Paper - Second
(Drama)

Arms And the Man
-George Barnard Shaw

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Paper - II : Drama

Play prescribed for detailed study : George Barnard Shaw : **Arms And the Man.**

Play prescribed for non-detailed study : Mahesh Dattani : **Where There's a Will.**

Note : Passages for explanation will be set from **Arms And The Man** only.

Pattern :

The paper will be divided into three units. Unit I will consist of six passages from **Arms And the Man** out of which candidates will be asked to explain any three with reference to the context.

Unit II will consist of four question on **Arms And the Man** and candidates will be asked to answer any two questions. In unit III out of four quetions on **Where There's A Will** Candidates will have to answer any two questions.

(Unit I will carry 18 Marks and Unit II and III will have questions of 8 marks each.)

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1 Life and Career of G.B. Shaw

1. Early Life and Education– Bernard Shaw was born in Dublin in the mid-Victorian year of 1856. He came of a Protestant family. His father was a happy-go-lucky merchant. His income was hardly sufficient to keep himself going. His mother was a talented woman, with a sweet musical voice and a quick practical sense. Young Bernard owed much to his mother. To maintain the family his mother gave lessons in music. Except for some early education in local grammar schools in Dublin, Shaw had little of regular education. He was a self-educated man.

2. Settles in London– In 1876, at the age of twenty, Shaw came to London to join his mother. She had already been there for a couple of years along with his two sisters. Here again Shaw was almost wholly dependent on the earnings of his mother for about nine years. At the end of these nine years of apprenticeship so to say, Shaw started a successful as a journalist.

In the meantime he was not idle. Shaw himself and his mother were conscious that he was a capable and energetic young man. He became interested in politics and economics and wrote startling pamphlets on these subjects. He also mastered the art of platform-speaking. He became an active member of the Fabian Society soon after it was founded in 1885. Pamphleteering and platform-speaking remained hobbies with him for almost the whole of his life.

3. Shaw as Critic– From 1885 to 1898 Shaw won recognition as a journlist. He began as reviewer of books for *The Pall Mall Gazette* and as art critic for *The World.* He spent three years, from 1885 to 1888, in this way. Then in 1888 he was invited to write political articles for *The Star.* But his articles were to shocking and far ahead of his time. So he was offered to serve as music critic for the same paper. This job he did throughly and earned a name as a journalist. His greatest achievement as music critic was that he endeavourad to make music criticism easy and readable. He was an enthusiastic admirer of Wagner, then a rising star on the horizon of the Western Music. Thus Shaw was on Wagner's side because he represented New Music. Shaw was all his life in favour of everything that was new and also promising to be for the world's good.

In 1890 he joined the staff of *The Saturday Review* as musicial critic. By this time he had become well established as a journalist. He was also independent of his mother, financially speaking. He served on the Review four years as music critic. After that he worked there as dramatic critic, until 1898. As a critic of drama he fought ceaselessly for the New Drama represented by Ibsen. In the meantime he had tried his hand, first on novel, without success, and then on drama, with success coming slowly but surely to him.

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4. As Novelist– Three years after Shaw had settled in London, he obtained a post with the American Edison Telephone Company. This job provided him with some good knowledge and experience of life in London streets and middle-class families. Before the end of 1879 Shaw had left his post. In 1879 he wrote his first novel *Immaturity*. Unfortunately, no publisher was prepared to take the risk of publishing it, It was not bad as a work of fiction, but Shaw had poured in it too much ridicule of English society and its institutions. Shaw was, however not disheartened. He went on writing more. He had by this time made it a rule of filling five pages a day without exception. Thus with clockwork regularity came four more novels in quick succession : *The Irrational Knot* in 1880, *Love Among the artists,* in 1881; *Cashel Byron's Profession,* in 1882; and, in 1883, *An Unsocial Socialist,* Before he had finished the last he discovered that, for the time being, he had no more to say. Accordingly, he stopped writing until he should have learnt more about this world, its people and its problems, at first hand.

