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Will to Power and Ursula's Agency in D.H Lawrence's *The Rainbow*: A Nietzschean  
Reading

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**Letter of Recommendation**

Thaneshwor Chalise has completed his thesis entitled "Will to Power and Ursula's Agency in D.H Lawrence's *The Rainbow*: A Nietzschean Reading" under my supervision. He carried out his research from August 2017 to November 2017. I hereby recommend his thesis be submitted for viva voce.

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**Letter of Approval**

This Thesis entitled "Will to Power and Ursula's Agency in D.H Lawrence's *The Rainbow*: A Nietzschean reading" Submitted to the Central Department of English, Tribhuvan University, by Thaneshwor Chalise has been approved by the undersigned member of the Research Committee:

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## **Abstract**

*D.H Lawrence's novel The Rainbow (1915) was initially, especially during the time of the First World War, condemned as the work of obscenity and pornography. However, it retained its artistic significance as the modernist literature flourished. Many feminist critics mistakenly perceived the novel as Lawrence's advocacy of man-centered view of sexuality. The representation of womanhood as seeking sexual pleasure and fulfillment through idealized motherhood only attracted the attention of some critics. In response to this narrowly-sized interpretation of the novel, the present research tries to look at the novel from the perspective of Lawrence's employment of unconventional portrait of women, primarily Ursula, as an agent, an independent being and a freedom seeker. While exploring such modern agency of woman by their own struggle for individual identity, it makes a modest attempt to discover the philosophical influence of Nietzsche's 'Will to Power' in Lawrence's characterization for liberating his major heroine. Through the reading of novel from Nietzsche's philosophy of 'Will to Power' as its theoretical tool, the research concludes that The Rainbow is Lawrence's innovative effort to empower his female character, Ursula, with strong agency to form her new being beyond social boundary. It is portrayed through her unstoppable struggle and an overwhelming internal will for complete independence and individual identity.*

**Keywords:** Will to Power, Blood Consciousness, Individualism, freedom, Agency,

## **Will to Power and Ursula's Agency in D.H Lawrence's *The Rainbow*: A Nietzschean Reading**

The research paper explores the influence of Friedrich Nietzsche's philosophical concept of "Will to Power" in D.H Lawrence's *The Rainbow* in order to argue how Lawrence empowers his female character, especially Ursula from the third generation of Brangwen family, with an aim to reflecting the changing phenomenon of women's role in the contemporary society of England. The researcher will try to discover the common ground that characterizes the fundamental principle of life as advocated by Nietzsche and Lawrence so that the thesis will succeed in justifying its major argument.

In fact, the entire construction of argument will revolve around the principle of "individualism" that has remained the central message of Nietzsche when he introduced the notion of "will to Power" which suggests that one must be the master to oneself and seek the ways by which we achieve the highest form of satisfaction. It further sheds light on the fact that every individual has an enormous strength to be what he/she wants to be. Likewise, Lawrence's concept of "blood Consciousness" shares an angle of proximity with Nietzsche's valorization of individual impulse. By belief in blood, Lawrence means to contend that every individual must listen to one's wants and desires in order to live a real life. His invention of a female heroine in *The Rainbow*, Ursula, embodies his principle of "Blood Consciousness" whose act of nonconformist gives her an agency to lead an independent and liberated life. Her constant struggle to fight against the traditional impositions of womanhood and choose the path of her own actions reminds us of the working of what Nietzsche declares as "will to Power". This way, by drawing the picture of individualism as the common character of Lawrence's Ursula, the paper will attempt to show Nietzsche's influence upon him and the changing perception of gender as brought by the then industrial development.

Lawrence, as a literary figure, belongs to the transitional period that oscillates between the late Victorian and the early twentieth century England. During the time, England witnessed the widespread transformations in several fields. Especially, the occurrence of the First World War vitally demolished the established values, practices, thoughts and beliefs. A kind of crisis affected the society. The depression, frustration, traumatic psyche, loss of faith in authority and human relation as well as almost everything in social fabric got shattered “In and around 1910 December Human Character changed” (Woolf 2). The psychological reality surpassed the earlier material emphasis of Victorian society. Men did not care for any rules, regulations, traditions, belief and social norms. Along with these destructive consequences of the war, there emerged a new wave of aspirations and thoughts. One of the newly-born realities was the shift from the Victorian socialization to Individuation. The early modern era of England along with the war foregrounded the scenario of the people becoming more individual and self-oriented. This is why most of the modernist writers tried to capture the ‘self-consciousness’ in their writings that focused on self and its inner reality in isolation to outer material reality of the world. They struggled to seek for new expressions for depicting the changing scenario of the society: “As a result of new industries and economic boom, life had faced dramatic changes in the new century. New issues and problems had been raised in the society. Lawrence was not neutral and speechless in the time of the booms of the new changes” (Ameen and Ahmed 428). While some writers started writing about the new political, religious and social changes, Lawrence exceptionally picked up his pen on the modern concept of sexuality and gender.

*The Rainbow* is one of his sequels between *Sons and Lovers* and *Lady Chatterley’s Lover* that deals with the issue of sexuality. However, the research mainly focuses in the analysis more on the emerging image of woman that transcends the conventional celebration of patriarchal discourse on women. Yet observation is made in its depiction of sexuality so

