

**Fourth Class/ Drama/ First Course**  
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**Introduction to Modern English Drama**

Modern English drama refers to plays written in the 19<sup>th</sup> and 20<sup>th</sup> century. It deals with real situations: real characters, real incidents, the use of everyday language. It also deals with common man, an ordinary man who suffers the difficulties of life. This type of drama is called anti-hero drama. Why because there is no distinguished hero like that in Shakespeare's drama, on the contrary he/she suffers as other individuals who complain the same difficulties of life. The dramatists of the earlier years of the 20<sup>th</sup> century were interested in naturalism and it was their attempt to argue real problems of life in a realistic technique to their plays. It was Henrik Ibsen, the Norwegian dramatist who popularised realism in Modern Drama. He dealt with the problems of real life in a realistic manner of his play. His example was followed by G. B. Shaw in his plays. The modern drama has developed the Problem Play and there are many Modern Dramatists who have written a number of problem plays in our times. They dealt with the problems of marriage, justice, law, corruption, poverty, and inequality. Not only social problems are shown in their writings, political and religious issues are also by so daring dramatists like Ibsen and Bernard Shaw. They used theatre as a means for bringing about reforms in the conditions of society prevailing in their days. Henrik Ibsen's play *A Doll's House* is a good example of a problem play. In it, the dramatist focuses on the fake relation of modern marriage. The woman's place starts to emerge gradually after a long years of exploitation and deprivation. The modern drama is essentially a drama of ideas rather than action. The theatre is exploited to spread a free expressions of real issues. With treatment of actual, the modern drama develops its message to be drama of didactic purposes in addition to ideas. A drama is striking, influential and real as it presents characters along with a natural and credible aspects. Common themes in the new early 20<sup>th</sup> century drama were political, reflecting the restlessness or rebellion of the workers against the state, philosophical, investigating the who and why of human life and existence, and revolutionary, exploring the themes of colonization and loss of territory. Henrik Ibsen is famously known as the Father of Modern Drama, and it is worth recognizing how literal an assessment that is. He depicts life as it is in its real features, thus he gets the approval of the modern readers and viewers. The difference between 'traditional drama' and 'modern drama' is actually the theme and style. Traditional drama dealt with Supernatural elements, Fate, Heroic deeds etc whereas Modern drama deals with Realism, Absurdism etc. Some of famous Modern Playwrights are, Henric Ibsen, George Bernard Shaw, and the American modern

dramatists are; Edward Albee, Arthur Miller etc. Among them Henrik Ibsen considered as “Father of Modern Drama”. There are some characteristics of MODERN DRAMA. These are given below. • Naturalism • Absurdism • Realism Absurdism. Naturalism: A manner or technique of treating subject matter that presents, through volume of detail, a deterministic view of human life and actions. Modern Playwrights like Henrik Ibsen show naturalism in their writings. As Henrik Ibsen showed in his *A Doll’s House* that women are always dominated by men and society as well. Absurdism: The philosophical and literary doctrine that human beings live in essential isolation in a meaningless and irrational world. One of the prominent modern Playwrights is J.M Synge. In his play *Playboy of the Western World* he showed how people accept absurd things or happenings in their life. Samuel Beckett has developed this type of drama throughout his plays; *Waiting for Godot*, *Endgame*, and *Not I*. Realism: The movement or style of representing familiar things as they actually are. Realism in the theatre was a general movement that began in 19th-century theatre, around the 1870s, and remained present through much of the 20th century. It developed a set of dramatic and theatrical conventions with the aim of bringing a greater reliability of real life to texts and performances. The main features of the theatre of Realism are: A focus on real life. The theatre of Realism investigated and spoke about real people in everyday situations, dealing with common problems. An emphasis on behaviour and tough decisions. Believable dialogue, and common everyday settings are also characterized as important norms of realism. The most remarkable themes of realism are:

A- close, detailed, and comprehensive portrayal of reality.

B- emphasis on appearance of what is real and true.

C- importance of character over action and plot.

D-complex ethical decisions are often the subject matter.

E-characters appear real in their complexity, behaviour, and motives.

The dialogue of the characters is natural, everyday speech. It is not heightened or exaggerated for dramatic effect. The dramatic conflict of a play arises from within the characters and the environment in which the events of the play occur, rather than from some outside source or influence imposed on the characters. The conflict is usually psychologically-driven rather than event-driven, and the plot is often secondary to the internal lives of the characters. Realistic plays afford the playwright an opportunity to address social issues. The protagonists of the plays often assert themselves against an injustice that affects them personally and/or a segment of society that the protagonist represents. The process of playwriting, whether the dramatist is writing a realistic play or not, requires a certain selection process.