5. As Dramatist– Shaw's plays are too numerous to give a brief and satisfactory account of all of them here. Mention will, therefore, be made here only of some of his most important plays. *Arms and the Man* is one of his earliest. So we shall note here about all of his early plays. His first play, *Widower's Houses* was begun in 1885, laid aside, and finished in 1892. This was followed by *Mrs. Warren's Profession* (1893), *Arms and the Man* (1854), *Candida* (1895), *The Man of Desting* (1895), *You Never Can Teli* (1895-96), *The Devil's Disciple* (1896-97), *Caesar and Cleopatra* (1898), and *Captain Brassbound's Conversion* (1899-1900). Of the plays that came from his pen in the present century, the more important ones are as follows –

1. Man and Superman (1901-1903)
2. John Bull's Other Island (1904)
3. Major Barbara (1905)
4. The Doctor's Dilemma (1906)
5. Misalliance (1909-10)
6. Androcles and the Lion (1912)
7. Pygmalion (1912-13)
8. Great Catherine (1913)
9. Heartbreak House (1913-19)
10. Back to Methuselah (1918-20)
11. Saint Joan (1923)
12. The Apple Cart (1929)
13. Too True to be Good (1931)
14. The Millionairess (1935)
15. Buoyant Billions (1946-48).

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Shaw, Father of the New Drama in England : It was during a period of trausition in the English Drama that Shaw appeared on the scene. The theatre was experiencing unusual throes of a rebirth, and Shaw hastened this process with a kind of Caesarian operation. His very first play showed that the drama of ideas had come into being. Shaw fought bitterly for its reception and recognition. The early plays of Shaw created a flutter in the literary dovecote of the day and in his won words they made him "infamous". But it did not take long for the people to realize that Shaw was not merely a curious literary phenomenon. They felt at last that the Father of the Drama of Ideas had come into being. Realism and rationalism had come to have their abiding hold on the English stage. Shaw widened the scope of the English Drama.

सार संक्षेप—पाश्चात्य नाट्यशास्त्र की लम्बी परम्परा में नाटक की दो प्रमुख विधाएँ हैं। एक को सुखान्त नाटक (Comedy) और दूसरी को दुःखान्त नाटक (Tragedy) का नाम दिया गया। नाटक के जो अन्य रूप समय-समय पर विकसित हुए उन्हें किसी-न-किसी प्रकार इनमें से किसी एक के साथ जोड़ा जा सकता है। जैसा नाम से ही स्पष्ट है Comedy का मुख्य उद्देश्य दर्शक का मनोरंजन करना था। Tragedy के माध्यम से जीवन और मृत्यु की गूढ़ समस्याओं की ओर दर्शक का ध्यान आकृष्ट करना नाटककार का प्रमुख उद्देश्य था। Tragedy से सम्बद्ध कुछ विशेष परम्पराएँ भी पाश्चात्य नाट्यशास्त्र में चली आयी हैं। अंग्रेजी रंगमंच पर बर्नार्ड शॉ के आने के पूर्व लगभग डेढ़ सौ वर्षों तक अंग्रेजी नाटक सिर्फ लकीर पीटने में व्यस्त रहा और उसमें नवीन प्रयोगों का सर्वथा अभाव रहा। नार्वे के महान नाटककार इब्सन के दिशा-निर्देश में बर्नार्ड शॉ ने अंग्रेजी नाटक को एक नया मोड़ देने का सफल प्रयास किया। उसके नाटक विचार-प्रधान नाटक (Drama of Ideas) के रूप में जाने जाते हैं। उनका उद्देश्य मनोरंजन के माध्यम से पाठकों और दर्शकों के अन्दर समाज और जीवन की ज्वलन्त समस्याओं के प्रति गंभीर चिन्तन की प्रवृत्ति उत्पन्न करना था। शॉ के विचार-प्रधान आधुनिक नाटक के जनक के रूप में मान्यता प्राप्त हो चुकी है।

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10 Long Answer Type Questions

Q. 1. Write a note on the significance of the title of the playArms and the Man'.

Or

Discuss the title of Shaw's play 'Arms and the Man', showing its significance.

Ans.—1. Title of the play—The play "Arms and the Man" is one of the plays that were brought out together under the title "Plays Pleasant and Unpleasant." It belongs to the group called pleasant plays. The title for this play has been borrowed from the first line of Dryden's English translation of the great

Latin epic 'Aeneid.'Dryden's translation begins thus :

"Arms and the Man I sing Who forced by fate

And haugty Juno's unrelenting hate—"

Virgil's great epic deals with the glorious military exploits of its hero Aeneas. The opening words of Virgil's epic "Arma Virumque Cano" appear on the title page of Shaw's play.

2. The theme of Virgil's Epic—In his epic Virgil deals with the glories of war and the heroic deeds of great souls. The first four words, i.e. "Arms and the man", according to Chesterton, form a mounting and ascending phrase. They suggest a procession of resounding armour and of shrewd men and their shattering acts. This procession ends on a note of pathos with the end of the hero, a terrible man now wholly unarmed. Thus the superiority of man over arms has been established in this epic. Moreover, Virgil clearly glorifies war.