that the research proves to be defensive work to defend Lawrence from being called “misogynist”. As a witness to the rapid overturn of England from pre-industrial to industrial age, Lawrence recorded the evolving spirit of the people, especially the women from the domesticated sphere of the Victorian lifestyle as modernist critic, Brown observes, “the early period of industrialization that provides women with their first state of independence from the male dominance of the family sphere” (78). This period found women not only questioning the marriages but other social institutions as well, as seen in Anna and broadly, Ursula. The emergence of the suffragette movement at the end of the nineteenth and beginning of twentieth century, when women demanded the right to vote, contributed to cultivating a new set of attitudes towards woman. It inspired a new reflection of women’s portrayal in literature: “[t]hese shifts in attitude toward women, in the roles women played in the national life, and in the relations between the sexes are reflected in a variety of ways in the literature of the period” (Norton 1830). Lawrence too developed his own innovative modern writing with new patterns of gender perspective because he was interested in “profound institutions of life, which imply a radical revision of traditional moral ideas” (Schapiro 82). Like many modernists, he offered a set of alternatives to the relationship between men and women by repudiating the traditional demarcation between them. Lawrence, although he belonged to early period of modernism, was a genuine modernist. His representation of the female character as a nonconformist in the mode of evolution marks an initiation of modern gender studies in literature. It was ahead of its own time as Lawrence himself asserts, “art is ahead of the times” (113). His advocacy of change in his individual character echoes the ethos of modernism as a cultural and literary movement for the progress and change “Make it new” (Ezra Pound). Characterizing the distinct objective in his novels, Lawrence concludes, “As a novelist, I feel it is the change inside the individual which is my real concern” (*Sex, Literature and Censorship* 137). The portrayal of female characters evolving in the pursuit of



new being beyond any social restriction in his novels like *The Rainbow* springs from his influence on reading Nietzsche:

Lawrence was heavily influenced by Nietzsche and his philosophy of 'Will to Power' in particular governs the characteristics of the female heroines in *The Rainbow*. Nietzsche's concept provided the foundation for the advent of the modernism. His philosophy soared up to challenge the established fundamental and traditional conception of morality. His proclamation "God is dead" (qtd. in Ellmann and Feidelson 905) challenged the deeply rooted religious faith. He found that the religion, his target is Christianity in particular, and authoritative governing exercises the rules and rituals as an instrument to satisfy their needs without hearing the individual's desires and interests. Such constructed religion as an authoritative institution paralyzed an individual's potentiality "Christianity is called the religion of pity. Pity stands opposed to the tonic emotions which heighten our vitality" (qtd. in Ellmann and Feidelson 905). So, he announced the new idea of 'Will to Power'. He was of one of those atheist existentialists who vehemently advocated the value of individualism. As an existentialist, he held the opinion that every man is unique animal and isolated individual in the meaningless or hostile world and he/she himself is responsible for his own actions and activities. He/she is free to choose the future way of his life from various choices like Ursula freely chooses her path to steer her life ahead in *The Rainbow*. His philosophy of 'will to power' exchanges proximity to the philosophy of existentialism: "Very intense and philosophically specialized form of quest for selfhood" (Ellmann and Feidelson 803). According to it, every person has an internal force that drives them forward. He looks at life as 'will to power' because every individual is, one way or another, strives to be more than himself/herself as Nietzsche opines, "Life is to me instinct for growth, for permanence, for the amassing of force, for power" (qtd. in William 377). The 'Will' is nothing but our passion, desire and an instinct that seeks for more and more than we are. Based on his reading

on Nietzsche, Fredrick Olafson defines, “To impose upon becoming the character of being—that is supreme will to power” (556). ‘Becoming’ does not refer to the fixity but that everyone is always in the process of becoming throughout the life as found in Lawrence’s Ursula. It is so because every individual struggles in life to grow to have more power. Nietzsche’s ‘power’ is not to be understood in general sense of political power as William Mackintire Salter defends, “He does not set up as a standard power of physical nature, or that of tyrants, or of priests or of the mass or of empire, but power such as essentially belongs to the evolution of the human type—the final idea being” (qtd. in William 378). Here, Nietzsche’s power refers to “the impulse to dominate one’s environment and extend one’s influence” (Ameen and Ahmed 427). It celebrates the free expansion of one’s impulse without caring for any morality or religion and vice versa. It rather sets its morality by itself “it is will to power itself that sets the moral...there is no law over these forces restraining them” (qtd. in William 377). It is a philosophical doctrine for leading an independent and liberated life.

The above mentioned brief analysis of Nietzsche and his philosophy of ‘will to power’ clearly manifest his admiration of individualism. He suggests every individual to be his/her own master and fulfill one’s full potentiality without any fear of socially-inflicted dogmatic morality. He wants people to listen to their impulse and achieve the higher goal they have set for themselves. This philosophical assertion equally resonates with Lawrence’s valorization of impulse and desires for an individual existence: “A man’s self is a law unto itself, not himself, mind you...The living self has one purpose only: to come into its own most difficult thing of all...The only thing man has to trust to in coming to himself is his desire and his impulse” (qtd. in Williams 69). Lawrence is also one of those existentialists who preach for the freedom of one’s separate being. His doctrine for one’s freedom to lead one’s being without any external determinism can be realized when he argues, “So, we know the first purpose of Democracy: that each man shall be spontaneously himself—each man

himself, each woman herself, without any question of equality or inequality entering in at all; and that no man shall try to determine the being of any other man, or of any woman” (qtd. in Williams 69). These lines sufficiently display Lawrence’s perspective on gender as well and that stands against conservative practice of what Judith Butler calls “Heterosexual Matrix” in which the dichotomy exists between men and women with the former in superior being. Thus, Nietzsche and Lawrence equivocally advocate the vitalism of individualism for one’s betterment and upliftment of life. Ursula, the female protagonist from the third generation of Brangwen family, evidently embodies this quality of individualism under the influence of ‘will to power’ which constitutes her agency because her ambitions for the upliftment of life from a mere farming living, societal institution of motherhood and patriarchal structure of marriage that expects passive submission to men, to an economically independent and individually emancipated woman despite discouraging family circumstances are the manifestations of her ‘will to power’.