### **Shaw and the problem play**

According to Shaw, his dramas come under the category of problem plays, argumentative plays or plays of ideas. Shaw depicts society in its true color and discuss all the problems prevalent in society with the help of speechless and discussions in his plays. Shaw was knowledgeable, vivid, occasionally funny, but keen and a match for any critic in the class tradition. He had a taste for comparative analysis and an essential ability of hitting off a performance in a single stroke. GB Shaw is recognized as the greatest dramatist

after Shakespeare. Some even rate him above the bard of Avon. Shaw was a writer who revolutionized English prose. He was in a way a dreamer and that filtered into his writings. He believes that God has given us a beautiful world that nothing but our folly keeps from being it a paradise; we entertain airy notion and fantastic emotions regarding all temporal things. He wants to drive out all these rotten ideas from the mind of men with the help of the west mind. That is why he took up the current social political problems as the subject-matter of his plays. George Bernard Shaw is one of the greatest writers of the English language and reading him decades after his death, one can realize that apart from writing flawless English he was a revolutionary and a debater on a higher plane, an intellectual plane. Shaw called himself a rationalist, a realist and an anti-romantic. Shaw has called himself a dramatic realist and has rejected the well-made play and the drop of romanticism. But there are factors of the romantic in the free imagination that he uses in the structure of his plays. He is fanciful, even fantastic in arranging the plots that will release his ideas. In *Arms and the Man* the plot is built up with dynamic and unconventional ideas regarding war and love. *Arms and the Man* presents, analyzes and sarcastically exposes the problem relating to love, relationships, heroism and soldiering. Characters represent contrary and confronting ideas; dialogues and situations underscore the problems and conflicting courses. The whole play does have a strong purpose of criticism and reformation. *Arms and the Man* is celebrated example of the Shavian drama of ideas. The play aims to satirize the long-cherished conventions of love and romance on the one hand, and those of soldiering and heroism on the other. The victorious Bulgarian cavalry-charge led by Sergius Sarnoff against the Serbian artillery at the battle of Slivnitza which makes him "the hero of Slivnitza" is actually a gross act of romantic adventurism. Sergius' heroism makes Riana, his betrothed Petkoff daughter, and her mother instantly ecstatic, but Sergius fails to get promoted in the army because his act of adventurism is rightly looked upon as a piece of amateurish foolishness. In the play Shaw intentionally creates Bluntschli as an anti-hero or unheroic hero, who exposes the false romantic ideas of war. He brings all the characters round back to the practical problems of life.

In doing this, he shows that he is truly heroic in the sense that happiness actually lies in that. He is radically rational and logical in his actions and viewed about life. Instead of going to the battle field with arms and ammunition, he carefully loads his cartridge belt with chocolates. In one of his conversations with Raina, he tells her "I have no ammunition, what use of cartridge in battle? I always carry chocolates instead; and I finished the last cake of that hour ago". Arguably cartridges can kill but not chocolates. Bluntschli's action poses a question on morality of wars. This becomes a debatable issue when we realize that it is the love of the country that makes individuals such as Saranoff to kill and wound his enemies but his love for humanity and the violation of life makes Bluntschli act otherwise. Shaw deliberately allows the war to end in a peace treaty, to show that there could be peaceful alternatives to war and violence.

### **George Bernard Shaw: Ideas & Views**

George Bernard Shaw(1856-1950) is an Irish dramatist, a literary critic, a socialist spokesman and a leading figure in the twentieth century theatre. He is a freethinker, a defender of woman's rights and an supporter of equality of income. Shaw distrusts science, technology, and materialism because he believes that these figures will turn people into machines. He allows himself to be controlled by the intellectual climate of his time, which calls for strong leaders to bring the uncontrollable mass of humanity under control and accepts that the weak, the inferior, and the corrupt should be murdered in the name of progress. Both as a man and as a writer Shaw is sympathizer with the poor. The sight of poverty hurts his sensitive soul so much that he becomes a most determined enemy of poverty. Once he said "Do not waste time on social questions. What is the matter with the poor is poverty. What is the matter with the rich is uselessness". A unique thing about him is that he would offer help even before it was demanded. The Norwegian playwright Henrik Ibsen has a great influence upon Shaw's thinking. Ibsen is the pioneer in the problem play. Usually, Ibsen limits his problem to relations within the family. And the solution lies in freeing the individual from the confining traditions. By following quite different methods, Bernard Shaw has achieved the same end. He creates a dramatic form which is highly suited for the distribution of his ideas. The prevailing element is that of comedy but the purpose is seriously earnest. Shaw is a dramatist of ideas, and it is true that his plays are essentially ideological debates. The great dramatist creates living characters, who, through the action, bombard the mind of the audience with ideas; Shaw reverses the process: it is the ideas which are the center of his plays and the characters are just their vehicles. Shaw is essentially a satirist, and never writes for the sake of art, but for the sake of society. He has tried to unmask hypocrisy, conventional morality, sentimentality, foolishness, and blind worship of certain religious conventions. Therefore, he has made drama a platform not to teach the gospel of Christ but to set right mankind. He has dedicated his drama for the people to look at the weakness of customs, conventions and institutions and correct them. Through his intellect and reason, he has made an attempt to correct life and provide it with a proper guidance. Shaw aspires to build a new society and a new social order after completely demolishing the old ones. He believes that the existing social institutions and conventions are unnatural and deceptive. Thus, he has entirely lost his faith in them and he used to explain their defects publically. Shaw has established a new technique in writing problem play or the play of idea. Once he said, " I write plays with the deliberate object of converting the nation to my

