

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 insight was penetrating and clear, and he was marvelously intelligent, and the worst difficulty we have in coming to terms with his art is resistance in us to what it has to communicate- his art demands growing-growing into understanding. According to "After strange Gods", Lawrence has three respects. The first is the ridiculous : his lack of sense of humour, a certain snobbery, secondly there is the extraordinarily keen sensibility and capacity for profound intuition and thirdly, there is a distinct surreal morbidity.

To have had The rainbow and women in love translated as a bad enough flow for Lawrence, isolated and without a public and unfulfilled among the power of the contemporary literary world, and yet conscious of what he had achieved. But it was not in Lawrence's nature to retreat in negation. He was acquainted with horror and foreboding and a state bordering on despair, but it was not possible for 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 genius. Lawrence wrote Aaron's Rod as a kind of letter to himself. In his final colloquy with Aaron in the last chapter he tells him that "There are two great life urges-the love urge and the 'power urge'. Woman and man too. Yield to the deep power soul in the individual man, and obey implicitly I do believe that every man must fulfil his own soul, every woman must be herself, not some man's instrument, or

deels he is as remarkable a technical limouatoz as there lver been. Laurlnce'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 consciousness 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 suppered 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

sensuousness and romanticism of the Pre-Raphaelite painters, Rossetti 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 an artist conveys an emotion to another person, is a work of art Shaw agrees with Tolstoy's definition. Regarding his own 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 I have

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 in all the artistic methods. He made a significant observation.

Vital art work comes always from a cross 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 bring his art into contact with the higher life of his time, fermenting in its

some embodied theory. But the mode of our being is such that we can only live and have our being whilst we are implicit in one of the dynamic modes. We must either love or rule. And once the love-mode changes, as change is must, for we are worn out and becomes evil in its persistence, then the other mode will take place in us".

"my great religion is relief in the flood, the fiercer as leans wiser than intelligent. We can go wrong in our minds. But what our blood feels and believes and says is always true. The intellect is only a lit and a bridle. What do I care about knowledge. 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 on to the thing around"—write Lawrence in a letter to Earnest Collins (17th Jan. 1913) these lines represent Lawrence philosophy in nut shell.

In his essay "edgar allan poe" he writes, "love is the myrtevious vital attraction which draws things closer together, together close. For this reason there is the actual insist of love For is deu, the two blood system in the mole and merert film intervromins. 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 historically isolated and down there comes an actual mirevs an confusion and death sets in . But the secondays law of all organic life is that each organism only lives through contact with other matter, through assimilation and contact with other lives.

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-Raphacle 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."⁸

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

LAWRENCE is first and foremost out on a crusade against the split between blood knowledge which is based on the vast furies of Running that goes on in the dark, antecedent to the mind and mechanical mental knowledge which makes itself conscious. When mental consciousness ceases to be a controller of the dictates of reason a harmonious balance will be the controller of the living veins and the body is no longer made to follow the dictates of reason, a harmonious balance will be achieved between the intellect and emotion. Blood consciousness and mind consciousness all the time try to getinguish and cannot reach other.

Lawrence was as eagerly championed, as warmly defended as indignantly intolated as was Byron by contemporaneous admirers. During the twenties and thirties the prophetic voice which aroused the greatest enthusiasm among part of the generation was Lawrence's. He was an explorer of the flow recoil in the world about him ridiculing the valiant belief in progressive intellectualism, Lawrence maintained that in Europe an excessive mental refinement had impoverished the blood, the vital vital flow and recoil of emotion. He believed that christian civilization was in ultimate decay and that people were waiting for new gods to appear and inflame a fresh aged, a belief which reminds one of the theos of Yeats.

Lawrence endeavoured to penetrate through the dramas of the mental will to elemental patterns of behaviour. He has a great insight into the obscure human relationships. He is one of the originals who

religion, its science, its philosophy, and its statesmanship...he can at least bring it into contact with the obvious life and common parlance of the streets... when art becomes affected, it is realism that comes to the rescue.⁹⁶

Like Matthew Arnold, Shaw was firm in his conviction that art and literature should make a criticism of life. Art and literature, therefore should mirror life realistically. The function of art and literature should be an interpretation of life. This alone should give art a spiritual and religious character. Apart from this, Shaw also believed that art should educate our senses. By introducing elements of romantic idealization and sentimental idealization, art loses touch with life and reality. It generates perversion and degeneration, whereas art should aim at enlightenment and upliftment. The function of an artist should be to pick facts as they occur in daily life, and arrange them in a systematic and coherent manner so as to reveal their true significance.

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

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Shaw's Views on Art

English literature
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The purpose of Shaw's 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 reformer, thinker and philosopher. He was a revolutionary artist who brought a new revolution in the world of thought and art. The nineteenth century Europe came to 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 art's sake. He vehemently objected to the sexual beautification and romantic idealization of life. As an apostle for life's sake, he wanted to make art a medium to recognize human life, to search for deeper meanings, and to render 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 overpower it.

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