly interpretations. Farin C. Robinson asserts that Objectivist philosophy distinctively includes a "built-in political view" (2011, 28). Jeff Britting observes that critics frequently interpret the novella as an embodiment of Rand's Objectivist philosophy, highlighting the ongoing conflict between "the moral code" and the "collectivist code" (2005, 71). This study, however, aligns with Wyatt McNamara's argument that the central question Rand raises is "not economic or political, but existential: What do we think about the world and why?" (2019, 2). Yet, at the same time, it challenges McNamara's claim that Rand "rejects the Shelleyan and the Emersonian immateriality of the natural world," (15) asserting instead that nature plays a pivotal and transformative role in the protagonist's journey. Contrary to McNamara's view that nature is portrayed as "meaningless in itself" or inherently "savage," requiring human intervention to be "trimmed, shaped, and tamed to suit man's utilitarian needs" (15), this study posits that nature inspires the protagonist, tempering his anger, rage, and sense of loss while fostering his personal growth and enhancing his self-belief. Moreover, the study disputes Robinson's claim that "Embracing objective reality means rejecting [...] the spiritual

element" (2011, 17), arguing that *Anthem* integrates a subtle spiritual dimension through the protagonist's connection with nature and his inner voice.

In his book *Objectivism: The philosophy of Ayn Rand*, Leonard Peikoff states that the only metaphysical dimension recognized in Rand's philosophy is the "metaphysical given," such as the "solar system" and the "law of gravity," contrasted with "man-made facts" (1993, 24). He further explains that Rand's theory allows one to discover the materialistic "factor that shapes man's past and future" (470). However, this study suggests that *Anthem*, in certain aspects, transcends this framework to engage with metaphysical ideals. Ozomoge John argues that mysticism, defined as "the realization of the absolute nature of reality" (2024, 4), corresponds closely with Objectivism, as both emphasize seeing "things as they are" (7) and discovering "the truth about life" (8), particularly regarding existence and consciousness. Craig Biddle, on the other hand, assures that objectivism is "fully secular and absolutist" and "rejects all forms of mysticism" (2021, 6). It also "rejects the morality of altruism" (10).

However, this study argues that the scholarly efforts to examine *Anthem* through a transcendental lens remain limited; it aims to contribute to the ongoing literary and philosophical discourse by exploring the integration of transcendental elements within materialistic frameworks like Objectivism, particularly as they emerge in dystopian contexts such as *Anthem*. This study also seeks to reconcile these interpretations through an Emersonian lens, emphasizing how Rand's portrayal of nature and other transcendental principles in *Anthem* underscore their transformative power in shaping the protagonist's journey as a dystopian hero.

The Emersonian Living Spirit in Anthem as an Objectivist Text:

Ayn Rand's *Anthem* unfolds in a dystopian future where collectivism has eradicated individualism. The society is governed by various councils, such as: the Council of Vocations, Scholars, Eugenics, Home Builders, and Leaders, dedicated to upholding collectivist principles and controlling the populace. The novella explores the protagonist, Equality 7-2521's, defiance against these oppressive councils in his quest for personal freedom and self-expression. Hungry for knowledge, Equality discovers a hidden library from the Unmentionable Times, reigniting forbidden concepts of individuality and personal freedom within him. In a society where "I" is replaced by "We" and "Us," Equality's scientific curiosity leads him to discover electricity in an underground tunnel clandestinely. Upon meeting Liberty 5-3000, he shares his discoveries and explores forbidden notions of choice and love. Despite their society's prohibition of such thoughts, and motivated by their desire for freedom, they flee to the Uncharted Forest where they find solace, self-discovery, and spiritual liberation. Renaming themselves Prometheus and Gaia, they embark on a journey of rebirth and self-realization.

In *Self-Culture*, James Freeman Clarke discusses individualism and wisdom by using transcendental and spiritual expressions. This concept, he argues, highlights personal growth and responsibility amidst societal constraints. He emphasizes that:

> God has placed us here to grow, just as he placed the trees and flowers. The trees and the flowers grow unconsciously, and by no effort of their own. Man, too, grows

> unconsciously, and is educated by circumstances. But control circumstances, and direct the course of his life. He can educate himself; he can, by effort and thought, acquire knowledge, become accomplished, refine and purify his nature, develop his powers, strengthen his character. And because he can do this, he ought to do it. (1890, 31)

This passage reflects core Transcendentalist principles, particularly the emphasis on self-reliance, personal growth, and the moral responsibility of the individual. Clarke's analogy between human development and the natural world illustrates the Transcendentalist perspective, which views nature as both a teacher and a reflection of the human soul. While trees and flowers grow passively, humans possess the conscious ability to shape their intellectual, moral, and spiritual destinies. Clarke echoes this sentiment by emphasizing the human capacity to "control circumstances" and direct one's course in life through deliberate effort and thought. Moreover, Clarke's assertion that because man can "refine" his character, reflects the Transcendentalist moral imperative toward self-improvement. Clarke's passage reinforces the Transcendentalist belief that growth is not merely an external process shaped by fate or external forces but an internal journey requiring self-discipline and active engagement with the world. Additionally, the passage underscores the Transcendentalist idea of the interconnectedness of all beings with the divine. By likening human growth to that of nature, Clarke implies that self-culture is not an isolated endeavor but one deeply tied to a higher spiritual order. Clarke's belief that education, refinement, and character-building are both possible and obligatory speaks to the highest ideals of Transcendentalism: the elevation of the self through conscious effort, the pursuit of truth and virtue, and the ultimate realization of one's divine potential.

Barry M. Andrews borrowed the concept of "Self-Culture" from Clarke, describing it as "the defining characteristic" of Transcendentalism (2018, 5). This idea is explicitly articulated by Emerson in "Self-Reliance," where he refers to the "self-sufficing, and self-relying soul" (2003, 1169). Moreover, it serves as Equality's, the protagonist of *Anthem*'s guiding principle in navigating the challenges of the dystopian world. Equality embodies Andrew's assertion that connecting with the "Universal Mind" entails profound unity with nature (2018, 13). He embraces the Transcendentalist notion of the "self-made man," emphasizing that personal freedom and wisdom aren't attained through "hereditary" means, as Myerson notes (2000, xxxi), but rather through intuition and inner understanding. Equality assumes fully intuitive responsibility for his liberation and enlightenment. To the best of our the researchers' knowledge, no previous study has explored the influence of Emersonian principles on dystopian narratives in a manner that emphasizes their correspondence with the transcendental and existential needs of individuals living in such contexts.

The novella presents a striking narrative technique by employing the pronoun "We" instead of "I" in its first-person narration. The protagonist, Equality, initially identifies himself collectively through a numbered name rather than individually, reflecting the oppressive collectivist ideology of his society. The discovery of the pronoun "I" occurs only near the ending of the story, marking a profound moment of self-realization, declaring, "I am done with the monster of 'We,' the word of serfdom, of plunder, of misery, falsehood and shame" ([1938] 1955, 97), highlighting a shift that signifies his rejection of

collectivism. Two pivotal experiences catalyze his epiphany: his romantic bond with Liberty who vows, "We shall follow you wherever you go. If danger threatens you, we shall face it also. If it be death, we shall die with you. You are damned, and we wish to share your damnation" (82), and his reading of ancient texts in an abandoned house, where he proclaims, "It was when I read the first of the books I found in my house that I saw the word 'I.' And when I understood this word, the book fell from my hand, and I wept, I who had never known tears. I wept in deliverance and in pity for all mankind" (98).

These experiences, unfolding after Equality's escape from the totalitarian regime and his emancipation from fear, laid the foundation for his journey toward individualism and self-identity. They also grant him access to new perspectives he never imagined possible. While one agrees with Leonard Peikoff's observation that the novella demonstrates "relatively little attempt to re-create perceptual, conversational, or psychological detail" (qtd. in Boeckmann 2005, 23), it is also possible to say that it resonates deeply with Emerson's assertions in *The American Scholar*, where he states that "fear always springs from ignorance" (2003, 1143), and in *Nature*, where he encourages the acceptance of new ideas, suggesting, "So shall we come to look at the world with new eyes" (2003, 1134). While one agrees with Leonard Peikoff's observation that the novella exhibits "relatively little attempt to re-create perceptual, conversational, or psychological detail" (qtd. in Boeckmann 2005, 23), it is also possible to say that it strongly resonates with Emerson's assertions in *The American Scholar*, where he states that "fear always springs from ignorance" (2003, 1143). Additionally, in *Nature*, Emerson advocates for the embrace of new perspectives, suggesting, "So shall we come to look at the world with new eyes" (2003, 1134). This recognition is argued to be the culmination of numerous Emersonian moments and other significant experiences explained in the following lines, through which Equality achieves personal growth, freedom, and self-realization. The researchers argue that this recognition marks the culmination of several Emersonian moments and other pivotal experiences, as explained throughout the upcoming discussion, through which Equality attains personal growth, freedom, and self-realization.