opinion on sexual and social matters. I have no other incentive to write plays as I am not dependent on it for my livelihood.” He is concerned with the problem play in which he intends to reveal some social problems, like alcoholism or prostitution. The characters are used as examples of the general problem. Always the playwright sees the problem and its solution in a way that challenges or rejects the conventional point of view. A problem simply needed to be understood correctly. Shaw said, “ drama is fable of the conflict between man’s will and his environment”. Shaw attacked the well-made plays, he considered them merely mechanical rabbits leading the audience like dogs on a merry chase, but no lasting or significant purpose. He believed that plays should grow organically, from character and situation rather than have a ready-made plot imposed on them. Shaw’s views have played an important role in enriching the theatre with bold ideas and foreshadowing to other writers to say the truth without caring for the consequences. Both playwrights Ibsen and Shaw believed that the field of drama is more influential in changing the world than the battlefields. Shaw has provided his audience with great sayings and advices. He expresses his thought in a manner that suit the audience moods. He says:

**“Success does not consist in never making mistakes but in never making the same one a second time”.**

**“People who say it cannot be done should not interrupt those who are doing it”.**

**“Beware of false knowledge; it is more dangerous than ignorance”.**

**“Get married, but never to a man who is home all day”.**

**“Life is a disease; and the only difference between one another is the stage of disease at which he lives”.**

**“If you cannot get rid of the family skeleton, you may as well make it dance”.**

**“It shows how dangerous it is to be too good”.**

**“Kings are not born: they are made by universal hallucination”.**

**“I assume that to prevent illness in later life, you should never have been born at all”.**

Finally, his words are memorable and stay outstanding since his time to present.

### **Shaw’s Style**

Shaw’s style illustrates his great self-confidence, partly through controlled amazement and shock. This style causes the reader’s mind to be dazed, and it then takes in assertions without realizing that it is doing so. But he did not depend entirely upon his subject matter to produce style. Its chief effect on the hearer or the reader are those of calm and force. Shaw uses few adjectives, is quick and skilful with nouns. Colours and grace are discarded. Shaw’s meaning enters the mind without delay. By simply speaking the truth, instead of expressing sentiments which they were supposed to have, Shaw’s characters become comical and therefore interesting. In *Arms and the Man*, Shaw demonstrates the conflict between idealism and realism to confirm his belief in realism. The romantic ideal of war as a famous opportunity for a man to display courage and honour is dismissed when Sergius admits that his heroic cavalry charge that won the battle was the wrong thing to do. His notable action does not get him his promotion and Sergius learns that “Soldiering, my dear madam, is the coward’s art of attacking mercilessly when you are strong, and keeping out of harm’s way when you are weak.” His attitude towards war is shown through the dialogue of his characters. Sergius and Raina must face the fact that their ideals about love are false. Fortunately, both of them are actually released by this knowledge to pursue their true loves. But first, Sergius goes through a period of despair in which he

questions whether life is futile if the ideals by which he has set his standards of conduct fail to hold up when exposed to reality. This question is an underlying current throughout the play. Shaw gives a happy resolution, but it is a serious question that most people must face in life.

Much is made of Bluntschli's realism through keeping chocolates instead of ammunition in his cartridge belt, showing disrespect for over-romanticizing, and reacting in a practical manner to his father's death. However, Nicola is the skilled realist in the play. Nicola's message is: adapt, exploit, survive. Bluntschli proves to have a romantic side, after all, and thus is the most balanced character in the play in that he seems to know when to temper his romanticism with realism and when to stick to his ideals.

### **G. Bernard Shaw/ The use of Preface in *Arms and the Man*:**

Why did Bernard Shaw write plays? Shaw said "I am no ordinary playwright. I am a specialist in immoral and unorthodox plays. My reputation was gained by my constant struggle to force the public to reconsider its morals." His object was to present his ideas to the general public, who were not likely to read his philosophic works, in such a way as to shock them into remembering his views. His doctrines are explained in the prefaces to the plays. In writing prefaces to his plays, Shaw is distinguished from other playwrights of his time. In his preface to *Plays Pleasant*, Shaw tells his readers that a further reason for writing plays was his desire to prove that there was a real movement for new drama in England.

It must be remembered when reading the Preface that Shaw was writing it at a time when English drama was in a state of revolt against the conventional, well-made play, which was performed, not to educate an audience or even to make it think, but to entertain it only. Many of Shaw's ideas have been adopted by now, and may even seem old-fashioned; but to his readers they were new and surprising. The theatre, Shaw went on, was increasing in its social importance. But theatres could do as much harm as bad schools or churches, of which in some causes it has taken the place. He felt that the national importance of the theatre would be someday recognized as equal to that of army, the fleet, the church, the law, and the schools. Shaw's view of romance was that it was a great heresy to be swept off from art and life, because it was the food of pessimism and the bane of self-respect. It was difficult for an actor, who in earlier plays made it a point to be a perfect gentleman, to sympathize with an author who looked upon gentility as a dishonest folly, and upon bravery and chivalry as treasonable to women, and stultify to men. However, there was a preface to the original volume of plays which contains this play and three others: *The Pleasant Plays*, 1898, revised in 1921. As Shaw noted elsewhere, a preface seldom or never concerns the play which is to follow the preface, and this preface is no exception. Instead, Shaw used this preface to comment upon the new style of drama (or simply what he calls New Drama), a name applied to dramas such as his or Ibsen's, plays which were not written to be commercial successes, but to be intellectual vehicles which would make the audience consider their life — to be intellectually aware of their historical place in civilization. Shaw refuses to pander himself to popular demands for