3. Contrasting attitude of Virgil and Shaw—.Although both Virgil and Bernard Shaw deal with the same theme, their attitudes to this theme are vastly different. Virgil has clearly glorified war and the arms. He does present his men as heroes and their acts are represented as glorious deeds of superhuman beings. Shaw, on the contrary, tries to satirise war and the romantic or sentimental illusions so long woven around the texture of war and its heroes. Shaw in this play has pointed out the disasters of war. He has added to this realistic picture of war another equally important theme, the theme of love and marriage. Here, too, he satirises the sentimental and purely romantic aspect of love.'

From the Shavian point of view war is nothing but a business transaction. He therefore, does not believe in war as a romantic game to him it is a serious business which involves life and deth of large numbers of people. He does not believe in glorifying war and in promoting hero-worship.

4. Real meaning of "Arms" and "The Man"—In this play, we find two kinds of victims : the victims of war and the victims of love. "Arms" are the symbols of war and "the man" symbolizes the victim. In this play Shaw tried to prove the futility of war. He also attacks and shatters the

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traditional attitude to love. He shows how men and women react to love and war in the traditional manner which is utterly foolish because it is so far from, reality.

Though the title is expressly concerned with the problem of war, yet its meaning easily expands to include also the problem of love. In this play the two are very cleverly interwoven. Bluntschli and Sergius are both soldiers and lovers. Both in the realm of war and of love they represent two contrasting attitudes. The attitude of the other characters in the play revolves round these two central figures. Petkoff, Louka, and Nicola are on the same side as Bluntschli : they take a practical view of life, love, and war; Raina and Catherine are like Sergius. But in the end everybody changes and is compelled to come round to the reality.

5. Conclusion—Thus we find that Shaw's ideas about love and war were on the opposite pole as compared to those of Virgil. He has reversed the very theme of Virgil. Virgil built his magnifincent tale on pathos. But Bernard Shaw builds his play on bathos, as Chesterton says, "It aims at moving from the sublime to the ridiculous."

सार-संक्षेप—बर्नार्ड शॉ का नाटक Arms and the Man उनके उन नाटकों में से एक है जो 1898 में Plays Pleasant and Unpleasant शीर्षक के अन्तर्गत प्रकाशित हुए थे। यह उनके Pleasant Plays में से एक है। इसका शीर्षक अत्यन्त सारगर्भित है। यह शीर्षक लेखक ने रोमन महाकवि वर्जिल के महाकाव्य Aeneid के अंग्रेजी महाकवि ड्राइडेन-कृत अनुवाद की प्रथम पंक्ति से लिया है। मूल लैटिन महाकाव्य के प्रथम तीन शब्द Arma virumque cano शॉ ने इस नाटक के Title page पर उद्धृत भी किये हैं। वर्जिल के महाकाव्य का प्रेरक तत्व है मानव की गरिमा और उसके शौर्य-पराक्रम को उजागर करना तथा जीवन की गहन समस्याओं से बहादुरी के साथ जूझते हुए अमरत्व को प्राप्त करने की उसकी अदम्य इच्छा को अभिव्यक्ति देना। इस महाकाव्य में एक ओर जहाँ गरिमा और शालीनता को अभिव्यक्ति मिली है वहीं दूसरी ओर यह जीवन के एक चिरन्तन दुःखद पक्ष की ओर भी इंगित करता है। शॉ का उद्देश्य इसके ठीक विपरीत जीवन तथा युद्ध के प्रति आदर्शवादी मोह छोड़कर एक स्वस्थ यथार्थवादी दृष्टि प्रस्थापित करना है। राईना सर्जियस तथा कैथरीन युद्ध और प्रेम के प्रति आदर्शवादी, व्यामोह से ग्रस्त हैं जबकि ब्लंट्श्ली, लूका तथा निकोला का दृष्टिकोण शुद्ध रूप से यथार्थवादी है। अन्ततः राईना और सर्जियस की आदर्शवादिता यथार्थवाद के सामने घुटने टेकने को मजबूर होती है। वे दोनों ही अपने-अपने ख्यालों की मायानगरी से बाहर आकर यथार्थ की ठोस धरती पर पाँव रखते हैं और अपनी वास्तविक रुचि और जीवन के यथार्थ के अनुकूल अपना जीवन-साथी चुनने में सफल होते हैं।

Q. 2. How far do you think that 'Arms and the Man' exhibits some of Shaw's ethical convictions, and also the play throws a considerable light on his disgust with modern civilization?