*The Rainbow* is a story of three generations that spans from the first family of Tom and Lydia Brangwen to Will and Anna to the last generation of Ursula. It is set in rural setting of Marsh Farm. The novel opens with the description of the rural setting of Tom Brangwen’s farming life. The industry has started invading the old way of farming lifestyle but it has not completely encroached. The narration informs us about Tom’s inability in his education and his inept mind does not allow him to think beyond his farming village. After his parents, he took over the family property and continued rearing the cattle and farming activities for living. The novel moves on, he is married to a foreign married woman with a daughter named Lydia. Tom always suffers from sexual awakening due to social and psychological suppressions. For him, woman is either mother or sister. He keeps his quest for self-satisfaction until he meets Lydia Lensky. Lydia is introduced to us as a foreigner because of whom she is different from other women in Brangwen family. She appears to be a source

of a new world reality for Tom who never knew the world beyond Marsh “the world that is beyond reality” (29). She is a Polish widow who arrived in England with her late husband. There was something foreign and unique in her that Tom felt. Her uniqueness was nothing but her foreignness that was significant to him. Tom decided to settle a life with her in spite of her being widow with her daughter. Their marital life managed to be balanced because of their acceptance of each other’s ‘othernesses despite occasional fallout. Lydia began to control over everything. She was being fully herself at her own decision and action. It hurt him at times but he could not react because he always felt incomplete at her absence “without her he was nothing” (35). Her gradual growth to separate herself from him and do things out of her own interest made him feel isolated. Throughout Tom’s life, his only desire and fulfillment has been Lydia but nothing else “For he did not want to lose her: he did not want her to lapse away” (59). Thus, his being was just limited and constrained within the old way of life. Lydia only cared for what interested her. She stopped submitting herself to Tom. She started doing things on her own way. It hit Tom desperately but he continued submitting himself to her for he was always incomplete without her. After the birth of second child, they mutually came closer and lived balanced life. Lydia compromised her individual way of living for the sake of patriarchal structure of marital life. Despite being educated Polish woman, she rather chose an agrarian life with Tom. So, the vibrating will for her own independence faded away.

The second generation grows tougher than the first one. Lawrence shifts the setting from rural farming Marsh to the village of Cossethay which experienced pre-industrial boom. Its impact is seen in Anna’s spiritual growth for her own being without being confined to Will’s conservative world of Church. The sense of valuing one’s selfhood is a bit more instinctive in this generation, especially Anna. Anna, from her childhood, is portrayed as tough, haughty and self-guided girl who maintains certain distance from other people unless

closely familiar. It can be seen at her delay to accept her adopted father Tom. When asked her name, she replies “Anna Lensky” but not “Brangwen” for she did not feel owned yet. Will Brangwen represents the blood of Brangwen family. He is her cousin. While she was eighteen, she meets him and they fall in love. The gradual change from rural agriculture to industry is felt by the fact that Will is a draughtsman. He works in a lace factory in nearby village of Ilkeston. Will and Anna gets married. They spend two weeks in the cottage offered by Tom without caring the outside world. But Anna broke it and came out to the world of reality “she came more quickly to her fullness” (147). She decided to give a tea-party which shows her impulse to extend her influence. But Will is irritated by her sole decision to give party. He is hesitant to come out in the outside world “He wanted to go on, to go on as they were” (147). It contrasts between them where one prefers status quo and other confronts to progress further. In most of the cases, Anna started dominating him and imposing her choice for her satisfaction. She was haunted by her idea of living another form of life without being submissive “It was her instinct to put all these things away. It was her instinct to avoid thinking, to avoid it, to save herself” (100). Will is guided by his conventional mindset. His patriarchal eye regards her as sensual object of desire that he should have around. Such opposition amounted their marriage to the conflict. They led troubled life of domination and resistance “She resisted him. He seemed dark, almost evil thing, pursuing her, hanging on to her, burdening her. She would give anything to have him removed” (148). However, after being mother to few children, Anna’s struggle for power in life appears to have stopped. She submitted herself to the patriarchal institution of motherhood. Childbearing became her fulfillment. Later, after the death of Tom, Will and Anna came to a compromise and then live for each other.

The third generation represented by Ursula is very complicated one. It is nowhere ready for any compromise nor any helpless submission but is instinctively determined to earn

the fullness of being with internal satisfaction “Ursula becomes an advocate of self-determination” (Hitz 26). Lawrence tactfully shifts the setting from the Cossethay to Beldover, a fully industrialized place “So a change in tone came over marsh” (249), where Ursula’s family migrates in order to signal the compelling emotional and spiritual growth for freedom in the third generation character, Ursula. Her constant insistence on leaving Cossethay denotes her passion for new world of life where she can have freedom of choice “it is better to be princess in Beldover than a vulgar nobody in the country” (422). Lawrence makes us aware of Ursula’s personality as a nonconformist and individualistic figure from her childhood as Maureen Cutajar explains, “Her journey towards emancipation begins at home in Cossethay and with her general discomfort with her mother Anna” (qtd. in Kaur 110). Anna, though very unconventional in her initial years with Will, comes to embrace the patriarchal structure of motherhood after becoming mother. But, Ursula, as a child, was very self-oriented: “When Ursula toddled about, she was an absorbed, busy child, always amusing herself, needing not much attention from other people” (210). As she grows adolescent, her perception of the individual and world advances “She wanted to be with her equals: but not by diminishing herself” (266). Her desire to be free and choose the way she can fulfill her wants began to become a threatening challenge to Will and Anna, her father and mother because they already conformed to the domesticated life of traditional patriarchy structure “To Anna, the baby was a complete bliss and fulfillment...she loved to be the source of children” (204-5). But, Ursula’s overpowering will towards moving forward and lead very distinct individual identity defeated any rules and laws within the Brangwen family: “She was a free, unbeatable animal, she declared in her revolts; there was no laws for her nor any rule. She existed for herself only” (268). Hence, she was exceptional Brangwen woman with ‘outward facing’ tendency for complete independence and fulfillment as Evelyn Hitz argues, “What she really wants is freedom from the compulsion to strive after liberation, freedom

from pursuing the ideals of self-determination, individualism, and independence” (25). To her, ‘independence’ and ‘individualism’ remains the strongest principle of life.