romantic situations. Ultimately, according to Shaw, the theatre should become a place for the airing of ideas and a place where deception and pretence can be exposed in a way that is delightful to the audience. *Arms and The Man* depicts the military conflict between Serbia and Bulgaria, which demonstrated the instability of Balkan Peace. Raina, a romantic Bulgarian girl, dreaming of her lover Sergius as he fights in the war with Serbia . she is surprised in her room by Captain Bluntchli, a Swiss soldier on the Serbian side, as he flees from the victorious Bulgarians. She shelters him, although his romantic views of heroism displeases her, and he reveals himself as being afraid, hungry, unwilling to die. He carries chocolates instead of cartridges, she gives him the remains of her box. She deceives his pursuers, while Louka, the servant girl, notices his pistol and realizes what is going. The play opens at night in a lady's bedchamber in a small Bulgarian town in 1885, the year of the Serbo-Bulgarian war. The room is decorated in the worst possible taste, a taste reflected in the mistress' (Catherine Petkoff's) desire to seem as cultured and as Viennese as possible. But the room is furnished with only cheap bits of Viennese things; the other pieces of furniture come from the Turkish Ottoman Empire, reflecting the long occupation by the Turks of the Balkan peninsula. On the balcony, standing and staring at the romantic beauty of the night, "intensely conscious that her own youth and beauty are a part of it," is young Raina Petkoff. Just inside, conspicuously visible, is a box of chocolate creams, which will play an important part later in this act and which will ultimately become a symbol of the type of war which Shaw will satirize. Raina's mother, Catherine Petkoff, is a woman who could easily pass for a splendid example of the wife, but is determined to be a Viennese lady. As the play begins, Catherine is excited over the news that the Bulgarian forces have just won a splendid battle and the "hero of the hour, the idol of the regiment" who led them to victory is Raina's fiancé, Sergius Saranoff. She describes how Sergius boldly led a cavalry charge into the midst of the Serbs, scattering them in all directions. Raina wonders if such a popular hero will care any longer for her little affections, but she is on the other hand delighted about the news. She wonders if heroes such as Sergius esteem such heroic ideas because they have read too much Byron and Pushkin. They are interrupted by the entry of Louka, a handsome and proud peasant girl, who announces that the Serbs have been routed and have scattered throughout the town and that some of the fugitives have been chased into the neighbourhood. Thus, the doors must be secured since there might be fighting and shooting in the street below. Raina is annoyed that the fugitives must be killed. Catherine goes below to fasten up the doors, and Louka shows Raina how to fasten the shutters if there is any shooting and then leaves to help fasten the rest of the house.

### **Act one Continues to page ----30.**

Bluntschli does not seem as remarkable a soldier as the picture of Sergius that Raina keeps in her room. Raina is surprised at the man's cleverness, and that he seems more interested in preserving his life than in behaving as a soldier "should." The man threatens again to kill Raina if she draws attention to him. Raina counters that she is not afraid to die. She said "you will shoot me. How do you know that I am afraid to die?"p.21.

The man responds that, if Bulgarians were to enter and kill him, they would be left alone in Raina's room with her only in her bedclothes. The man implies that this would be a dangerous predicament for Raina, and she agrees, though is revolted. She gets up to find her cloak to cover herself, but the man takes it, as a guarantee that



Raina will keep quiet, so that no soldiers come in and see her poorly clothed. He calls the cloak (dress) a weapon more powerful than a pistol. He said "Are you prepared to receive that sort of company in your present undress? Raina begs him to give her a cloak but he used it as a threat if she cries to direct the soldier to his place. He also said "It's good enough for a man to die with you to stand between him and death".

A noise is heard outside the room. Catherine and Louka are coming, and just before they enter, Raina tells the man to hide behind a curtain. She said "I'll help you, I'll save you. I'll hide you. Here behind the curtain." He does, and Catherine and Louka ask if everything is all right. They bring in a polite young soldier of the Bulgarian army, who reports that a runaway from the Serbians might be on the balcony and attempt to get into the house. Raina denies this possibility, testily, but she allows the soldier to search the area. He, Catherine, and Louka find no one and wish Raina good night. Raina tells Louka to stay with her mother the rest of the evening, as she, Raina, pretends to be worried that Catherine will need protection from the retreating Serbians. In a stage direction, the reader learns that Louka makes a strange face at Raina when she says this. Louka is aware Raina is up to something suspicious. When the three leave the room, the man emerges from the curtain, relieved at not having been found out. He says he is indebted to Raina for protecting him. Raina cries out, realizing that the man has left his pistol in plain sight on the ottoman while the other three were present. The man says they were lucky, and that Raina shouldn't worry, since the gun isn't loaded. Indeed, he has no space for extra cartridges in his pockets, because he usually only carries chocolates in them, although he has just run out. Raina finds this behaviour improper for a soldier, but the man says that carrying candy is a sign of a veteran, rather than a beginner. He declares that "I always carry chocolate instead; and I finished the last cake of that hours ago." P.25. Raina offers the man her chocolate cream candies, which he loves and eats. The man discusses the cavalry charge from the earlier in the day. He insults the leader of the Bulgarian side, which he does not know was Raina's future husband, Sergius.