The narrative of *Anthem* demonstrates a prevailing presence of Emersonian principles, particularly in Equality's reliance on intuition. Rand explicitly rejects intuition as a valid means of knowledge, describing it in "Faith and Force: The Destroyers of the Modern World" as "the acceptance of allegations without sensory evidence or rational proof" (1971, 59) and dismissing emotions and instincts as "not tools of cognition" in "The Objectivist Ethics" (1961, 22). Peikoff deems intuition as "passive receptivity" (1993, 142) and not "reliable" (161). In contrast, Equality relies on intuition as a guide to self-discovery and resistance against societal conformity.

Despite living in a world where his inner voice is deemed a "curse" as it "has always given us wishes which men may not wish" and it "has always driven us to thoughts which are forbidden" (18), Equality admits that he has no choice and cannot help but trust this inner voice: "There is no will in us and no power to resist it" (18), because "This is our wonder and no secret fear, that we know and do not resist" (18). Emerson champions this inner voice in "Intellect," where he advises, "Trust the instinct to the end, though you can render no reason [...] it shall ripen into truth, and you shall know why you believe" ([1841] 1995, 421). Equality places great trust in his heart to guide him through moments of uncertainty

and to help him understand his deep reverence for nature and the sky: "We look ahead, we beg our heart for guidance in answering this call no voice has spoken" (93). His inner voice persistently encourages him to seek knowledge for its own sake, even when he cannot articulate the reason behind this drive: "It whispers to us that there are great things on this earth of ours, and that we can know them if we try […] we ask, why must we know, but it has no answer to give us" (24). This intuition also emboldens him to explore the forbidden tunnel, defying the societal prohibition that condemns contact with remnants of the Unmentionable Times as a path to being "damned." However, Equality's description reveals an instinctive belief that such damnation will not befall him. On the contrary, he feels an inexplicable connection to the remnants: "our hand which followed the track […] clung to the iron as if it would not leave it, as if the skin of our hand were thirsty and begging of the metal some secret fluid beating in its coldness" (33).

Additionally, Equality's trust in his intuition nurtures a profound sense of interconnectedness with nature, which ultimately inspires his vision of "a world ready to be born" (92). He perceives this world as one that "waits" for a "sign from us, a spark, a first commandment" (93). His interaction with this envisioned world implies that he intuitively listens to its call, striving to comprehend its message. This alignment between his inner voice and the world's call underscores a perspective that resonates more with Emersonian ideals than Randian philosophy in many respects. For instance, while the Objectivists deny any transcendental connection between humankind and nature, Equality's reflections reveal otherwise. When he looks at the earth and sky and feels the world's call for a sign, he declares: "We know it waits. It seems to say it has great gifts to lay before us, but it wishes a greater gift from us. We are to speak. We are to give its goal, its highest meaning to all glowing space of rock and sky" (93). This profound dialogue between Equality and the natural world underscores the Emersonian dimension of his journey, emphasizing intuition, transcendence, and the symbiotic relationship between humanity and nature.

Equality's belief in human nature and its capacity to grow, discover, and invent agrees with the altruistic nature of the transcendentalist principles, particularly Rousseau's idea that "humankind was basically good, and the evils of society derive from institutions" (Myerson, 2000, xxxi). Both Objectivism and Transcendentalism agree that individuals thrive when freed from societal constraints. Poorghorban and Sadjadj argue that the oppressive society forced Equality to "break away from society both physically and semantically" (12), while Robinson notes that conforming to societal norms leads to "ruinous consequences" (30). However, Equality's altruism aligns more with Emerson than Rand. His altruism challenges Rand's rejection of selflessness, as she "explicitly rejects altruism" (Piekoff 1993, 126). Emerson critiques altruism that undermines individuality, but values selfless acts rooted in personal integrity, as seen in "Compensation:" "It is one of the most beautiful compensations of this life that no man can sincerely try to help another without helping himself" (Emerson [1841] 1995, 17). Equality's plan to guide his brothers after establishing his legacy aligns with Emerson's belief in "Self-Reliance" that "The measure of a master is his success in bringing all men round to his opinion twenty years later" (2003, 48).

Equality's altruism is shown from the early beginning in his acceptance of the Street Sweeper role despite wanting to be a Scholar: "we would work for our brothers, gladly and willingly" (26). He seeks

collaboration, stating, “we want the help of our brother Scholars and their wisdom joined to ours” (60) and envisions collective progress: “We shall join our hands to theirs...for the glory of mankind” (67). Choosing the name Prometheus at the end of the story reflects also his altruistic spirit. He tells Liberty that he chooses this name because Prometheus “took the light of the gods and he brought it to men” (99). He insists at the end on helping those whose “spirit [have] not been killed within them” including his friend International 4-8818 (101). This altruistic spirit concurs with Emerson’s reformist ideals about friendship, as he writes in his essay “Friendship” that “A friend is a person who is willing to make sacrifices for you, even if it be at great personal cost” ([1841] 1995, 112). Equality’s initial desire to share his invention demonstrates his Promethean selfless intent: “Let us all work together […] Let us bring a new light to men!” (71). This desire remains constant throughout his journey, despite the torture and exile he suffers. Michael Lopez believes that Emerson’s Transcendental project “restore[s] man to his central place” and it is a prophecy for a “Promethean growth” that can endorse “mankind’s progression to its rightful state of power” (qtd. in Nolen 2013, 41).

Equality’s love for Liberty does not embody an Objectivist love, but rather a transcendental one. Peikoff clarifies that Objectivists oppose love that “seeks to replace thought, by usurping its function” (1993, 162), yet Equality’s love transcends emotion, blending fear, pain, and pleasure into something spiritual. Upon first seeing Liberty, he says, “We stood still; for the first time did we know fear, and then pain. And we stood still that we might not spill this pain more precious than pleasure” (39). Their connection is intuitive and nonverbal, with shared glances and gestures revealing an unspoken understanding: “We smiled in answer,” and then “we greeted each other with our eyes” (40). His feelings for her evoke a sense of vitality that transcends his pain and suffering: “we feel of a sudden that the earth is good and that it is not a burden to live” (41).

The strength that Equality finds in Liberty’s eyes transcends reason, as he observes, “there was a triumph in their eyes, and it was not triumph over us, but over things we could not guess” (43). Because of his love, he acts irrationally, singing “without reason” (45) and feeling joy in his “body betraying us” (46), actions that defy the societal norms of his world. Unlike the Place of Mating, where physical relationships are arranged, his bond with Liberty is based on love and choice. His trust in her, despite the lack of rational evidence—such as the possibility that she might be a spy sent by the councils—shows his transcendence of reason and emotional reliance on their bond. However, Equality, in this sense, corresponds with Emerson’s tenet in his essay “Love” that “Love is a higher thing than reason” ([1844] 1995, 26). His faith in her love fosters a peaceful life together in the forest, integrating emotional trust with his pursuit of individuality, Emerson in this essay advocates for this conduct when he says, “Love gives and forgives and trusts, creates and destroys, makes all things new, and brings out the potential good in everything” (22). Their first encounter in the fields, where Equality watches her daily, links her beauty with the natural world, elevating her presence and portraying her as a transcendent force against the oppressive collectivist society: “Their hair was golden as the sun; their hair flew in the wind, shining and wild, as if it defied men to restrain it” (39).

However, the central aspect supporting the claim that Equality aligns with Emersonian Transcendentalism more than Randian Objectivism lies in his profound connection with nature. While Wyatt McNamara contends that "Randian heroes view the natural world as meaningless in itself" (2019, 15), Farin C. Robinson asserts that "embracing objective reality means rejecting […] the spiritual element" (2011, 17). Similarly, Leonard Peikoff describes nature in *Objectivism: the philosophy of Ayn Rand* as providing "materials available" (1993, 194) that humans can use to fulfill their "physical function" (1993, 193) and no more. Rand herself explicitly rejects any mystical or spiritual connection to nature. In her essay "Faith and Force: The Destroyers of the Modern World," she dismisses transcendental or spiritual concepts because they are "non-sensory, non-rational, nondefinable, non-identifiable means of knowledge," categorizing such sources, including "instinct, intuition, revelation, or any form of 'just knowing,'" as unreliable (1961, 298–299). Furthermore, she argues that transcendental or spiritual sources involve dealing with claims that are "either apart from or against the evidence of one's senses and one's reason" (1961, 298). In her book *The Virtue of Selfishness*, Rand reinforces this stance, stating that "nature does not provide man with an automatic form of survival" (1964, 6), and emphasizing that human survival depends on rationality and reason rather than spiritual or transcendental guidance.