At a time when Ursula was looking for a way to expand her world further, the arrival of Anton Skrebensky proves to be an opportunity for her fulfillment: “She became aware of herself, that she was a separate entity in the midst of an unseparated obscurity, that she must go somewhere, she must become something” (208). Her passion for new form of being was at its infancy when Skrebensky showed up at home. To some extent, his independent and self-sufficient life matched her vision of new being. Her fascination towards him germinates from her impression of him as a self-sufficient gentleman: “So Ursula thought him wonderful, he was so finely constituted, and so distinct being, self-contained, self-supporting. This, she said to herself, was a gentleman. He brought her a strong sense of the outer world” (288-290). For her, he was like a ladder to transcend the conventional world of womanhood and ascend to the men’s world “She was thrilled with a new life. For the first time she was in love a vision of herself” (291). Their affair went deeper. Skrebensky was in the army. There came a time when he had to go for Boer war for which he deserted Ursula. Her life grew more troubled. His abandonment devastated her enthusiastic passion for fulfillment of life. Yet she gathered up all the strength and decided to move on so that she can achieve her goal “Gradually, she became conscious that she could not go on living at home as she was doing, without place or meaning or worth” (356). She committed herself for establishing her own independent life beyond what her family has seen so far. Unlike other Brangwen women, she was privileged with education. Somewhere her desire to lead a new form of life unlike the one her predecessor earned was wounded. Nonetheless, she hardened her in her resistance to all outside weakening forces and invested herself into upward mobility “She learned to harden her soul in resistance and denial of all that was outside her, harden herself upon her own being” (221). She is determined to find a place in her newly industrialized society. Her desire

seeks a position in what has always dominated men's world. Based on his reading of Nietzsche's 'will', Jacob Boehme defines, "The will is a magical force, a desire that leads the bottomless to foundation, and the nothing into something" (qtd. in Stoeber 29). Ursula is always in quest of her new foundation where her individual passion gets fulfilled "Ursula resented it...physical, limited life of herded domesticity...After a few weeks of enforced domestic life, she had had enough of her home, the commonness, the triviality, the immediate meaninglessness of it drove her frenzy" (353). In spite of parents' objection to go outside home, she applied for a teaching job. It was her first move for freeing herself from the domesticity of farming and initiates the independent life "In coming out and earning her own living she had made a strong, cruel move towards freeing herself" (406). Eventually, she departed herself from her previous ancestor in terms of making a new being.

In his discussion of Nietzsche's notion of power, Ciano Aydin clarifies, "Power must be understood as a necessary striving for more power. Power is only power insofar as it can maintain itself against other powers and strives to predominate over them" (26). Here, Ursula is confronted by another oppressive power, her conservative parents. She makes stronger resistance against their decision to limit her within farm. The emotional detachment and negligence of Skrebensky stands as her another obstacle. She fought them and moved on "There was nothing for her anywhere, but this black disintegration. Yet, within all the great attack of disintegration upon her, she remained herself" (342). She carried on restoring her sense of self and preserved her inner strength to walk her way further. Her intimacy with her Miss Inger becomes an external influence in strengthening her confidence to fight on "What Ursula adored so much was her fine, upright, athletic bearing, and her indomitably proud nature. She had always lived proud and free as a man, yet exquisite as a woman" (340). Many interpreted her attraction with Inger as a sign of her lesbian impulse. But it does not sound plausible enough. Ursula was undergoing a kind of crisis after Skrebensky left her. She



needed a medium to reform her inner vision of being herself which she felt to have lost due to sudden break with Anton. Her contact with Inger was the result of her immediate remedy to revitalize her sense of selfhood like Daleski identifies it as Ursula's "unconscious retreat to a 'minimum' self after her frightening expansion with Skrebensky" (113). Miss Inger's liberated independent personality encouraged Ursula to want freedom in her life. Later, she left school and joined her higher education so that her future pushes her further with more opportunities. She saved money from teaching profession and secured the scholarship for the further study without having to depend on family. It was the new world that she prepared to jump in and she had a couple of challenges and risks ahead of her but yet, her impulsive passion was no longer ready to give a second thought to the decision. She was an emblem of what Nietzsche calls 'Nihilism' - "It is the condition of strong spirits and wills" (18). Nihilists are, for Nietzsche, those greatly willed humans who listen to their own passion and desires without fearing the social standard of morality and values. They strive further for more fulfillment of their passion irrespective of any danger or risks. The only morality and religion they know is 'Will to Power': "there is a striving for power, for an increase of power...that all driving force is will to power" (Kaufmann 366). Lawrence empowers Ursula with her 'agency' as an instrument to help her satisfy what she desires. He gives her an independent power to evolve herself along with the environments and still go on battling it for the highest degree of her individual achievement. Ursula's agency originates from her free will to choose any action and decisions at any moment of life. She possessed all power to decide anything for her fulfillment. As an agent of her own life, Ursula relegates any standard of outside expectations of her and stays honesty to her own idea of being. As Barnes opines, "It is generally thought that for an individual to possess agency, she must possess internal powers and capacities, which, through their exercise, make her an active entity who is constantly intervening in the events around" (25), Ursula takes the charge of anything that happens in

her life and also, defiantly tackle with her circumstances through her own impulse. Her constant rejection of Skrebensky's continual proposal for marriage is a testimony to justify her self-directed agency.

Lawrence was always in favor of the importance of being individualist for the highest fulfillment of life. Pointing out his modernist understanding of an individual and his relation to the world, Lawrence suggests, "One must live quite apart, forgetting, having another world, a world as yet uncreated" (The Letters 344). His philosophy of 'Blood Consciousness' conveys the similar message which opposed the idea of 'mental Consciousness'. The latter refers to one's knowledge of the established morality, science, religion and other intellectual dimensions of the society. His philosophy of "Blood Consciousness of man and Nature" is deeply rooted to natural world. Like Nietzsche, He critiqued the Christianity for it is a dualistic approach and it only invites the perpetual conflict between mind and spirit which kills a person's power for creativity. In the replacement of this religion, he announced his own religion of 'Blood Consciousness' about which he writes in his letter to Earnest Colling:

My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says, is always true. The intellect is only a bit and a bridle. What I care about knowledge. All I went to answer to my blood, direct, without fribbling intervention of mind, or moral or what not. I conceive a man's body as a kind of flame, like a candle flame; forever upright and yet flowing: and the intellect is just the light that is shed on to the things around. And I am not so much concerned with the things around... We have got so ridiculously mindful, that we never know that we ourselves are anything. We think there are only the objects we shine upon... The real way of living is to answer to one's wants. (Moore 180)

In these lines, Lawrence's antagonism to any values of intellect is obvious. He sounds to be in full praise of one's blood. By belief in blood, he asserts that each of us ought to live our life according to our own choices, desires, wills and inner impulse instead of being enslaved to the social production of knowledge of morals. The last line "The real way of living is to answer to one's wants" openly displays Lawrence's glorification of individualism. But, his idea of 'individualist' is not as radical form of selfishness in sense as individualism is usually conceived to be. For him, to be individualist is to be distinct being which is marked by fulfilling one's individual nature. Clarifying his concept, Lawrence defines individualist as "not a selfish or greedy person anxious to satisfy appetites, but a man of distinct being, who must act in his own particular way to fulfill his own individual nature" (45). Sharing a resonance with it, Nietzsche characterizes the nature of individual's life as 'will to power' when he declares, "Living things wants to discharge its strength...life itself is The Will to Power" (qtd. in Ameen and Ahmed 426). His 'will' stands opposed to intellect. It refers to the internal impulse of the individual which is ignorant of any social construction of moral or science. So, Lawrence and Nietzsche equally measure the importance of 'individualism' for the fulfillment and upliftment of one's individual identity.

Ursula is the perfect representative of their 'individualist' who has only aim- distinct individuality for which she resists against all sorts of social and family boundaries. Like Lawrence and Nietzsche, Ursula strongly condemns the religion: "She was enemy of those who insisted on the humanity of Christ. If He were just a man, living in ordinary human life, then she was indifferent. But it was the jealousy of vulgar people which must insist on the humanity of Christ. It was the vulgar mind which would allow nothing extra-human, nothing beyond itself to exist" (273). The lines where she treats religion as "vulgar mind which would allow nothing extra-human" is exactly what Nietzsche blames Christianity for: "Christianity is called the religion of pity. Pity stands opposed to the tonic emotions which heighten our

vitality” (qtd. in Ellmann and Feidelson 905). She divided the world of religion as ‘Sunday world’ and her real life as ‘Weekday world’. The former was not a real world for her but just an ideal one. She was very aware of the reality of her practical world where she had to be responsible for herself and do actions that fulfill what she needs. Her sense of self-responsibility for her own life without any passive admission to religious unreal world:

The religion which had been another world for her, a glorious sort of play world...The Sunday world was not real, or at least, not actual...a Sunday world of absolute truth and living mystery, of walking upon the waters and being blinded by the face of the Lord...Wee, then, there was a weekday life to live, of action and deeds. And so there was a necessity to choose one’s actions and one’s deeds. One was responsible to the world for what did. One was responsible to oneself. (282)

It is the reason why she falls in the opposition to her father. She came to learn very early that the passionate love affair with the visionary world of Sunday world is just meaningless. Religion is not something beyond men’s world. It is merely the construction of human being. It is men’s response as an expression of human desire for self-preservation. She concludes that the original religion as a truth is just human desire: “Religion, therefore, is not a response to something outside man but an externalization of his desire for power and self-preservation; thus Ursula is brought to the conclusion that human desire is the criterion of all truth and all good” (36). The desire for individual fullness of being is inherently intense in her. Following her hidden impulse for what Nietzsche calls “expansion of power”, Daleski observes, “It is in [her], indeed, that the desire for an individual fullness of being is shown at its most intense” (107). Her determination for expanding her being is utterly realized at her reply when father refuses to allow her to go far from the country for teaching “you can put me off this, but I’m going to have a place. I’m not going to stop at home” (366). This reflects Ursula as a nonconformist to the established norms on women as the angel of home.

The climax of her desire for her individual freedom is seen at her decision to break away from her boyfriend despite being impregnated. After Skrebensky returns from war, they get back to re-establishing their relationship. Ursula decides to fall in love again but she was already a liberated woman with interior determination for living with her own separate being “Her soul began to run by herself” (456). It was already the principle of her life. It is evidently found at her refusal of his marriage proposal “I don’t think I want to be married” (466). The failure of their relation has nothing to do with their sexual life. Even prior to marriage, they got indulged in sexual affair. It was something innovative aesthetic for Lawrence that countered the Victorian morality: “the nineteenth century was afraid of sex, particularly when it manifested itself in women...sexual repressions, modesty, and innocence were associated with middle-and upper-class woman. These traits were sexual equivalents of social gentility and refinement. Women were expected to be “ministering angels”, creature of “more heavenly endowments” (Landale and Guest 149). As these lines indicate, ‘sex’ was a socially restricted taboo in Victorian society. Especially for women, it was patriarchal instrument to limit them within the frame of morality. ‘Sex’ was more of social property for social morality than being personal affair. Even literature was under the restriction not to be open about sex. On contrary, Lawrence started his new aesthetics on sex as a personal affair for fulfillment rather than being controlled by social chain. But, it was not his sexual propaganda to promote the practice of hedonism. He was only developing his own philosophy of ‘Blood Consciousness’ for one’s distinct being. In doing so, he deconstructs the Victorian institution of female sexuality and maternity as constructed in patriarchal discourse. Lawrence did not imagine it as his fictional product but he represented the women’s public mobility because of the cultural and political changes that occurred in early industrial period in England. With these cultural shifts came the new thoughts regarding the sexuality which found a place in literature as one of the characteristic of modernism like

Charles Hatten argues, “New attitudes toward sexuality and gender unquestionably do influence the literary innovations characteristic of modernism” (168). Lawrence was the first to capture the rise of this new perspective on sexuality and the emerging power of women to live free from the long-held domestication of them.