Although Raina thinks that Sergius' behavior was heroic, the man claims that it was instead foolish, unprofessional, and showy. After all, the man continues, the Serbians had machine guns and the Bulgarians and Russians had only horses. In most circumstances, the charge would have been a death sentence for the Bulgarian side, as the machine guns would have cut them down immediately. But the Serbian forces were supplied with the wrong kind of cartridges for their guns, and only because of this were they defeated by the advancing Bulgarians. Thus Sergius and his cavalry won the battle, but only from sheer luck, and in the face of his own catastrophic military decision-making. Raina asks "would you know him again if you saw him." He replies " Shall i ever forget him!" Raina is shocked by this news and angry at the man for delivering it. She says she cannot allow the man to stay in her bedroom, since he has now spoken ill of her future husband. She said" That is to say, he is a pretender and a coward! You did not dare to say that before." P.28. The man begs to be permitted to hide in her bedroom, because if she forces him outside, he will surely be killed. He only wants to sleep, but prepares to leave anyway. Raina stops him and brags that her family is famous for its hospitality. She says that if the man had asked for her pity instead of pointing a gun at her, Raina would have helped him. Raina continues bragging about her family's wealth, and that they have the only library in Bulgaria. They are so cultured, compared to other Bulgarians, that they even wash regularly. The man seems delicately amused by this, and notes that the man's father owns six hotels, although Raina appears not to notice this indication of his family's station in society. Raina says "You are my enemy; and you are under my mercy. What I do if I were a professional soldier."p.29. She has direct a severe insult to remind him that he is under her mercy and cannot defend himself.

### **Act One to its end/ Analysis**

Raina is not taken in; loyal to Sergius, she will not allow Bluntschli to remain after his scorn of her hero, but still taunting him with cowardice. She offers to go out the balcony to see if it is safe for him to climb down to the street. He is afraid, but not of capture. It is simply that the idea of climbing down the water pipe makes him excited. She becomes more concerned for his safety, until he consents to try to descend the pipe. She also worries for fear he will fall. Raina shows real concern for him by pulling him back from the windows. He continues his plan for escape perhaps his stubbornness will produce an equal stubbornness in her to protect him. Besides, by the same time, his fear is really affecting him. Raina tells the man to stay awake and alert while she informs her mother, Catherine, of the situation, since her father, Major Petkoff, is still off at battle. As Raina leaves him to tell her mother, he promises her to stand up and stay awake until she returns. Almost unconscious from fatigue, sinks down on the bed and falls fast asleep. Though he confirms that "I'm wide awake", he slept on her bed. Catherine and Raina discover him there. Catherine is shocked and wants to wake him, but Raina begs Catherine to let him be. Catherine states that "he must have climbed down from the ..." but Raina begs her mother " Don't mamma: the poor darling is worn out. Let him sleep." Bluntschli's weakness at the end of Act One, when he is sleeping soundly despite having stated that he would not, is an important instance for the play. It marks an ironic moment in which Raina decides to protect a man whose profession is to protect others. It also marks the moment when Raina admits to her mother that she has been harbouring a fugitive, and convinces her mother to help her with it. It creates the central secret of the play that will motivate the second and third acts. That is, at least until other characters reveal secrets of their own.

### **Raina's Perplexed State:**

While Sergius bitterly and ironically regrets that he did not go in the horse dealing like the Swiss, instead of leading the cavalry, Catherine innocently asks what a Swiss was doing in the Serbian army. Petkoff explains that he was a professional soldier, the type that showed the native Balkan soldiers how to wage war. Raina, also with apparent innocence, asks if there are many Swiss officers in the Serbian army. Learning that he was the only one, he must have known that it was Bluntschli, but her interest leads her to ask "what was he like" her mother remarks "oh, Raina, what a silly question!". It is obvious that they both know exactly what he was like. Their nervousness turns to anxiety when Sergius repeats the story which Bluntschli has told him of his rescue.