In contrast, Equality's relationship with the Uncharted Forest reflects a transcendental bond that surpasses rational thought and utilitarian interpretations. In *Anthem*, nature is portrayed as an active, conscious force that inspires, teaches, and comforts the protagonist. It is not merely a resource, but a guiding presence that helps Equality navigate his journey toward freedom. In *Nature*, Emerson suggests, "In the presence of nature, a wild delight runs through the man, in spite of real sorrows. Nature says, 'he is my creature, and maugre all his impertinent griefs, he shall be glad with me'" *Nature* 2003, 1108). Following this statement, Emerson emphasizes that every hour spent in nature imparts delight and authorizes a different state of mind. Nature bestows "perpetual youth" and a "return to reason and faith" upon humans (1108). Equality's experience echoes these sentiments as he describes the welcoming embrace of the forest: "The trees parted before us, calling us forward. The forest seemed to welcome us. We went on, without thought, without care, with nothing to feel save the song of our body" (79). This depiction of nature as a rational yet nurturing force underscores a sharp divergence from Objectivism, placing *Anthem* within a transcendental framework where nature serves as both a collaborator and a source of wisdom. This interaction between Equality and the Uncharted Forest forms the basis for challenging Objectivism's dismissal of transcendental elements.

Equality connects with nature from an early stage, finding it as a source of inspiration and guidance even before his transformative quest begins. While his brothers rest, he stays awake, contemplating the sky, which fills him with a sense of "peace, […] cleanliness, and dignity" (47). These moments suggest that nature serves as a source of inner guidance and contemplation, reflecting Emerson's counsel in *Nature* to "look at the stars" (2003, 1107). Emerson captures this sentiment when he writes, "The rays that come from those heavenly worlds, will separate between him and the vulgar things" (1107). Equality's connection with nature also recalls Emerson's description of the sublime quality of the sky, particularly the stars, "The stars awaken a certain reverence, because though always present, they are always inaccessible" (1107). Such interactions with nature, Emerson notes, convey "all the wisdom of his

best hour" while simultaneously "delight[ing]" the spirit (1108). Similarly, when Equality gazes upon the Uncharted Forest, he is inspired by its mysteries and the lost knowledge of earlier times: "As we look upon the Uncharted Forest far in the night, we think of the secrets of the Unmentionable Times. And we wonder how it came to pass that these secrets were lost to the world" (48). This reflective thought connects nature with the past, further emphasizing the transcendental theme of nature as a storehouse of wisdom. This assures Emerson's belief that "Nature is the vehicle of thought, and in a simple, double, and threefold degree." (2003, 1114)

Upon fleeing the Council, nature appears more than a mere physical refuge; it emerges as a guiding force in Equality's journey. He recounts his arrival in the forest as an act beyond his conscious intent, describing how it leads his way. This depiction portrays nature as an autonomous force, leading the individual toward freedom and self-realization, transcending human control or deliberate action.

> Then we knew suddenly that we were lying on a soft earth and that we had stopped. Trees taller than we had ever seen before stood over us in a great silence. Then we knew. We were in the Uncharted Forest. We had not thought of coming here, but our legs had carried our wisdom, and our legs had brought us to the Uncharted Forest against our will (75).

This description echoes Emerson's view of nature as both a mirror and collaborator of human potential, serving as a reflection of expansive and meaningful thought. In *Anthem*, the forest, like Emerson's nature, becomes a sanctuary for liberation, wisdom, and self-discovery. Emerson's depiction of nature in chapter III: *Beauty*, in *Nature* as "bend[ing] her lines of grandeur and grace" (2003, 1113) to humanity's higher aspirations mirrors Equality's intellectual awakening, enabling him to rediscover his individuality and the power of independent thought. This correspondence between man and nature demonstrates how, in both Emerson's philosophy and *Anthem*, nature acts as a partner to those who rise to meet its level, offering freedom, harmony, and inspiration to realize their fullest potential. As Emerson asserts:

> Nature stretcheth out her arms to embrace man, only let his thoughts be of equal greatness. Willingly does she follow his steps with the rose and the violet, and bend her lines of grandeur and grace to the decoration of her darling child. Only let his thoughts be of equal scope, and the frame will suit the picture. (2003, 1113)

Nature is also depicted as a protective entity. As Equality walks through the forest, he describes it as if it consciously drives him away from danger; he trusts her with his freedom as a safe haven: "The forest disposes of its own victims. This gave us no fear either. Only we wished to be away, away from the City and from the air that touches upon the air of the City. So we walked on, our box in our arms, our heart empty" (76). Initially, he feels "doomed" (76), but over time, he realizes that nature can provide him with the freedom and peace he needs to discover his true self. The forest, as a refuge, offers him solace and freedom from the oppressive constraints of society, and "among the great silent trees," he reaches tranquility and repose because he thinks that this forest gives him everything he needs and there "is not a thing behind us to regret" (77). It also reflects Emerson's description of how immersing oneself in nature

can restore inner balance and clarity. By stepping into the natural world, individuals shed societal burdens and reconnect with their inner selves, regaining a sense of reason, faith, and resilience. In the first chapter of *Nature*, Emerson declares: "There [in the woods] I feel that nothing can befall me in life, —no disgrace, no calamity, (leaving me my eyes,) which nature cannot repair" (2003, 1108-1109).

In this statement, Emerson encapsulates his transcendentalist belief in nature's restorative power. In his perspective, nature provides a refuge from the trials of human existence, offering spiritual renewal and resilience against adversity. As long as he possesses his vision, nature can mend any affliction, Emerson underscores the primacy of perception in shaping human experience. His parenthetical remark, "leaving me my eyes," suggests that the ability to see and appreciate nature is essential to its reparative function. This corresponds with his broader philosophical view that nature is not merely an external reality but a medium through which individuals attain self-reliance, wisdom, and inner harmony. This statement thus conveys a deep trust in nature's capacity to heal both physical and psychological wounds, reinforcing the transcendentalist notion that the natural world is imbued with divine significance and serves as an eternal source of comfort and enlightenment.

This transcendental connection is vividly represented when Equality experiences a moment of unrestrained joy in nature. His first genuine sense of freedom comes as he revels in the beauty of his surroundings, experiencing physical delight and laughter: The way he describes the nuanced details that reflect the influence of nature on him captures the essence of transcendentalist ideals, where the individual's connection to nature fosters liberation, joy, and self-expression. In that matter, Equality says:

We lay on our back, we threw our arm out, and we looked up at the sky. The leaves had edges of silver that trembled and rippled like a river of green and fire flowing high above us […] We thought suddenly that we could lie thus as long as we wished, and we laughed aloud at the thought. We could also rise, or run, or leap, or fall down again […] Our arms stretched out of their own will, and our body whirled and whirled, till it raised a wind to rustle through the leaves of the bushes. Then our hands seized a branch and swung us high into a tree, with no aim save the wonder of learning the strength of our body. The branch snapped under us and we fell upon the moss that was soft as a cushion. Then our body, losing all sense, rolled over and over on the moss, dry leaves in our tunic, in our hair, in our face. And we heard suddenly that we were laughing. (78-79)

Nature, as depicted here, is not merely a landscape but an active force that facilitates self-discovery. The description of the leaves as a "river of green and fire" suggests a dynamic energy that mirrors the vitality of the narrator's experience. This echoes Emersonian transcendentalism, which sees nature as a conduit for spiritual awakening and a means of accessing a higher truth beyond societal constraints. The physicality of movement—whirling, leaping, and swinging—represents a primal, instinctive engagement with the natural world, reflecting the transcendentalist ideal of an authentic voice unburdened by external expectations. The act of laughing upon realizing their freedom reinforces the idea that nature fosters uninhibited joy and self-realization. The narrator's unstructured interaction with the environment—falling into the moss, feeling leaves in their hair, rolling without control—symbolizes the surrender to nature's rhythms, an embodiment of Emerson's notion in the seventh chapter of *Nature* that "the happiest man is he who learns from nature the lesson of worship" (2003, 1129). Furthermore, the passage conveys an

interconnectedness between the self and the universe. The narrator's body merges with the landscape, with leaves clinging to them as if nature itself embraces and affirms their presence. Ultimately, this passage reflects the transcendentalist conviction that nature is both a sanctuary and a source of revelation. It provides the freedom to exist fully in the present, the joy of unfiltered experience, and the deep awareness of being an integral part of a larger, living whole. Through unstructured play and uninhibited movement, the narrator embodies the transcendental ideals of self-expression, liberation, and an ecstatic unity with nature.