Or Shaw's conviction is that 'marriage is a solemn contract.' Illustrate this view from 'Arms and the Man.'

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Or ***The two ends of war and marriage are cleverly Interwoven in ths play 'Arms and the Man'. Comment.***

Or ***How far does 'Arms and the Man' Illustrate the statement that Shaw's plays are aimed at an exposure of traditional ideas about war, love and marriage?***

Or ***Write a short note on Shaw's views on love, marriage and war as presented in the play.***

Ans. **Introduction**—Bernard Shaw is a bitter hater of artificiality and affectation of the modem society. He has declared an unceasing war against sham and hypocrisy in society and brought the searchlight of reasion to bear on all problems which are the product of modern civilization.

2. His healthy creed of realism, and his dislike for romanticism—One. of these convinctions was that this world is real and that it has no place for idealism—the dreamy and contemplative idealism. Shaw believed in a health creed of realism. Again, he had a vigorous dislike for romanticism. He felt that the so-called term 'romanticism' is some sort of a crazy sentimentalism or over brimmed emotionalism.

3. Marriage is a physical as well as a moral necessity—It was his conviction the marriage was a physical as well as a moral necessity. It was his deep rooted conviction that marriage is not something romantic, not it is a union of two romantic hero and heroine. Marriage, according to him, is the means of bringing to birth a new and better generation.

4. War and Love has no Relation—Lastly Shaw hated war and according to him, war has no romance in it at all. In this play, e expresses his conviction through the hero, Captain Bluntschli, who is no one else than Shaw himself—Shaw the realist.

5. He hates affected idealism—In the play Shaw introduces Raina and Sergius, the two characters, who exhibit a typiely artificial and affected idealism which he (Shaw) always hated. These two characters are embodiment of romantic idealism. They live in a world of dreamy idealism—remote for the world of concrete realism of ours. They believe in the 'hero and heroine, worship' : they believe in a kind of too idealistic higher love, which can never be possible and particable in our present realistic world.

6. War is for from idealistic and romantic views—Sergius and Raina, both, take war as something idealistic. According to their idealistic notion, men fight because they are heroes. Raina is under a false idealistic impression that a romantic maiden (like herself) should choose as partner of her life only a hero, who distinguishes himself in the war. When the news of Sergius heroic cavalry charge reaches Raina, she is full of rapture, because she can now believe that her betrothed is just as splendid and noble as he looks : that *"the world is really a glorious world for women who can see its*

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glory and men who can act its romance." She kisses the portrait of Sergius and goes to bed murmuring "My hero ! My hero!" But soon the light of reality dawns upon this romantic girl and also, her romantic hero soon gets tired with his false heroic conception of romantic war.

7. Realization of Realism—Captain Bluntschli, an army officer, who takes refuge and shelter in Raina's room, at last, succeeds in making her realize not only the world of realism, but also her real self. He is the first who unmasks her and makes her look into her real self He dashes here into fragments Raina's romantic views of war.

8. Digest for the realities of war—Sergius also, in the end, is cured of his mania about war. Experience teaches him something of the realities of was At last, he is so disgusted by the realities of war that he sends in his resingnation saying, 'Soldiering is the coward's are of attacking mercilessly when you are strong, and keeping out of harm's way, when you are weak.'

9. Conclusion—Thus the play, **'Arms And The Man'** exhibits some of Shaw's ethical convicitions, and it also throws a considerable light on his diagust with modern civilization. In a word, Shaw in Arms and the Man has successfully ridicule the romantic motion of war and love. Those, who participate in wars for the sake of romantic heroism, are fools. Wars are not won by valour or weap ones, but by will power and presence of mind. Marriage according to Bernard Shaw, are decided in heaven and celebrated on the earth we see incase of Raina and Bluntschli, and Louka and Sergius. Raina's higher love and Sergius deals of Romantic heroism collaps the moment reality downs on them.