This is a good comedy situation. Petkoff and Sergius are unconscious of the feelings which the story is arousing in Raina and Catherine, particularly when he mentions that the fugitive was disguised in the master's old coat. This coat is going to give rise to a great many complications later on. Coat is seen as another inanimate object that symbolizes Raina's irresponsible act to save the chocolate-cream soldier, regardless true respect to her father's reputation. Raina has time to pull herself together and put on an excellent act. Knowing quite well that she is the young lady involved, she assumes an offended, dignified air and reproves Sergius for his coarseness in repeating such disgraceful story in her presence. This a dramatic irony where the audience shares a secret with some characters, of which others are ignorant. Sergius is about to make an apology, but his good intentions are checked by Petkoff, who impatiently asks Sergius to help him arrange the return of three regiments to Philippopolis. Catherine interferes that Sergius and Raina must have some time together. She will help Petkoff to see about the regiments. Raina and Sergius left alone, indulge in rather studied and distant embrace. She praises his brave deeds... but after a short time Sergius start to flirt the servant, Louka. Louka, only too willing to oblige him, puts her hand across the table as if to pick up a cup, letting him take it with a very insincere protest. Sergius put his arm around her with less adoration but much more warmth than he showed in his behaviour with Raina. Louka says that Raina is sure to be spying about after him. Sergius says "If were in love with me, would you spy out of window on me?". She tantalizes him by avoiding his kiss, accusing him and Raina both of making love to others...." Sergius attempts to restore his dignity by saying "a gentleman does not discuss the conduct of the lady he is engaged to with her mind." Louka recognizes that they have a great deal in common. Sergius torment himself with self-analysis, "which is the real man?... a hero, a buffoon, a humbug, perhaps a bit of a blackguard."

### **Louka's Wit and Deception**

Alone together, Raina looks upon Sergius with admiration and worship: "My hero! My king!" — to which he responds, "My queen!" Raina sees Sergius only in terms of the knight of olden times who goes forth to fight heroically, guided only by his lady's love. She believes that the two of them have truly found what she calls the perfect "higher love." When Louka is heard entering the house, Raina leaves to get her hat so that they can go for a walk and be alone. In Louka's presence, Sergius feels proud a bit and then asks Louka if she knows what "higher love" is. Whatever it is, he says, he finds it "fatiguing" to keep it up: "one feels the need of some relief after it." He then embraces Louka, who warns him to be careful, or, at least, if he won't let her go, he should step back where they cannot be seen. After she makes a clever comment about the possibility of Raina's spying on them, Sergius defends Raina and their "higher love," and Louka maintains that she will never understand "gentlefolk" because while Sergius is professing love for Raina, he is flirting with her behind Raina's back, and, furthermore, Raina is doing the same thing. Sergius tries to scold Louka for gossiping so about her mistress, but he is visibly upset and dramatically strikes his forehead. He insists that Louka tell him

who his rival is, but she will not do so, especially since he has just reprimanded her for talking about her mistress. She tells him that she never actually saw the man; she only heard his voice outside Miss Raina's bedroom. But she knows that if the man ever comes here again, Raina will marry him. Sergius is furious, and he grips her so tightly that he damages her arm; he reminds her that because of her gossiping, she has the "soul of a servant," the same accusation which she made earlier about Nicola. Louka reacts by pointing out that Sergius himself is a liar, and, furthermore, she maintains that she is worth "six of her [Raina]." As Louka begins to leave, Sergius wants to apologize for hurting a woman, no matter what the status of that woman is, but Louka will not accept an apology; she wants more. When Sergius wants to pay her for the injury, Louka says that she wants him to kiss her arm. Surprised, Sergius refuses, and Louka majestically picks up the serving pieces and leaves, just as Raina enters, dressed in the latest fashion of Vienna, of the previous year. Immediately, Catherine calls down that her husband needs Sergius for a few minutes to discuss a business matter. When Sergius has gone, Catherine enters, and she and Raina express their frustration that "that Swiss" told the entire story of his night in Raina's bedroom. Raina maintains that if she had him here now she would "cram him with chocolate creams." Catherine is frightened that if Sergius finds out the truth about what happened, the engagement will be broken off. Suddenly, however, Raina reveals that she would not care, and that, furthermore, she has always wanted to say something dreadful so as to shock Sergius' propriety, "to scandalize the five senses out of him." She half-hopes that he will find out about her "chocolate cream soldier." She then leaves her mother in a state of shock.

### **Act two/ Catherine's role**

As Catherine is explaining to her husband about the installation of an electric bell in the library, the Major is confused over its use because — in his opinion — if he wants someone, he will shout for them. This good argument is put to an end by the approach of Sergius. At this time, Major Sergius Saranoff arrives; he is "a tall romantically handsome man" and is the original of the portrait in Raina's room in the first act. He is roundly congratulated for his famous charge against the Serbs. Sergius, however, does not appreciate the compliment, because even though he was successful, he participated in a manoeuvre where the Russian consultants failed; thus, he did not accomplish his great success by the rulebook. "Two Cossack colonels had their regiments routed on the most correct principles of scientific warfare. [Furthermore,] Two major-generals got killed strictly according to military etiquette," and now the two colonels who failed are promoted to generals and he (Sergius) who succeeded is still a major; therefore, he has resigned. Petkoff realizes Sergius' inefficiency as a soldier. Catherine interferes by saying "I have a word or two to say to Paul. Now, dear come and see the electric bell." Again the inhuman characters have implied symbols and meaning. Petkoff is not enthusiastic about his future son-in-law and shows it in his brief greeting.