Equality's relationship with nature also represents his growing independence and ability to achieve self-sustenance. He takes pride in the act of hunting, asserting his personal agency. In that sense, nature becomes both a source of sustenance and a means of personal empowerment, reinforcing the transcendental belief in self-reliance and the individual's connection to nature. In *Nature*, Emerson supports this perspective, arguing that all aspects of nature work collaboratively to aid humanity: "In its ministry to man, [nature] is not only the material, but is also the process and the result. All the parts incessantly work into each other's hands for the profit of man" (2003, 1110). Equality demonstrates this principle as he utilizes nature's resources and, more significantly, begins to experience joy and transcendental fulfillment in the act of hunting and self-sustenance. His reflection highlights this transformative experience:

> We made a fire, we cooked the bird, and we ate it, and no meal had ever tasted better to us. And we thought suddenly that there was a great satisfaction to be found in the food which we need and obtain by our own hand. And we wished to be hungry again and soon, that we might know again this strange new pride in eating. (79)

The acts of making a fire, cooking, and eating the bird are not merely physical acts of survival; they are expressions of the individual's connection to the natural world and an affirmation of personal agency. The passage also highlights a sense of "delight" and "joy" that is tied to simplicity and direct interaction with nature. The narrator's reflection that "no meal had ever tasted better to us" underscores the idea that fulfillment comes not from material excess or societal luxury, but from the basic, unadulterated pleasures that nature offers. In this moment, food is no longer merely sustenance, but a symbol of accomplishment and harmony with the natural world. This feeling of pride in eating, derived from "our own hand," links directly to the transcendentalist belief in self-reliance—the idea that independence and direct experience with nature elevate the individual's spirit and foster a deeper understanding of the world.

Moreover, the desire to be hungry again in order to relive this feeling speaks to a deeper connection with the cycles of nature and a recognition of the intrinsic value of physical experience. In transcendental thought, such moments of unity with the earth provide not only physical satisfaction but also spiritual enlightenment. The "strange new pride" in eating symbolizes a shift in the individual's relationship with nature, moving from dependence on external forces (such as societal structures or conveniences) to a recognition of the self's power and role in sustaining life. By returning to the basic human need for food and experiencing the satisfaction of fulfilling it, the individual is reminded of their place within the universe—a place where self-reliance and harmony with nature can coexist and bring lasting joy.

As Equality continues his exploration of the forest, he achieves a deeper self-awareness. For the first time, he encounters his own reflection in nature, symbolizing a journey toward understanding his identity: "And then we stopped. For, upon the blue of the sky below us, we saw our own face for the first time" (80). This moment marks a crucial turning point, wherein nature facilitates his discovery of his true self. Nature also emerges as a source of optimism for the future. In the forest, alongside Liberty, Equality finds peace and tranquility, which nurtures their love and inspires thoughts of building a future together: "Some day, we shall stop and build a house [...] But we do not have to hasten. The days before us are without end, like the forest" (84-85). This statement reflects the transcendental belief in the eternal, unhurried flow of life, where nature serves as the backdrop for personal and spiritual growth, always offering the possibility of renewal, regardless of past hardships. In accordance with this perspective, Emerson articulates in *Nature* the transcendental conception of nature as both a dynamic and timeless force, reflecting the soul's progression toward growth and renewal. Emerson vividly illustrates how nature, in its quiet yet profound manner, provides the foundation for both individual enlightenment and universal truth. In this regard, he states: "The sun shines to-day also. There is more wool and flax in the fields. There are new lands, new men, new thoughts. Let us demand our own works and laws and worship" (2003, 1117).

Additionally, nature encourages Equality to question the established norms. He begins to doubt the collectivist teachings he had once accepted, especially regarding the evil of individuality through the practice of walking in nature: "Everything which comes from the many is good. Everything that comes from one is evil […] We have broken the law, but we have never doubted it. Yet now, as we walk through the forest, we are learning to doubt" (85-86). The forest represents a place where Equality can think critically, unencumbered by societal constraints.

Furthermore, nature's role as a guardian of knowledge and wisdom is evident when Equality discovers a house hidden in the forest. It is as if nature herself has protected this house from the ravages of time and the destructive forces of society: "But we went on, for we knew that no men would ever follow our track nor reach us here" (88). The house, which contains books from the Unmentionable Times, serves as a repository of knowledge, further emphasizing nature's role in preserving wisdom for those who seek it. Equality recognizes that this house was "left from the Unmentionable Times. The trees had protected it from time and weather and from men who have less pity than time and weather" (89), suggesting that nature guards knowledge for those who appreciate and respect its value and helps them navigate truths about life and previous generations. This interlay contradicts Peikoff's assertion that the key principle for Objectivism is that "reason is man's only means of knowledge" (32).

Equality's final realization underscores the transcendental belief in nature's divine potential and the individual's role in realizing it. In other words, nature is presented as a living entity, waiting for the individual to discover and fulfill its deeper purpose. This realization challenges Peikoff's assertion that Objectivists "reject every 'spiritual' dimension" (33). Peikoff believes that man, according to Objectivism, "is not moved by any factors outside of his control" (74). In contrast, Jeanne-Marie Raux contends that transcendental phenomenology serves as a "remedy" to "ontological naivety," which involves mistaking relative phenomena for "absolute" truths (2013, 201). This perspective opens the

possibility for an understanding of existence that extends beyond the limitations of rational thought. Equality's revelation by the end of the story exemplifies this transcendental interconnectedness between the individual and nature, revealing a deeper, spiritual unity that transcends mere rational comprehension. In the following passage, nature and the self are not presented as distinct entities, but as interconnected, reflecting a vision of reality that exceeds the boundaries set by Objectivist rationalism. This portrayal of transcendental experience thus contradicts Peikoff's rigid distinction between reason and the non-rational, suggesting a more integrated approach to understanding human existence. Equality, in this matter, states:

> And now we look upon the earth and sky. This spread of naked rock and peaks and moonlight is like a world ready to be born, a world that waits. It seems to us it asks a sign from us, a spark, a first commandment. We cannot know what word we are to give, nor what great deed this earth expects to witness. We know it waits. It seems to say it has great gifts to lay before us, but it wishes a greater gift for us. We are to speak. We are to give its goal, its highest meaning to all this glowing space of rock and sky.(92-93)

Most importantly, the passage reflects key transcendental and Emersonian themes, particularly the belief in nature as a living, spiritual entity that offers meaning and purpose to those who engage with it. In line with Emerson's philosophy, nature is not a passive backdrop, but an active, waiting force that invites human interaction, urging individuals to provide it with meaning and direction. This interconnectedness concurs with Emerson's view that nature is a reflection of the divine and that humans, through self-reliance and intuition, must give voice to its inherent purpose. The notion of a "great deed" or "first commandment" echoes Emerson's idea of the individual's spiritual mission, wherein each person must discover and fulfill their his/her unique role within the broader cosmic plan. The passage also emphasizes the transcendentalist idea that nature holds symbolic and spiritual significance, with the "glowing space of rock and sky" (93) representing a higher truth waiting to be unlocked through human action and insight. Ultimately, the passage encapsulates the peak of the transcendental belief that individuals are responsible for shaping the world by giving it meaning through their connection to nature and the divine.

One of the most renowned transcendentalist poets, Walt Whitman, profoundly influenced by Emerson, echoes this resonance reverberating through generations. In "Song of Myself," Whitman delves into nature's concept, reminding us the readers of a description preceding what can be found in the untamed allure of the Uncharted Forest, where he discovers a renewed sense of self, making Equality's experience more Emersonian. He discovers a renewed sense of self which makes Equality's experience. This meaning plumbs the depths of the human soul, extracting shades of beauty, solace, and tranquility attainable when one surrenders to nature's embrace, liberated from societal gaze, collective disturbance, and cultural constraints that overburden and confine us the individual. Walt Whitman's "Song of Myself" and Ayn Rand's *Anthem* share themes of self-discovery, nature as a sanctuary, and the individual's triumph over collectivism. These parallels are particularly evident in Equality's experiences in the Uncharted Forest, where he undergoes a transformation akin to the spiritual awakening described by Whitman.

Whitman articulates his profound sense of liberation amidst nature by declaring, "I loafe and invite my soul, / I lean and loafe at my ease observing a spear of summer grass" (2003, 2232). These lines highlight Whitman's intimate connection with the natural world and his exultation in the freedom and serenity it offers. "Loafing" in nature allows the speaker to commune with his innermost self and find solace in contemplating a single blade of grass. Additionally, when describing nature's capacity for self-exploration, Whitman proclaims, "I celebrate myself, and sing myself, / And what I assume you shall assume, / For every atom belonging to me as good belongs to you" (2003, 2232). In these lines, he asserts his joyous embrace of individual identity and his belief in the interconnectedness of all existence expressed through the act of singing, mirroring Equality's singing mentioned earlier. By celebrating his uniqueness, the speaker encourages others to embrace their individuality and authenticity, transcending societal norms and expectations, so they become more resilient and confident in front of tribulations imposed by tyranny and brutality in dystopian contexts.