Lawrence holds different opinion as far as men women relationship goes. He treats them not as a subject but as two different unique beings. But, his ideas were wrongly misinterpreted. He is of the principle that man has his own way of individuality and so does woman. One should not interfere and impose to determine the other’s way of living. Coming together is not all. Fulfillment does not mean the loss of individuality, the merging of one’s self into another. Lawrence writes, “In the duality lies fulfillment. Men must act in concert with man, creatively and happily. This is the greatest happiness. But man also acts separately and distinctly, apart from every other man, single and self- responsible and proud with unquenchable pride, moving for himself without reference to his neighbor” (29). Here, he does not disrespect the celebration of marriage as a union of the two souls. Even though there is duality between man and woman but each of them cannot lose their own natural world of being. The marriage does not mean the passive submission of one partner for the fulfillment of the other. Since centuries, women are expected to compromise their life in the service to men, be it marriage or any dimension of social relationship. No importance was given to her as a separate being. It is Lawrence’s philosophy of individualism that contends that every individual has his/her right to preserve their own being. This philosophy of Lawrence can be illustrated by Tom Brangwen’s dialogue when he expresses, “A man enjoys being a man...a woman enjoys being a woman” (133). It echoes Lawrence’s open advocacy of one’s individually liberated existence. He considers men and women as two different individuals. It is proven when he claims, “I can vote, she can vote, I can be sent to prison, she can be sent to prison...As subjects, men and women may be equal. But as objects, it’s another pair of

individuality” (Moore 90). So, he demanded that the two individual objects stay apart forever and that the original individuality of blood be maintained. Every individual has its own identity. Lawrence gifts the similar individuality of blood to search for one’s own distinct being to Ursula like Evelyn Hitz evaluates Ursula’s role in *The Rainbow* as “Lawrence’s exploration of the value of self-realization, independence, and individualism” (24).

Ursula has been continually struggling to be more self-responsible for her own being. She keeps on fighting to make sure that her separate being is preserved. Her will to achieve her own identity motivates her actions and decisions since she has got her own agency “Agent’s will is identified by the desires by which she is motivated or will be motivated to act” (Frankfurt 8). Her assertion of Lawrence’s ‘Individuality of blood’ is realized at her rejection of Skrebensky despite her engagement with him and his child in belly. She was looking for something despite being in relation with him. She loves him but still, deep inside she was wishing for something that Skrebensky lacked and didn’t try to understand. Her preservation of femaleness as her separate being for her complete independence is felt at her constant struggle to move ahead even when he abandoned her:

An all-containing will in her for complete independence, complete social independence, complete independence from any personal authority, kept her dollishly at her studies. For she knew that she had always her price of ransom- her femaleness. She was always a woman, and what she could not get because she was a human being, fellow to the rest of the mankind, she would get because she was a female, other than the man. In her femaleness she felt a secret riches, a reserve, she had always the price of freedom...So she ground away at work, never giving up. (333)

Now, Skrebensky returns but she still preserves her own feeling though she accepts him back. But, she sensed something else in him after his return “Every movement and word of his was

alien to her being. She could only feel the dark, heavy fixity of his animal desire. She was to have her satisfaction” (442-3). He was just the product of his patriarchal society. His approach towards possessing her was more sensual. All he wants is to make her his possession which is what Ursula resists. Her determined decision to seek her own individual identity instead of submitting herself as his personal property after his proposal for marriage is reflected when the narrator reads: “It was for her to choose between being Mrs. Skrebensky, even Baroness Skrebensky, wife of a lieutenant in the Royal Engineers, the Sappers, as he called them, living with the European population in India- or being Ursula Brangwen, spinster, school-mistress. She was qualified by her Intermediate Arts examination” (474). These lines expose full recognition of her potentiality and commitment for her own fulfillment for which she eventually decided to run away from his life. She wanted him to respect and realize her own distinct place in the relation but he failed. Unlike Ursula, Skrebensky lacked the value of his individuality. His abandonment of Ursula to go to war shows his inability to break away from the established order of the society and live his life: “No highest good of community, however, would give him the vital fulfillment of his soul. He knew this. But he did not consider the soul of the individual sufficiently important. He believed a man was important in so far as he represented all humanity” (327). But Ursula was different. She divorced herself from any external imposition and lived for her own satisfaction. She realized that her aspiration for ‘free being’ has been challenged by Skrebensky’s sensuality, manly possessiveness and his lack of ‘Individuality of blood’. Her impulse to be herself grows sharper at her abandonment of Skrebensky.

It was the power of passion for her fulfillment that stimulated her to decide to leave him. She had the challenge of the future of the child, her reputation in the society and family. Yet she took those sacrifices in order to expand the horizon of her being. As Nietzsche remarks, “We have a goal for which one does not hesitate to offer human sacrifices, to risk



every danger, to take upon oneself whatever is bad and worst: *the great passion*” (Nietzsche 19). Ursula’s fathomless passion did not allow her to compromise her goal for individual freedom. This is where Nietzsche departs from Arthur Schopenhauer’s analysis of the fundamental human drive for life: “Schopenhauer believed that humans were motivated by only their own basic desires, (or will zum Leben<sup>9</sup> will to live), which directed all of mankind”. Here, he shares the similarity with Nietzsche only when they emphasize on the ‘Will’ as an internal force to determine their actions. Schopenhauer’s concept of ‘will to live’ holds the opinion that individual morality is determined by the society and every individual is motivated by their own desires and wills which direct all mankind in relation to social morality. His ‘will’ is limited to survival whereas Nietzsche’s ‘will’ demands the progression, upward mobility, evolution and advance to newer forms of being. If she wanted, Ursula could settle with Skrebensky by compromising her individual vision of life. But, mere survival is not her aim but to extend beyond her present being. She wants personal freedom. Looking at Ursula’s ability to break away from Skrebensky rather than allow herself to make mistakes as her parents and grandparents, Marguerite Beede Howe evaluates it as an act of emancipation that, “signifies the individual emancipating himself from his parents, his past, his society” (50). Ursula’s full achievement of fulfillment and individuality is symbolically marked at the end of the novel when she comes in front of the rainbow. The rainbow, as a symbol, refers to the rebirth of Ursula’s life. The highest being that she struggled for till now is fully fulfilled at her encounter with horses and the rise of the rainbow. Reading Ursula’s encounter with the horses as a source of her full empowerment, Hinz observes, “first [Ursula] feels the weight of these black forces as something not only outside of her, but also as something within. Finally, she realizes the power of the horses, she fears them, and is aware of her fear. And from her fear of their power comes her own power to serve herself from them” (41). Unfortunately, she lost her child because of miscarriage but still, she revitalized her feeling of power. The