As Catherine is protesting that Sergius should not resign. Sergius suddenly asks, "Where is Raina?" At that very moment, Raina enters sweepingly, announcing, "Raina is here." Sergius drops politely on one knee to kiss her hand. While Raina's father is confused with the fact that Raina "always appears at the right moment," her mother is annoyed because she knows that Raina always listens at doorways in order to make her entrance at exactly the right moment. Catherine pronounces it to be "an abominable habit." This habit according to Catherine as a horrible and repulsive one. Raina then welcomes her father home, and again they discuss Sergius' military career. Sergius now views war in a very cynical manner; according to him, there is nothing heroic nor romantic about it. "Soldiering is the coward's art of attacking mercilessly when you are strong, and keeping out of harm's way when you are weak. . . . Never fight [your enemy] on equal terms."

Furthermore, he now views soldiering as having too much of the stain of being a trade business, and he scorns trade; this is, of course,

an allusion to Captain Bluntschli, who, of course, is in trade, and it is also a reference to Louka's fiancé, Nicola, who wants to go into trade. To prove his point, Sergius asks them all to consider the case of the Swiss officer (Bluntschli) who was able to deal very shrewdly and to make clever bargains concerning prisoners. As a result, soldiering has been "reduced to a matter of trading and bartering." He adds that the man was merely "a commercial traveller in uniform."

Since the subject has come up, Major Petkoff encourages Sergius to tell the story about the Swiss officer who climbed into a Bulgarian lady's bedroom in order to escape capture. Raina, recognizing herself as the woman of the story, pretends to be offended. Major Petkoff therefore tries to get Sergius to help him with some army details, and Catherine instructs Sergius to remain with Raina while Catherine discusses some business with her husband. By this trick, she is able to leave the two young people alone. Raina declares to Sergius that "I trust you. I love you. You will never disappoint me, Sergius." He answers her by saying "Dearest: all my deeds have been yours. You inspired me. I have gone through the war like a knight in a tournament with his lady looking down at him!". Raina admits that "And you have never been absent from my thoughts for a moment." The hypocrisy and flattery are clear through their fake admiration which will be changed later.

### **Social Mobility in *Arms and the Man***

Social mobility is "a movement from the other class into another class" Shaw depicted the social mobility through the character and the plot of the play. At the first act, Bernard Shaw pictured Louka as a young beautiful maid. She is not that impudent maid even if she has no sympathy at all for Raina. In the beginning of the story, she called Raina with "My lady" which means that she has respected her for her class prestige.

However, in the end of the story, George Bernard Shaw has pictured her as a house cleaner, who are not honoring her boss. She started called Raina as Raina. She feels that she is finally as high as Raina because Sergius has loved her. He chooses Louka as his wife instead of Raina. She refuses to call Raina with "My Lady" again. She is going to marry Sergius Saranoff soon. In that case, there is a social mobility there. Louka comes from the Working Class. After marrying Sergius Saranoff. she will moves to the business Class because of the marriage. She will bear the Saranoff's family name and his wealthy. Louka's experienced the vertical movement (social climbing).

Raina get the movement because of the marriage with Bluntschli. It makes her gaining the wealth of Bluntschli. She also bears Bluntschli's family name. She comes from the Corporate Class and becoming the Upper Class easily because of the marriage. Different from Raina, Bluntschli experienced the movement because of kinship. He inherits all of his father properties. He also has to replacing his father position as a Businessman. He got the occupational and property structure movement because of the death of his father.

The other character, who gets the movement, is Louka. Louka get the significant movement through the marriage with Sergius. Her property has changed into the corporate class. Her position is similar with the Petkoffs. She does not need to become a maid again. Saranoffs family name is now becoming her new name. Her action and efforts to become the part of the bourgeoisie. Her action is because of the materialism also. Bernard Shaw wrote this drama to criticize the society in that era. In the Victorian era, people are not that free to choose their mate. The bourgeoisie has to get married with the same class with them. It makes the waged people still becomes the poor one until several decades. Shaw illustrated that it is fine for people to change their social class by marriage through the play. The social mobility happens if there is a desire to change their social status. However, the social sinking happens unintentionally. The social mobility is shattering the capitalism. It also ruins the idea that the bourgeoisie should marrying people who has the similar class. Therefore, the workers have a chance to marrying the bourgeoisie if they loved them.

### **The Folly of Hypocrisy in *Arms and the Man* In *Arms and the Man*,**

Shaw demonstrates his genius for satire by exposing the incongruities of life and criticizing the contradictions in human character. Love and war are the main subjects of this play. Shaw addresses each, showing the disparity between how these issues are perceived and what they are in actuality. Love, of course, is often regarded in romantic terms. Raina, of *Arms and the Man*, is described as a young, beautiful woman who indeed does hold to idealistic notions concerning the emotion of love. To her, "the world really is a glorious world for women who can see its glory and men who can act in its romance!". She acts as though she can continue to live in her ideal world forever and believes that she has found a true love in Sergius.