Whitman's celebration of individuality resonates deeply with Equality's experience, particularly when he declares, "I exist as I am, that is enough, / If no other in the world be aware I sit content" (2003, 2245). Whitman portrays self-awareness as the highest form of fulfilment, a concept that meets with Equality's epiphany after escaping into the forest. This isolation from society allows him to reflect on his identity and values, as he states: "And both these joys belong to us alone, they come from us alone" (86). Much like Whitman, Rand underscores the joy and freedom found in solitude and self-reliance. Whitman, in his poem "Song of Myself," describes himself by saying: "I am satisfied—I see, dance, laugh, sing" (2003, 2233), which mirrors Equality's experience of freedom and liberation when he escapes to the Uncharted Forest. There, he feels a profound connection with nature, and joy emerges as a result, as he exclaims: "we were laughing, laughing aloud, laughing, as if there were no power left in us save laughter" (79). Both Whitman's and Equality's shared laughing emphasize the transformative power of self-realization and the liberating joy found in solitude and personal authenticity.

Both Whitman and Rand consider nature as a crucial space for rediscovering individuality, free from the constraints of societal norms. Equality's transformation in The Uncharted Forest mirrors Whitman's themes of self-reliance and spiritual rebirth. In both works, the power of the self is portrayed as enduring, even in defiance of oppressive systems. Whitman encourages his readers to "Listen to all sides and filter them from your self" (2003, 2233), a sentiment that echoes Equality's rebellion against the Councils. After absorbing their indoctrination, Equality asserts his autonomy, declaring: "Let each man keep his temple untouched and undefiled" (78). This parallelism highlights the centrality of self-empowerment and personal integrity in resisting societal control, illustrating how both Whitman's speaker and Rand's protagonist champion the individual's right to get spiritual and intellectual freedom.

The researchers believe that the extension of these meanings from Emerson to Whitman, and ultimately to the hero of *Anthem* within a dystopian context, highlights a timeless truth: for individuals to achieve personal growth and attain freedom, self-reliance, tranquility, and psychological balance, they must nurture a transcendent dimension within themselves that harmonizes the soul's call with reason and rationality. This equilibrium between the intuitive force of the soul and the guiding principles of reason represents the highest accomplishment for a character navigating a bleak, oppressive dystopian world—a

world deliberately constructed to crush the human spirit and diminish the resolution needed for endurance and progress. In such circumstances, the internal harmony between reason and spirit equips the individual to overcome crises, endure suffering, and rise above adversity. More than that, it empowers them to become creators of a new world and an enduring source of inspiration for others. By embodying the pursuit of justice and freedom, such a character becomes a beacon of hope in communities like the dystopian ones, showing that even in the harshest environments, the human spirit can triumph and lay the foundation for a better future instead of crushing it.

Dystopian Narratives as Fertile Soil for Emersonian Principles

Many other Emersonian characteristics are evident in this text *Anthem* that, while not directly or necessarily conflicting with Objectivist principles, underscore Equality's symmetry with Emersonian ideals as a dystopian hero. We The researchers believe that this novel highlights an important dimension that emphasizes the universality and timeless applicability of Emersonian principles: its dystopian nature. The need for higher meanings becomes paramount in dystopian contexts, where the oppressive reality threatens to crush the human spirit and reduce individuals to defeat. Such circumstances require principles that empower individuals to rise above sorrow and adversity. The dystopian genre's challenges imposed on individuality and autonomy create fertile ground for Emersonian transcendence to take root and flourish. This synthesis allows *Anthem* to illuminate the enduring power of these ideas in the face of oppressive collectivism.

The necessity for spirituality and transcendental meanings in dystopian novels stems from what Barry M. Andrews emphasizes: "spiritual growth often requires a catalyst, such as a crisis, a mid-life transition, or a persistent feeling of emptiness" (2018, 49). While the process of spiritual growth may be accompanied by fear, anxiety, and pain, Andrews asserts that its purpose is not to achieve "pain-free living," but rather to attain "satisfaction, joy, vitality, and a sense of power [that] come from meeting life's challenges" (49). This link between spiritual growth and suffering is powerfully conveyed in *Anthem*, a twentieth-century narrative that serves both as a cautionary tale for the present and a forewarning of a critical future. Lucy Sargisson believes that dystopian narratives "offer warnings and sometimes prophecies about the future." (qtd. in Moylan 2020, 165). Similarly, Tom Moylan posits that dystopian novels act as warnings, underscoring the perils of a life excessively rooted in materialism and self-interest. Such a focus, Moylan argues, risks eroding the internal resilience necessary to endure and transcend periods of profound adversity. On reflecting the realities of *Anthem*- like times, Tom Moylan states that:

> Dystopian narrative is largely the product of the terrors of the twentieth century. A hundred years of exploitation, repression, state violence, war, genocide, disease, famine, depression, debt, and the steady weakening of humanity through the buying and selling of everyday life provided more than enough fertile ground for this fictive underside of the utopian imagination. (qtd. in Herrero & Royo-Grasa 2021, 2)

This passage contextualizes the dystopian narrative as a literary response to the traumas of the twentieth century, highlighting how historical realities shaped the genre's themes. *Anthem* reflects these concerns by presenting a dystopian society that embodies extreme collectivism, where individuality is systematically erased in favor of absolute state control. Rand's novella aligns with the broader dystopian tradition by critiquing the suppression of personal identity and intellectual freedom, both of which were recurrent issues in the totalitarian regimes of the twentieth century. Ultimately, the realities described in the passage—repression, state violence, and the weakening of humanity—are mirrored in *Anthem*'s dystopian world, where history has been erased, innovation is suppressed, and individuals are denied the right to think and create freely. Rand's novella, like other dystopian works, serves as both a critique of oppressive political structures and a call for the preservation of human autonomy, making it a fitting response to the twentieth-century terrors described in the quotation.

In response to the warnings these realities impose, dystopian novels like *Anthem* often push the imagination to extremes, which confront the self with the dire consequences of neglecting transcendental and spiritual considerations. The dramatic events of the twentieth century like wars, diaspora, and totalitarianism have left many people across various nations grappling with anguish and despair. Many authors responded to the societal and individual anxieties by grounding their dystopian and critical utopian novels in post-apocalyptic scenarios such as George Orwell's *1984* (1949), Margaret Atwood's *The Handmaid's Tale* (1985), Cormac McCarthy's *The Road* (2006) and others. These narratives, just like *Anthem*, critique current issues and warn future generations about the potential consequences of neglecting reality and failing to address pressing concerns. Despite their bleak outlook, dystopian novels are heavily invested in "world-building," as noted by Debora Taylor (2008, 3). This critique inherently highlights the need for transcendence, higher meanings, and a vision of a greater cause worth believing in and striving for—one that transcends the existing social and political systems. It envisions a future where such constraints are either overcome or transformed.

A reader tracing the journeys of many dystopian heroes or heroines like Lauren Olamina in Butler's *The Parables* (1993-1998), the God Gardeners in Atwood's *The Year of the Flood* (2009), David in Wyndham's *The Chrysalids* (1995), Equality in Rand's *Anthem*, and many others, will notice a recurring trait that distinguishes them: their unwavering commitment to a cause. This cause provides them with a profound sense of meaning, enabling them to endure hardships, persevere, and ultimately succeed in creating new worlds. This meaning does not only reconnect them with their inner voice and their sense of unity with the universe, but also drives them toward selflessness. Rather than succumbing to egoism, these characters are guided by principles—such as Emersonian ideals—that inspire them to become reformers and architects of new systems and liberated societies. The most evident necessity in dystopian narratives is the resilience of the human spirit, its capacity to endure and remain unbroken despite enduring successive, prolonged, and multifaceted challenges. This transformative journey begins with an unwavering belief in the self, its inherent right to freedom, its dedication to societal reform in pursuit of a better future, and its boundless potential to confront and overcome external challenges through attaining self-reliance and genuine, fruitful individualism.

