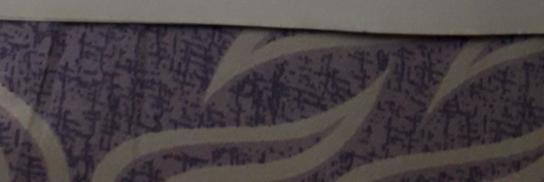
them. They have no place in our habits of conscious thought, what we say we relieve with our conscious minds ignores a demins them.

Lawrence's inright was penetlations and clear, and he was marvelously intelligent, and the wort difficulty we have in coming to terms with hisant is seristance in us to what it has to communicate-his art demends growing-growing into under standing. According to "After strange Gods", Lawrence has three respects. The first is the ridiculous: his lale of sense of humour, a certain snobbery, secondly there is the actaordingaily keen rensibility and capacity for profound intuition and thirdly, there is a district srual morlodity.

To have had The rainbow and women in love trannea ws a bad inough flow for Laurence, isolated and without a public and unfuileded among the power of the contemporany literang world, and yet cones our of what he had arhisved But it was not in Lawrence's nature to rert in negation. He was acquainted with horrol and foreloding and a state boidenis on despair, but it was notporrible far him to be a defeatist. The affirmation of life was always strong in him, and he had always that profound sense of responsibility which is his strength and senius. Lawrence wrote Aaron's Rod as a kind of letter to himself. In his final colloquy with Aaron in th last chapter he tells him that "There are two great life urges-the love urge and the 'power urge'. Woman and man too. Yeild to the deep power soul in the individual man, and obey implicity I do believe that every man murt fulfil his our soul, lvery woman mert be herself, not some man's instrument, or F:\thesis-2008\amitanshu\Amritanshu shaw's view.doc 6



deels he is as remarkable a technical limouatoz as there lver been. Laurlnee's teachings are interertins because they are a compendium of what a whole generation wanted to feal, until Hitler arose, just after cauerme's deathe and they saw where the darle consciousmess was leadings them to seen, in this light, Lawrence represented the last phase of the Romantic Movement random irrerpossible egotism, power for power sake, the blood cult of Rosenters.

And Lawrence was representative, because tens and thourands of people in England and Europe were uprooted people, like himself. It was perhaps his suppored attitude in the matter of sese that mainly accounted for the tan maintained by the B.B.C for nearly twenty years. On the other hand, the sophisticated reaction is given by the writer in "The times literans supplement" who, revieuing a translation of Bel-ami contrarted Lawrence's crudities with the mature wisdom of Maupassant women in love and The Rainbow can hardly be understood at first reading. Thus present a difficulty that is the measure of their profound originality Lawrence's art in them is so original in its methods and procedures that at firrt we are doubtful roagain and again fail to recognize what it is doins or offening-we miss the point. And this technical originality was entailed by the originality of what Lawrenc had to comes. The important truth about human supernces are not necessarily at once abvious. The importance of some is to be measured by the difficulty with which we recognize

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sensuousness and romanticism of the Pre-Raphaelite painters, Ronetti and Millais. He demanded the entire romantic trend in English art which in his view evaded reality and life. Arts motto should be to express, rather than suppress, to conquer rather than avoid, to heal rather than ignore.

Art is not only an expression of pleasure is work according to William Morris, but anything, as Tolstoy suggests, through which as artist conveys an emotion to another person, is a work of art Shaw agrees with Tolstoy's definition. Regarding his our plays, Shaw reveals

"Art has to supply so many things it is a very complicated business, for people look to it for moral enlightenment, and therefore the responsibility of the artist is a great one. In my own art as a dramatist shave

Shaw propounded a revolutionary and iconoclastic concept of art. At the same time, by portraying real life through an artistic medium, he wanted to explode the old Concepts and generate fertility and freshness is all the artistic methods He male a significant observation.

Vital art work comes always from a cron between art and life: art being of one real only, quite sterile by itself. Such a cross is always possible, for though the artist may not have the capacity to brines his art into contact with the higher life of his time, fermenting in its F:\thesis-2008\amitanshu\Amritanshu shaw's view.doc



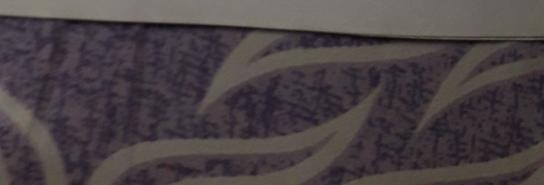
some emiodied theory. But the mode of our being is such that we can only live and have our being whilrt we are implicit in one of the dynamic modes. We must lither love or rule. And once the love-mode changer, as change is must, for we are worm out and becomins evil in its permissence, then the other mode will falce place in us".

than intellent. We can go wrong in our minds. But what our blood feels and believes and says is always ture. The intellect is only a lit and a bridle. What do I care about knowledge. I conceive a man's body as a ind of flame, like a cancile flance forever upright and yet flowing: and the intellect is just the light that is one on to the thing around"—what Laurence in a letter to Earnest Collins (17th Jan. 1913) there lines represent Lawrence philosophy is nut shell.