As a couple, they put on a show for each other to prove their emotions are real. Raina says, in effect, that she is perfect in Sergius' company--"When I think of you, I feel that I could never do a base deed, or think an ignoble thought"--and he, in hers--"You will never disappoint me, Sergius," she adds. However, by the play's end, Shaw is eager to reveal that all is not as it seems with any of the characters, especially with Raina. The audience knows it, and the characters learn the truth, too. When Sergius discovers the facts about his fiancée, he exclaims, "You love that man! . . . You allow him to make love to you behind my back, just as you treat me as your affianced husband behind his". Later, he comes to the realization that their "romance is shattered. [And] Life's a farce". It almost seems as though the playwright himself is saying this line; he speaks them to the audience as directly as if he were on stage. For Shaw often stocked his plays "full of lines in which the characters explode romantic elusions". Shaw presents his great ability of writing satire by showing the reader a world full of misunderstandings, romance, materialism and the absurdity of life, while decrying the paradoxes in human character. The play begins with a glorious picture of "the Balkans, wonderfully white and beautiful in the starlit snow". It seems that Shaw was very familiar with Bulgaria, considering the fact he gave such a brilliant description of its nature. And along that sight is presented Raina, described as a "young lady, intensely conscious of her own youth and beauty". To her, "the world really is a glorious world for women who can see its glory and men who can act in its romance!" , she who has an exalted image of the true nature of love and believing she has found everything in Sergius, continues to live in this ideal world of hers, where love and heroes are all that matters.

Louka enters and announces the presence of a Serbian soldier at the door, a soldier who is asking for the lady of the house; he has sent his card bearing his name, "Captain Bluntschli," thus giving us for the first time the name of the "chocolate cream soldier." When Catherine reads the name and hears that the caller is Swiss, she realizes that he is the "chocolate cream soldier" and that he is returning the old coat of Major Petkoff's which they gave him when he left. Catherine gives Louka strict instructions to make sure that the library door is shut; then, Louka is to send in the captain and have Nicola bring the visitor's bag to her.

When Louka returns with the captain, Catherine worriedly explains that her husband and future son-in-law are here and that he must leave immediately. Captain Bluntschli agrees unwillingly and explains that he only wants to take the coat out of his bag, but Catherine urges him to leave it; she will have his bag sent to him later.

As Bluntschli is writing out his address, Major Petkoff comes in and greets the captain warmly and enthusiastically. Immediately, Major Petkoff tells the captain that they are in desperate need of help in working out the details of sending troops and horses to Philippopolis. Captain Bluntschli immediately identifies the problem, and as they are about to go into the library to explain the details, Raina enters and knock into the captain and surprised exclaims loudly: "Oh! the chocolate cream soldier." She immediately regains her calm and explains that she was cooking a kind of dessert and had made a chocolate cream soldier for its decoration and that Nicola sat a pile of plates on it.

At that moment, Nicola brings in the captain's bag, saying that Catherine told him to do so; when Catherine denies it, Major Petkoff thinks that Nicola must be losing his mind. He scolds Nicola (for doing what Nicola has been commanded to do), and at this point Nicola is so confused that he drops the bag, almost hitting the Major's foot.

As the women try to calm the Major, he, in turn, urges Captain Bluntschli to remain as their houseguest until he has to return to Switzerland. Even though Catherine has been cunningly suggesting that Captain Bluntschli leave, Bluntschli agrees to remain. She ironically says "of course I shall be only too delight if Captain Bluntschli really wishes to stay. He knows my wishes" . He replies " I am at madam's orders". He refuses to take the hint, and remains. Catherine's duplicity is a source of amusement as well as suspense.

Louka develops in strength, challenging warnings, entering into what appears on the surface a light flirtation with Sergius, but is really genuine attempt to entertain him, using her wit and her knowledge of Raina's dishonesty to mix his feelings.

### **Theme of Classless Society**

As a socialist, Shaw believed in the equality of all people and he hates prejudice based on gender or social class. These beliefs are evident in the relationships portrayed in *Arms and the Man*. Shaw allows a maid to succeed in her ambitions to better herself by marrying Sergius, an officer and a gentleman. This match also means that Sergius has developed the courage to free himself from the expectations of his class and instead marry the woman he loves. The stupidity of Catherine's character is used to show the illogical nature of class arrogance, as she clearly makes divisions between her family and the servants, even though, or perhaps because, the Petkoffs themselves have only recently climbed the social ladder. The play also attacks divisions of rank, as Captain Bluntschli has leadership abilities that the superior-ranking officers, Majors Petkoff and Saranoff, do not have, illustrating the fact that ability has little to do with rank. Ability also has little to do with class, as exemplified by the character of Nicola, who is declared the ablest, and certainly the lucky, character in the play. Captain



Bluntschli, a Swiss mercenary soldier of about thirty-five years. He is running away after his company lost the battle to Sergius. His father owns a chain of hotels in Switzerland. Although Bluntschli is in many ways a realist, his choice of the life of a soldier, a choice not forced upon him, is unrealistic. He frightens Raina when she hears him climbing up to her balcony and coming into her room after she had blown out her candle in fright; he orders her not to expose him. She goes back and forth between treating him as an enemy and feeling sorry for him. When a Russian officer arrives searching for him, she hides and protects him, and eventually he falls asleep in her bed. Though shocked, Catherine and Raina finally allow him to sleep, and most probably he leaves safely the next morning. Despite his unwilling to fight, Bluntschli is valued as a professional officer and his enemy represented by Petkoff and Sergius beg him to use his experience and knowledge to bring the troops back.