loss of child signifies the loss of her past life filled with the struggle. It marked her departure from her past and the arrival of her new being, fully emancipated being as signaled by the rainbow like E.L Nicholes analyzed:

the loss of her child meant to Ursula the loss of the last bond tying her to the form of the past. Her recovery was a virtual rebirth...As she grew better she sat to watch a new creation... In the still, silenced forms of the colliers she saw a sort of suspense, a waiting in pain for new liberation. The storm, which had paralleled her conflict and illness, broke, and the rainbow- the symbol of rebirth for all the people- appeared.

(13)

These lines suggest the fact that Lawrence's symbolic meaning to end the novel in Ursula's encounter with the rainbow was an indication of the fulfillment of Ursula's will for personal freedom. Reading the novel from feministic perspective, Baljinder Kaur acknowledges, "by the end of the novel, she overcomes the traditional self-sacrificing role of woman to achieve her own self-realization and becomes a newly restored being" (111). Thus, Lawrence executes the rainbow as a symbol to institutionalize Ursula's complete freedom with her own individuality.

Despite his innovative contribution in creating a new space for women in the world of literature, not as a Victorian representation of passive and subordinated creature, but as a New woman as an independent being, freedom fighter and a self-responsible who seek for her individual identity in the men's world, Lawrence was impractically charged with various accusations on his personal character and his literary aesthetics. Emergence of the New woman was the product of contemporary cultural, political and industrial transformations that slowly swept away the old system of thoughts and values and invited a new set of innovations. One of these innovative pictures was the birth of New woman that brought a

crisis of gender definition. New woman is what Janice H. Harris characterizes as “Active, willful, independent, intellectual, she seeks for her own satisfaction and submits to no one and nothing” (523). Lawrence, making Ursula his spokesperson of this movement, introduced his view on the fundamental power of women as he saw women’s upward mobility in the then society. In fact, some even depend on his biographical fact behind his presentation of strong women characters in his works. He was a son of a miner and a teacher. His father was very drunkard and never cared for his future. But, Mother was very progressive and strong-headed woman. Despite the fatal conflict between her and husband, his mother desired to educate him and brighten his future. So, she sent him to school on her own defying every family pressure. Reading his mother’s determined and progressive attitude as an influence on his selection of female character, Meyers agrees, “it gave him an astonishing insight into women and enabled him to create a brilliant series of female characters” (26). Ursula is his allegorical figure to reflect the newly-emerged picture of a new woman.

However, he was charged as an advocate of male supremacy as the feminist Simone de Beauvoir blames, “Lawrence believes passionately in the male supremacy” (246). Similarly, one of the sharpest feminist critics of Lawrence was Kate Millett who blatantly summarized the message of his works as “the world will only be put right when the male reassumes his mastery over the female in that total psychological and sensual domination which alone can offer her the ‘fulfillment’ of her nature...What [the woman] is to relinquish is self, ego, will, individuality” (qtd. in Harris 524). Her allegation also directs at tagging him as a misogynist. Another accusation by Hillary Simpson on her reading of *The Rainbow* in particular is, “idealization of female sexuality and maternity” (qtd. in Whelan 131). These allegations badly falter if we make a counterattack to them depending on Lawrence’s presentation of women in *The Rainbow*. As discussed so far, the novel is entirely centered around the struggle of women, especially Ursula, for their freedom and distinct identity in

men's society, especially in the family with their self-realization and individualism like Evelyn J. Hinz claims, "The Rainbow is concerned with woman becoming individual, self-responsible, taking her own initiative and Ursula's role in the novel is to be the spokesperson for, and the final product of, this movement" (25). Lawrence seems nowhere to support male's supremacy nor idealizes women in the novel for the characterization of female, particularly Ursula is always in evolving mode. He begins the novel with the description of the characteristic comparison between the Brangwen men and women where he foreshadows the evolutionary personality of women. Women were sensing the arrival of the new world of industrial boom and were looking forward to making a new life in the new world whereas the men were satisfied with the farming life as they inherited from their predecessors:

the men were impregnated with the day, cattle and earth and vegetation and the sky, the men sat by the fire and their brains were inert, at their blood flowed heavy with the accumulation from the living day...It was enough for the men...The women were different...But the woman wanted another form of life than this, something that was not blood-intimacy... She faced outwards to where men moved dominant and creative, having turned their back on the pulsing heat of creation, having this behind them, were set to discover what was beyond, to enlarge their own scope and range and freedom; whereas the Brangwen men faced inwards to the teeming life of creation, which poured unresolved into their veins. (2-3)

These lines demonstrate Lawrence's revolutionary aesthetic that projects women in an unconventional portrait as a freedom seeker, independent being and self-responsible for self-discovery what Lawrence terms as 'outward facing'. They seek for upward mobility breaking away from the men's world of status quo. The Brangwen men are characterized as 'inward facing' which denotes their backward and traditional lifestyle without being able to embrace the emerging changes as brought upon by industry. He tries to depict the journey of women

in their changing voice for emancipation and its growth in strength in relation to the expanding social dimension because of the gradual industrial development. The transformation of women's status from the house woman as lived by Lydia and Anna's to career woman as led by Ursula becomes the strongest evidence to justify Lawrence's effort in his literary representation of women's empowering transition towards a new form of womanhood.