Emerson writes in "Self-Reliance:" "Trust thyself: every heart vibrates to that iron string" (2003, 1161). Equality embodies this concept when he declares, "I am. I think. I will," (94) reclaiming his identity and rejecting societal norms. Emersonian Transcendentalism teaches individuals to give meaning to their world, even in the face of adversity. Dystopias heighten the stakes for Emersonian principles by creating extreme environments where individuality, nature, and self-trust are systematically erased. By placing characters in such oppressive worlds, these narratives challenge Emersonian values, ultimately proving their resilience. In *Anthem*, the rediscovery of individuality through the word "I" and the protagonist's reunion with nature underscore the enduring power and the importance of Emersonian self-reliance and personal freedom. Emersonian ideas thrive in opposition to societal conformity, making dystopian narratives a natural fit for exploring these themes.

The parallels between Equality's struggles in his dystopian society and Emerson's warnings against surrendering individuality to societal control are noteworthy. Equality's society imposes limitations reminiscent of Emerson's caution against allowing societal norms to dictate one's life, which is common in dystopian contexts. In such contexts, the absence of governments and legal systems and the ensuing chaos often give rise to tyrannical groups that resort to violence as a means of control. These oppressive groups suppress individual freedoms to consolidate their power against the perceived threats or exploit individuals by forcing them into arduous labor. In exchange, they provide only the bare necessities, such as food and shelter, thereby constructing a system that severely undermines personal autonomy and stifles the essence of individuality. In order to survive, one must conform to the collective mindset, imitate the prevailing approach, and adhere to the instructions accepted and followed by the crowd. Failure to do so often results in severe consequences, such as death, torture, or exile.

In "Self-Reliance," Emerson emphasizes the importance of staying true to oneself whatever the challenges are, stating, "Imitation is suicide" (2003, 1160) and asserting, "I must be myself. I cannot break myself any longer for you" (1170). Equality's defiance of societal regulations, such as his saying "We asked many questions that the teacher forbade" (23), underscores his quest for knowledge despite the dystopian regimes attempt to stifle it. Throughout the narrative, he challenges the societal rules to explore the unknown, facing opposition from the Councils, who perceive him as a threat. During his trial, one Council member accuses him of audacity for discovering new power and holding himself apart from the collective, reflecting society's fear of disruption, "How dared you, gutter cleaner […] to hold yourself as one alone and with the thoughts of the one and not of the many?" (72). This fear is evident in the Councils' previous attempts to diminish his status and assign menial tasks, preemptively acknowledging his potential to challenge dystopian realities. Joseph L. Blau asserts that this form of individualism isn't self-centered but consists of "intuitive thoughts" representing "universal truths" (1977, 82). He contends that anyone genuinely examining his/her mind and heart will reach conclusions that are not only limited to the self, but also universal to humankind. Blau advocates for "culture and education" as remedies for false individualism, aiming to achieve universal betterment (1977, 92).

Equality's defining moment of refusal and rejection leads to an Emersonian type of awareness. Upon the mountain in the Uncharted Forest where he sought refuge, after being sentenced by the World Council

of Scholars, he realizes the paramount importance of his happiness. Inscribing, "My happiness is not the means to any ends, it is the end. It is its own goal. Its own purpose" (95), he embraces his identity as a man and an unwavering individual. This realization validates his belief in expressing his thoughts and asserts his entitlement to his own opinions: "I am a man. This miracle of me is mine to own and keep, and mine to guard" (95). Equality rightfully perceives that articulating his thoughts privately within a dystopian community that seeks to crush his spirit is not a transgression, emphasizing his status as an individual entitled to a personal assessment. In this context, Emerson's call for "Man Thinking" resonates profoundly. In "The American Scholar," Emerson acknowledges the individual's choice to either become a scholar or a "mere thinker" (2003, 1136) who only repeats men's thoughts. This Emersonian principle resonates deeply with Equality's journey toward self-discovery and self-assertion, valuing his thoughts and identity over conformity to societal norms. In this regard, Equality exemplifies what Ahmad Majdoubeh asserts regarding Emerson's doctrine of Transcendentalism—that it "is no longer an obstacle standing between us and the invisible truth, but it in fact becomes the means or medium through which we communicate with this truth" (1984, 52). This description underscores how individuals enduring dystopian-like circumstances can draw solace and strength from such doctrines, empowering them to navigate immense challenges and ultimately triumph over oppressive regimes. Emersonian self-reliance offers a framework for maintaining inner resolve, fostering individual autonomy, and finding transcendence amidst adversity, proving its enduring relevance in contexts of dystopia and post-apocalypticism.

Moreover, Equality's struggle against the rigid classifications imposed by the Councils leads to a profound realization that dystopian rules hinder opportunities for self-esteem and contribution based on inherent abilities. His discovery of electricity reveals that "the Council of Scholars is blind" and that "the secrets of this earth are not for all men to see, but only for those who will seek them" (52). This clash between Emersonian individualism and societal hindrances confirms Equality's challenge as a dystopian hero facing discrimination, to elevate individuals based solely on rank or titles. Blau explains that truly "representative men" are not elected by popular vote but are self-chosen due to their adherence to the universal voice within themselves (1977, 82). Emerson's philosophy encourages pursuing one's potential, even if it means taking a solitary path. In "Divinity School Address," Emerson articulates, "I cannot sell my liberty and my power, to save their sensibility" (2003, 1170), resonating with Equality's objection to random and unfair classification within his dystopian society. Emerson's assertion speaks to the transcendentalist conviction that individuals must remain true to their own intellectual and spiritual autonomy, even in the face of societal opposition. Similarly, at this moment, Equality recognizes his intellectual superiority and refuses to suppress his discoveries in deference to the oppressive collectivist system that dictates his reality. Equality states:

> No single one can possess greater wisdom than the many Scholars who are elected by all men for their wisdom. Yet we can. We do. We have fought against saying it, but now it is said. We do not care. We forget all men, all laws and all things save our metals and our wires. So much is still to be learned! So long a road lies before us, and what care we if we must travel it alone! (54)

In this regard, both Emerson and Rand emphasize that true wisdom and progress do not come from blind adherence to established institutions but from individuals who dare to think and act independently. Equality's declaration in the passage above— "We do not care. We forget all men, all laws and all things save our metals and our wires."—marks his spiritual and intellectual emancipation. Just as Emerson criticizes institutionalized religion for stifling personal revelation, Equality rejects the arbitrary authority of the Scholars and embraces the pursuit of knowledge for its own sake. His indifference to societal condemnation mirrors Emerson's resolve to maintain his "liberty and power" rather than conform to external expectations. Both Emerson and Rand champion the sovereignty of the individual mind, arguing that greatness and progress emerge not from conformity but from the courage to think and act independently. Equality's realization echoes Emerson's call for intellectual and spiritual self-reliance, reinforcing the idea that true enlightenment belongs to those who refuse to trade their autonomy for collective acceptance

One can argue that Equality's discovery of electricity brings illumination in a dystopian context, not only to the physical realm, but also to the spiritual and intellectual dimensions, echoing the nuanced meanings imparted by Emerson in the nineteenth century. Despite grappling with the consequences of non-conformity, encapsulated in Emerson's assertion in "Self- Reliance" that "For non-conformity, the world whips you with displeasure" (2003, 1164), Equality also embraces Emerson's conviction in "The Divinity School Address" that "Speak the truth, and all things alive or brute are vouchers, and the very roots of the grass underground there, do seem to stir and move to bear your witness. See again the perfection of the Law as it applies itself to the affection, and becomes the law of society" (1149). He discovers a profound sense of meaning in this greater purpose within a dystopian society that suppresses hope and prohibits visionary thinking—a purpose so compelling that he is willing to sacrifice his entire future to pursue it. In this spirit, Equality voices his unwavering conviction, embodying the transformative power of individual vision and the willingness to transcend personal boundaries for the advancement of humanity. Emerson emphasizes that truth is a fundamental force in the universe, one that is naturally affirmed by the world itself. Similarly, Equality's realization that he can bring light to the world through electricity symbolizes his discovery of an undeniable, universal truth—one that has the potential to uplift and liberate humankind. In this regard, Equality states:

> Then we thought of the meaning of that which lay before us. We can light our tunnel, and the City, and all the Cities of the world with nothing save metal and wires. We can give our brothers a new light, cleaner and brighter than any they have ever known. The power of the sky can be made to do men's bidding. There are no limits to its secrets and its might, and it can be made to grant us anything if we but choose to ask. (60)

This passage mirrors Emerson's view that truth resonates with the natural order, shaping not only individual consciousness but also the foundations of society. In both Emerson's statements mentioned above and Rand's passage, truth is depicted as an unstoppable force—one that, once uncovered, demands recognition and transformation. Equality's declaration in the passage, "There are no limits to its secrets

and its might, and it can be made to grant us anything if we but choose to ask," and the phrase "if we but choose to ask" underscore the necessity of intellectual courage—only those willing to question and seek truth can access the vast potential of knowledge. This aligns with Emerson's call, as mentioned above, for individuals to trust in their own perceptions and ideas, rather than submit to societal conventions or institutionalized limitations because at that moment, everything around us will be "vouchers". Ultimately, this passage embodies *Anthem*'s broader critique of collectivism and intellectual oppression while celebrating the transformative power of knowledge, individual will, and human potential. Through Equality's discovery, Rand asserts that progress is achieved not by the collective, but by the courageous minds willing to seek, question, and create.