In his essay "edgar allan poe" he writer, "love is the myrtevious wital attraction which draws things closer together, together close. For this reason rere is the actual insist of love For is deu, the two blood system in the mole and merert film intevroemins. Yet if the intervenins film breaks down is death. There is a limit to svery thing and there is limit to love." The central law of all organic life is that each organism is issumrically isolated ad down there comes an actual mirevs an confusion and death sets in . But the secondavs law of all organic life is that each organism only lines through contact with other matter, finaugh assimilation and contact with other lives.

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of art is the pleasure of thought and understanding. Shaw was influenced by the ideas of William Morris a pre-Rapacity in art. In the later period, the Pre-Raphaelite movement implied ko a socialist bias, with regard to contemporans problems. The Pre-Raphaele treated their Duly acts with Dufficent realism Their movement was no longer a movement of art for art's sake. Shaw was thus influenced by it, because it "became all embracing... Combining move or less illogically, social materialism with the mysticism and the aertheticism of its earlier phases."

On the whole, Shaw's view on art is optimistic. In spite of the continuous failures of mainlined to solve its problems, Shaw is not discouraged and disappointed. On the contains, he gives a merrage of hope and progress to future Ilneation.

Dand Herbert Lawrence was born on 11th September 1885, the son of a collier in the mimins village of Eartmood in Nottinghamshire. He began his colitins caver early. When he was teaching at croyden school his first major work. The white leacock was published and had favourable reception. This made him give up the job as a school teacher and take up writins as his caver. Lawrence became a writer of repute in his lifetime.

He is before all else a real novelist, one of the vens greatest, and it is as one of the major novelists of the English tradition that he will above all live. His genius is dirtmetively that of a novelist, and as

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HAT HERE REAL HOLD AND MICH SERVICE WHICH IS based on the vast flues of Running that seem the the dark, antecedent to tee mind and mechanical makes the keep which makes ourself conscious. When mental that the the centraller of the dictates of rason a harmonium falsage which he the controller of the living leins and the hard he had to follow the dictates of reason, a harmonious had the he achieved between the intellect and evotion. Blood the third had make to follow ness all the time try to getinguish the armonious ness all the time try to getinguish the armonious passes.

HAWTONCE WAS AS ENGINEER CHAMPIONED, as uarmly defended as MARTHER WAS IMPLATED AS WAS byton by contemporaus admirers. Desire the twenties and thirties the prophetic voice which arounds the greatest enthaliast among part was sineration was Lawrence's. We was an appear and interest the valuate belief in progressive intellectualism, Lawrence maintained that in Thrope an eccessive mental refinement had improve sinked the block the vital vital flow and necoil of emotion. The believed that chartism civilization was in ultimate decaus and that anythe were waiting for new goods to appear and intiffate a fresh aged, a belief which remitted one of the through of Yeats.

Therefore endouvoured to planetrate through the dramas of the means will be elemental patterns of behaviour. He has a great inright more the obscurse human relationships. He is one of the originals who where 2005 amilanship Amilanship shaw's view.doc

There is nearly its philosophy and its statesmanship...he can at their design it said common parwans of the secretar. When are becomes effected, it is realism that comes to the realism of

who himshow Arable blaw was from in his Conviction that are and himshow whould make a creixism of his. Are and literature, should which his realismostly. The function of are and himshow whould be an interpretation of his. This alone should give are a specifical and religious character. Apart from this, show also relieved that are whould enhance our senses. By introducing elements of remance advances and sontimental idealization, are loses tough with the and realign it generate preversion and degeneration, whereas are should make at enlightenment and upliffment. The function of an artist should be to pick facts as they occurs in daily life, and arrange them it a pastematic and cohoront manner so are to several their true significance.

The diametic art, in Shaw's view, lies in the truthful representation of reality. Anistotle thought that the chief concern of the diametist is drama. Shaw holds that the main aim of the diametist is truth. The dramatist does not produce illusions he dispose them. He is a philosopher and thinker and an observer inhaled in the contemplation of the eventual doign of things and events. A whole of are based on this concept is meaningful, resulting in an aesthetic highlistic founded on comprehension of facts. The pleasure Funcis Mighlistic founded on comprehension of facts. The pleasure



Shaw's Views on Art

English literature

B.A-I

The purpose of shows writings was definitely not entertainment and amusement but elevation of human society and civilization. Shaw was an extremely serious artist, in fact more serious than the tragic writers. He was not only an artist, but a social informer, thinker and philosopher. He was a revolutionary artist who bought a new revolution in the world of thought and art. The nineteenth century Europe came t regard him as the greatest intellectual force of the day on his part, Shaw regarded literature as the greatest social force.

In all the fields of art, be it pictorial, musical, or dramatic, Shaw was highly critical of the cult of art for arts save he vehemently objected to the sexual beautification and romantic idealization of life. As an apostle for life's sale, he wanted to make art a medium to recognize human life, to search for deeper meanings, and to sender it more fruitful and abundant. He believed that the sense of beauty needed to make a man an artist is so strong that the sense of life in him must needs be quite prodigious to over power it.

Art should depict real life art is All forms of art should discover beauty and truth in the pure facts of life. Shaw condemned the

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