Like academic and literary fields, Nietzsche's philosophy of 'will to power' had an enormous influence on Lawrence. Announcing the death of god and his antagonism against the manipulative authority of the religion and governing system, Nietzsche introduced his philosophy in order to persuade the world about the power of an individual for his/her fulfillment of life. He considered 'Will' as the basic driving force vehemently inherent in every individual that helps them achieve the highest degree of their creativity. So, he encouraged the world to listen to their impulse and inner desire instead of being passively enslaved in front of any kind of socially constructed morals and authority. He glorified the value of individualism where every individual is privileged to take his actions according to his/her internal instinct without oppressive external determinism. As an atheist existentialist, he announced that men as the super gods with his concept of superman at the death of so called imaginative God. Every man is responsible for his own life is a part of his philosophy and also asserts that every person's life is full of struggles where every struggle is for an increase of power. His notion of power is not any political authority but personal authority in which a man is able to be in charge of himself.

On the other hand, Lawrence was heavily influenced by Nietzsche's advocacy of 'will' for upward mobility in life. He developed the concept of 'Blood Consciousness' in which he negates, like Nietzsche's 'Will' do, the intellectual dogmatism. Rather, he suggests the people to become he calls 'individualist'. To him, to be an individualist is to listen to

one's wants and desires in order to form one's distinct being and achieve the fulfillment in life "The real way of living is to answer to one's wants". He understood Nietzsche's 'Will' in terms of productive force for one's identity formation. His female heroines, primarily Ursula, are presented in the evolution. They are characterized as someone seeking for progression, upward mobility and a complete individual independence in rejection to the patriarchal prescription of what a woman should be. In doing so, they are strongly willed, determined, active and very reactive in their dealing with the environment they live in. On this basis, I cannot agree with Khorsheed Mohammed Rasheed who concludes in his research on the theme of 'will to power' in Lawrence's *Women in Love* that, "Lawrence is against will as domination. Thus, he believes more in the sensual side of human being" (435). Lawrence has never looked at the destructive aspect of Nietzsche's 'will' because his advocacy of 'individualist' resonates with the latter's 'will' in which he does not advocate the radicalism or any sort of extremity of desire for power. Nietzsche's 'power' is not about the general understanding of manipulative politically-driven power but rather a measurement of one's attainment in the form of their maximum fulfillment of their desire without any intention of fatal harming of the other. It is about self-overcoming but not annihilating others existence. His 'will' was misread as Freud's id, a primordial force that is wild at its desire for any possession. Indeed, Nietzsche's 'power' was not distinguished from 'force' that savagely desires for anything with the help of any inhuman means: "Some of the misconceptions of the will to power, including Nazi appropriation of Nietzsche's philosophy, arise from overlooking Nietzsche's distinction between *Kraft* (force) and *Macht* (power)". Here, *Kraft* is primordial strength that may be exercised by anything possessing it, while *Macht* is, within Nietzsche's philosophy, closely tied to the sublimation and "self-overcoming", the conscious channeling of *Kraft* for creative purpose. Thus, Nietzsche's 'will', for Lawrence, is something creative and constructive for one's fulfillment and distinct individuality.

Ursula's will has nowhere been destructive to others life. She fought against those forces that confront her way of becoming higher being than she is. One thing is true that Nietzsche acknowledges the potential confrontation between the two powers. For one to make an increase of power and extend his being, they may come in resistance to another power that tries to dominate them. But, this confrontation is not caused by *Kraft* (force) but by *Macht* (power) which is very progressive and constructive in its nature. Ursula's confrontation with the family's continual pressure for domesticating her life within traditional pattern of womanhood, her confrontation with Skrebensky's sensual and patriarchal possession of her at the expense of her individuality, selfhood are not meant for domination but rather constructing her own world of self-directed life, fulfillment, and individuality for which she takes her agency without being shaped by the environment. She openly risks her own life and moved forward which comes from her internal determination which is what Nietzsche means 'will to power'. Likewise, Lawrence does not totally emphasize on sensuality as a source of one's individuality. He treats it as a part of personal affair unlike Victorian treatment of it as a mechanism for maintaining social morality, especially widely made women responsible for sexual morality. Ursula's sexual relationship with Skrebensky does not show her hedonist nature but it was her assertion of her separate individual being as Evelyn J. Hinz observes, "Ursula is not interested in sexual relationship with Anton, but rather with using him and sex to establish her separateness and her individuality. 'She laid hold of him at once for her dreams'" (34). However, this part of Lawrence's depiction helped to cultivate a new understanding of sex. Before him, nobody wrote frankly on sex but he picked his pen and introduced a new perspective on women and gender as a whole. It cost him a huge damage in his personality too. He was accused as "was an avowed irrationalist who saw the modern industrial world as sexually repressive and as having stunted human potential" (Ellmann 561). But, Ursula's emancipation for personal freedom is the product of

changing society as brought by growing industrial phenomenon that impacted upon the uselessness of the older values as Lawrence himself acknowledges, “My ‘women’ represent, in an impure and unproud, subservient, cringing, and bad fashion, I admit- but represent none the less the threshold of a new world, or underworld, of knowledge and being” (qtd. in Moor 532). The women realized their potential in the public domain like Ursula extended herself from her ancestor’s domesticity to modern career woman as a teacher and university student.

In short, Lawrence was an advocate for freedom and individuality, especially his female characters. That is why most of his works deal with the sense of individual emancipation. He incorporates the philosophical influence of Nietzsche’s ‘will to power’ to show the inner strength, self-responsible, fully impulsive without being guided by external morals, self-directed and internally determined female personality who struggle with the nonconformist resistance against the oppressive circumstances for institutionalizing her complete independence and individual identity. It enables him to constitute his female agency who directs her actions and decisions according to her desire and impulse as represented by Ursula. At a time when England was shifting from pre-industrial to industrial world with the intensive compulsion to change the gender perspectives on women, Lawrence’s *The Rainbow* remained as an innovative benchmark to capture the transitional shift of women’s status from the Victorian passive object, submissive and emotional creature, subordinated part to man and an object of desire to the self-directed, willed and an independent being known as the ‘New Woman’ in the 20<sup>th</sup> century. Thus, Lawrence was a genuine modernist for his advocacy of newness and progression on widening the understanding of gender in one’s life.



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