Equality envisions writing a new history of man with chosen friends in the uncharted wilderness, embodying the Emersonian spirit of individualism and hope. His conviction that "the spirit of man will remain alive on this earth […] it may wear chains, but it will break through" (104) concords with Emerson's emphasis on the enduring nature of the human spirit which is "wholly from within" (2003, 1162). Emerson also emphasizes that a "lover of nature [...] whose inward and outward senses are still truly adjusted to each other," and who finds a "wild delight" in nature, despite real sorrows (2003, 1108) possesses the ability to confront real challenges and tribulations with a distinguished will and prospect. Equality's journey as a dystopian hero, exemplifies the Emersonian spirit, underscoring the sanctity of the individual, communion with nature, and the enduring strength of the human spirit. William Joseph Nolen sees Emerson addressing young people as "the men of tomorrow" capable of making a difference before succumbing to materialism and conformity (2013, 27). The Transcendentalists' emphasis on personal "spiritual experience" and "elevated moments," that are considered "universally true" (Myerson, 2000, 2), empower individuals to challenge societal norms and overcome personal struggles. Barry M Andrews suggests they are "living voices" for all "spiritual seekers" (2018, 3), advocating "social reform" (5) driven by the belief that individual transformation precedes societal change.

Conclusion

This study has explored *Anthem* through an Emersonian lens, revealing that the novel novella is rich with transcendental themes, thus somewhat countering, challenging, and qualifying the principles of Objectivism under which it is often categorized. The study uncovered several principles accepted by Objectivists, which contribute to the protagonist's triumph over the oppressive forces of his society. This society prioritizes the collective over personal existence, desires, and future aspirations. While some Emersonian principles, such as self-reliance, nonconformity, and individualism, harmonize with Objectivist thought and are strongly present in the novel, the text also contains elements that Objectivism rejects due to their contradiction with reason. These elements include the protagonist's connection to his inner voice and intuition, his willingness to sacrifice for others, and his romantic love for Liberty, all of which defy the Objectivist emphasis on logic and reason throughout much of the story. Furthermore, the protagonist's profound relationship with nature—one that enables him to understand himself and preserve his invention—serves as both a sanctuary for his free spirit and a place where his love for himself and his beloved flourishes, ultimately fostering the potential for future generations. The novel thus reveals

numerous spiritual moments that transcend materialist reasons, demonstrating the essential role of the soul's growth and the pursuit of self-discovery. Emerson's advocacy for this deeper, intuitive aspect of the human experience highlights its significance as a critical element in any journey of self-realization, growth, and the search for one's purpose.

In *Anthem*, the protagonist's ability to connect with the outside, natural world—something authoritarian regimes often attempt to suppress—serves as a source of inner strength, sparking endurance and perseverance. His relationship with the sky before his escape ignites his desire for discovery and eventual liberation. This connection to the universe is followed by his communion with the Uncharted Forest, which he experiences as a welcoming, nurturing force that provides him with security, shelter, food, and a source of guidance and tranquility. This sanctuary provides him also with a special house filled with books that ultimately lead to his intellectual emancipation. The protagonist feels as though the house itself was waiting for him, offering refuge and holding space for his future endeavors, such as populating the house with descendants who would carry forward his ideals.

All these moments reveal how transcendent meanings in a dystopian narrative can uplift a protagonist whose circumstances seem poised to destroy the spirit and shatter hope. Rather than succumbing to despair, the protagonist embarks on a mission to build a new world—one free of injustice, full of hope, and where human connection thrives in spirit, body, and heart. This transformation exemplifies the transformative power of Emersonian ideals, offering a vision of resilience and renewal even in the face of seemingly insurmountable challenges.

This study also highlights the relevance of Emersonian principles to dystopian narratives, particularly in contexts where individuals face immense challenges to self-reliance and the preservation of their spirit against the weight of harsh circumstances and oppressive events. By applying Emerson's philosophic premises to *Anthem*, one can argue that these principles are crucial values for those enduring such adversity. When embraced, they offer a higher psychological resilience, empowering individuals to overcome their trials rather than allowing those trials to crush their hopes and goals.

Thus, the hero of this novella embodies a profound connection with Emersonian principles—both those that concur with objectivist philosophy, such as self-reliance, individualism, and non-conformity, and those that diverge from objectivism, such as intuition, romantic love unanchored in reason, the capacity for self-sacrifice, and a spiritual relationship with nature. The latter is portrayed as a higher force that preserves, inspires, and fortifies the hero's determination, heart, and mind to overcome sorrows, transcend obstacles, and build a meaningful future. Through these elements, the hero finds reassurance, balance, and tranquility. This amalgamation of qualities renders the protagonist an Emersonian hero par excellence, distancing him from being solely a product of Rand's objectivist ideals. In our the researchers' opinion, it underscores the universal truth that in any individual's journey of self-discovery, personal growth, and the pursuit of their potential, there must exist a transcendent dimension that fulfills both material and spiritual needs. This balance does not only stabilize the individual, but also enhances their his/ her capacity to confront challenges and engage with reality in a more effective and meaningful way. This adaptability and universality of Emersonian ideals underscore their relevance across diverse

societal frameworks, demonstrating that the quest for personal authenticity and self-actualization is timeless and applicable to all situations, whether utopian or dystopian.

Finally, it is worth noting that this novella, which Rand wrote as a challenge to societal norms and beliefs, lends itself to multiple interpretations that enrich its meaning and bring it to life from various perspectives. While the transcendental approach explored in this study is not widely examined in academic research, previous studies have nonetheless reinforced its central argument—namely, that the novel contains profound spiritual and transcendental themes.

One such analysis is presented in Funda Aykanat's paper, "From Collectivism to Individualism: An Analysis of *Anthem* by Ayn Rand," which explores the protagonist's journey toward self-discovery and the reclamation of individual identity. Aykanat highlights the spiritual awakening inherent in embracing the self, emphasizing how the protagonist's recognition of the word "I" marks a pivotal moment of enlightenment—symbolizing a transcendence from collectivism to individual self-awareness. Similarly, the essay "A Christian Reply to Ayn Rand's *Anthem*" critiques the novella's philosophical foundation from a Christian perspective. The author contrasts Rand's portrayal of a collectivist society with Christian teachings, ultimately arguing that Objectivism falls short when measured against Christian principles.

These analyses offer valuable insights into how *Anthem* can be understood through spiritual and transcendental lenses, particularly in relation to the protagonist's journey of self-realization and liberation from collectivist constraints. While examining *Anthem* through a transcendental framework remains a relatively unexplored approach, these studies—along with the present research—seek to broaden the understanding of the novella and pave the way for further scholarly inquiry within this dimension.

الروح الإيميرسونيَة الحاضرة في رواية *(النشيد)* لـ إين راند

خولة أحمد، أحمد مجدوبة
قسم اللغة الإنجليزيّة، الجامعة الأردنيّة، الأردن

الملخص

تتناولُ هذهِ الدّراسَةُ روايَةَ *(النّشيدِ)* (1938) لِأَيْنْ رَانْدْ مِنْ مَنظُورٍ إيميرْسُونيٍّ، إذ تكشِفُ عن سماتٍ روحيّةٍ ومُتساميةٍ تخالفُ الفلسفةَ الموضوعيّة مخالفةً مُباشرةً وجليّةً، وفي حين تعترفُ الدراسةُ بالدّعائمِ المشتركةِ بين الفلسفة الموضوعيةِ وفلسفة التسامي مثل الفرديةِ والاعتمادِ على النفسِ، فإنها تُركِّزُ على مفاهيمَ إيميرْسُونِيَّةٍ جوهرية - مثل الترابطِ مع الطبيعةِ، والإيثارِ، والحدسِ، والحبِّ الرومانسيِّ –التي تشكِّلُ دَوْرًا أساسياً في نموِّ بطلِ الرّوايةِ النفسيّ والمُجتمعيّ وتحقيقهِ لحريّته، وتُؤطِّرُ الدّراسةُ *(النشيد)* كمرآةٍ للفلسفةِ المتسامية، وتُؤكدُ أنَّ المبادئَ الإيميرْسُونِيَّةَ تحملُ صدىً أعمقَ في هذا السياق، وتُبرزُ مدى أهميتها في السرديات الديستوبيَّةِ على وجه الخصوص، إذ تُظهرُ كيفَ يمكنُ للفردِ أن يواجهَ التّحديات وينتصرَ عَليْها في بيئةٍ تهدفُ إلى تدميرِ الروح وهزيمَتِها، وتعتمدُ الدراسةُ على التحليلِ النوعيِّ القائمِ على النصِّ، والتفسيرِ الرمزيِّ والفلسفيِّ لاستكشافِ الفهمِ للمعاني الإيميرْسُونِيَّةِ المتسامية وتطويرها. وفي المُجملِ، فإنّ هذهِ الدراسةُ تهدفُ إلى إثراءِ المناقشاتِ الأدبيّةِ والفلسفيّةِ من خلال توضيح كيفيّةِ تفاعلِ القيم الإيميرْسُونِيَّةِ مع الأدبِ الديستُوبِيِّ لمواجهةِ التّحدياتِ الداخليّةِ والخارجيّةِ والتغلّبِ عليها.

الكلمات المفتاحية: إيميرسون، فلسفة التسامي، الرواية البائسة، الفرديّة، الفلسفة الموضوعيّة، النشيد، إين راند.

References

Andrews, Barry M. 2018. *Transcendentalism and the Cultivation of the Soul*. New York: UMass+ ORM.

Aykanat, Funda. 2023. From Collectivism to Individualism: An Analysis of Anthem by Ayn Rand. *Folia Linguistica et Litteraria* 44: 149–164.

Baym, Nina, ed. 2003. *The Norton Anthology of American Literature*. 6th ed., vol. B. New York: W.W. Norton & Company.

Biddle, Craig. 2021. *Introduction to Ayn Rand's Objectivism*. *City and* House of publication????

Blau, Joseph L. 1977. "Emerson's Transcendentalist Individualism as a Social Philosophy." *The Review of Metaphysics* 30: 80–92.

Boeckmann, Tore. 2005. "Anthem as a Psychological Fantasy." In *Essays on Rand's Anthem*, edited by Robert Mayhew, 83–118. Lanham, MD: Lexington Books.

Britting, Jeff. 2005. Anthem and 'The Individualist Manifesto'. In *Essays on Ayn Rand's* 70–80.

Buell, Lawrence. 2004. *Emerson*. Cambridge, MA: Harvard University Press.

Buell, Lawrence. 2016. *Literary Transcendentalism: Style and Vision in the American Renaissance*. Ithaca: Cornell University Press.

Carlyle, Thomas, and Ralph Waldo Emerson. 1884. *The Correspondence of Thomas Carlyle and Ralph Waldo Emerson: 1834–1872*. Vol. 2. Boston: Houghton, Mifflin & Company.

Clarke, James Freeman. 1890. *Self-Culture*. American Theological Library Association Historical Monographs Collection.

Emerson, Ralph Waldo. (1841) 1995. Intellect. In *Essays: First Series*, University of Virginia Library.

Emerson, Ralph Waldo. (1841) 1995. *Essays: First Series*. University of Virginia Library.

Emerson, Ralph Waldo. (1844) 1995. *Essays: Second Series*. University of Virginia Library.

Emerson, Ralph Waldo. 1841. Compensation. In *Essays: First Series* (1841), 1–25. University of Virginia Library, 1995.

Emerson, Ralph Waldo. 1841. Friendship. In *Essays: First Series* (1841), 75–120. University of Virginia Library, 1995.

Emerson, Ralph Waldo. 1844. Love. In *Essays: Second Series* (1844), 1–35. University of Virginia Library, 1995.

Emerson, Ralph Waldo. 2003. Nature. In *The Norton Anthology of American Literature*, 6th ed., vol. B, edited by Nina Baym et al., 1106-1134. New York: W.W. Norton & Company.

Emerson, Ralph Waldo. 2003. Self-Reliance. In *The Norton Anthology of American Literature*, 6th ed., vol. B, edited by Nina Baym et al., 1160-1176. New York: W.W. Norton & Company.

Emerson, Ralph Waldo. 2003. The American Scholar. In *The Norton Anthology of American Literature*, 6th ed., vol. B, edited by Nina Baym et al., 1135-1147. New York: W.W. Norton & Company.

Emerson, Ralph Waldo. 2003. The Divinity School Address. In *The Norton Anthology of American Literature*, 6th ed., vol. B, edited by Nina Baym et al., 1148-1159. New York: W.W. Norton & Company.

Emerson, Ralph Waldo. 2003. *The Norton Anthology of American Literature*, 6th ed., vol. B. Edited by Nina Baym et al. New York: W.W. Norton & Company.

Emerson, Ralph Waldo. *Essays: First Series (1841)*. University of Virginia Library, 1995.

Greenham, D. n.d. Ralph Waldo Emerson. *The School of Life*. https://www.theschooloflife.com/article/ralph-waldo-emerson/.

Herrero, Dolores, and Pilar Royo-Grasa. 2021. "Introduction—Special Issue 'Dystopian Scenarios in Contemporary Australian Narrative.'" *Humanities* 10 (3): 90. https://doi.org/10.3390/h10030090.

John, Ozomoge. 2024. *Mysticism and Objectivism*. Figshare. 10.6084/m9.figshare.27220848.

John, Ozomoge. 2024. Mysticism and Objectivism. *ResearchGate*. https://www.researchgate.net/publication/384880653_MYSTICISM_AND_OBJECTIVISM.

Knapp, Shoshana Milgram. 2016. Ayn Rand's Anthem: Self-Naming, Individualism, and Anonymity. *Names* 64, no. 2: 78-87.

Lindeman, Eduard C. 1946. Emerson's Pragmatic Mood. *The American Scholar* 15: 57–64.

Majdoubeh, Ahmad Yacob. 1984. Puritanic Idealism: The Body Controversy in the American Renaissance. PhD diss., Cornell University, Ithaca, New York.

McNamara, Wyatt. 2019. Building the Kingdom of Man—Ayn Rand's Reclamation of Romantic Architecture. Honors thesis, Department of English and Comparative Literature, The University of North Carolina at Chapel Hill.

Monroe, Jason. 2019. A Christian Reply to Ayn Rand's Anthem. *An Unexpected Journal* 2 (3): 47-64

Moylan, Tom. 2020. The Necessity of Hope in Dystopian Times: A Critical Reflection. *Utopian Studies* 13 (1): 164-193.

Myerson, Joel, ed. 2000. *Transcendentalism: A Reader.* Oxford: Oxford University Press.

Nolen, William Joseph. 2013. The Quest for a Transcendental Hero. PhD diss., Texas A&M International University.

Peabody, Elizabeth Palmer. 1836. *Record of a School: Exemplifying the General Principles of Spiritual Culture.* Boston: Russell, Shattuck.

Peikoff, Leonard. 1993. *Objectivism: The Philosophy of Ayn Rand.* New York: Penguin.

Pink, Hyacinth. 2019. The Emergence of the Autonomous Individual. *International Journal of Management and Humanities* 3, no. 11: 8-24.

Poorghorban, Younes, and Bakhtair Sadjadj. 2023. Post-Apocalyptic Identity Construction in Ayn Rand's *Anthem* with Reference to Culture/Nature Duality. *Folia Linguistica et Litteraria* 44: 149–164.

Rand, Ayn. (1938) 1995. *Anthem.* London: Penguin Modern Classics Publishing.

Rand, Ayn. 1961 *Faith and Force: The Destroyers of the Modern World*. New York: Nathaniel Branden Institute.

Rand, Ayn. 1961. *The Objectivist Ethics*. New York: Nathaniel Branden Institute.

Rand, Ayn. 1964. *The Virtue of Selfishness.* New York: Signet.

Robinson, Farin C. 2011. Rand Takes on the Constitution: An Objectivist Perspective of the United States Constitution. HIM 1990-2015, no. 1237. https://stars.library.ucf.edu/honorstheses1990-2015/1237.

Roux, Jeanne-Marie. 2013. Naturalism and Transcendentalism: The Ubiquity of Idealism. *Metodo: International Studies in Phenomenology and Philosophy* 1, no. 2.

Taylor, Deborah. 2008. Reading Utopian Narratives in a Dystopian Time. PhD diss., University of Maryland, College Park.

Whitman, Walt. 2003. "Song of Myself." In *The Norton Anthology of American Literature*, 6th ed., Vol. B, edited by Nina Baym, 2232–2274. New York: W. W. Norton & Company.

Zavatta, Benedetta. 2006. Nietzsche, Emerson und das Selbstvertrauen. *Nietzsche Studien* 35: 274.

Zavatta, Benedetta. 2019. *Individuality and Beyond: Nietzsche Reads Emerson*. Oxford: Oxford University Press.