सार संक्षेप–बर्नार्ड शॉ कृत्रिमता और आधुनिक समाज में प्रेम करने के तरीकों के कटु विरोधी हैं। समय बीतने के साथ-साथ वह इसके घोर आलोचक होते चले गये। उसने जीवन का कुछ निश्चित सिद्धान्त बनाया जो बाद में नैतिक विश्वास बन गया। जैसे कि उसका कहना था कि संसार यथार्थ है यहाँ आदर्शवाद और सपनों का कोई स्थान नहीं है। वह स्वस्थ धार्मिक सिद्धान्तों पर विश्वास करता है वह रोमांशवाद को इन्कार करता है क्योंकि यह मात्र भावना पर आधारित है। उसके अनुसार विवाह शारीरिक और नैतिक आवश्यकता है न कि यह रोमांटिक चीज है और न ही तो नायक नायिका का रोमांटिक मिलन है। विवाह का उद्देश्य तो जन्म देना और बेहतर पीढ़ी तैयार करना है। उसके अनुसार युद्ध और प्रेम का कोई सम्बन्ध नहीं है जैसा कि नाटक में ब्लंट्श्ली राईना को नाटक में समझाता है वस्तुतः वह शॉ का ही यथार्थवादी दृष्टिकोण है। दूसरी तरफ नाटक में राईना और सर्जियस के काल्पनिक आदर्शवादी दृष्टिकोण से घृणा करता है। नाटक यह साबित करता है कि युद्ध आदर्शवादिता और रोमांस से बहुत दूर है। जिसका परिणाम यह निकलता है कि राईना और सर्जियस के बीच उच्चतर आदर्शवादी प्रेम पराजित होता है। जबकि ब्लंट्श्ली और राईना के बीच यथार्थवादी प्रेम की परिणती दोनों के विवाह के रूप में होती है और नाटक के अन्त में सर्जियस भी लड़ाई को कायरता मानकर यथार्थवादी दृष्टिकोण अपनाता है। इसी प्रकार लूका भी यथार्थवादी दृष्टिकोण अपनाते हुए सर्जियस से शादी करती है।

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Q. 3. Why is "Arms and the Man" called an anti—romantic comedy?

Or

Show how "Arms and the Man" is an attack on the romantic view of war, love, and marriage.

Or

What are Shaw's views on love and mrriage? Illustrate you answer from "Arms and the Man."

Or

What message does Shaw want to convey through "Arms and the Man."

Or

What are the two themes in "Arms and the Man ?"

Ans. **1. Introduction Drama Old and New**—From the earliest times drama had mainly two forms, tragedy and comedy. Upto the time of Shaw these were still the two most popular forms of drama. Both the forms presented human character through the medium of action. Tragedy deals with the most serious. affairs of life and often painted a grim picture of human life. Comedy, on the other hand, was concerned mainly with the lighter, and often the humorous, aspects of life. It aimed chiefly at entertainment. Shaw found this division of drama to be artificial and outmoded. Changing circumstances of life demanded a new representation of life through drama. And he got an inspiration from the great Norwegian dramatist, Ibsen, in this respect.

2. Drama of Ideas—Shaw was impatient with the old—fashioned portrayal of life through drama. He wanted to write about modern life and its real situations. The old divisions of drama were insufficient for his purpose. "In tragedy someone had to die violently before the play ended, while in comedy there was usually plenty of amusement but not much else." Shaw realized that in modern life violent death did not play a large part. He was more troubled about the many unpleasant social conditions that made life miserable for large numbers of people. There were other disturbing aspects of society that he thought might be changed by making fun of them. Thus his plays could be neither tragedies nor comedies. They were serious thought—provoking attempts at portraying the realities of life. Naturally there is a predominance of the thought element in Shavian drama. His dramas are, therefore, known as the drama of ideas or the intellectual drama. *Arms and the Man* appeals to us more with its startling ideas and beautiful presentation of those ideas through conversation than with great and lofty characters.

3. Shaw's Views on War and Heroism—Of the several interesting ideas put forward in *Arms and the Man*, the most important are two. One of these is the startling idea that "cartridges" are of no use in battle and that "chocolate" is equally important for a fighter in the battlefield. A soldier is not only a brave man or a hero, he is also a living human being. One must not expect too much from him by way of self—sacrifice. And mere bravery is not enough to win battles. A soldier has to learn the tricks of the trade. In other words, he must try to be professional. Only then can he be a good and useful

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soldier. Raina, in the play, is under the illusion that Sergius, her betrothed, is fighting because he is a hero and patriot, but she is cured of this illusion by the grim picture that Bluntschli paints of a real battle for her benefit. Sergius himself comes to realize that his ideal of heroism is incompatible with modern methods of war. Through Bluntschli Shaw tells us that food and other amenities are as necessary for a soldier in the battlefield as bullets and shells. Perhaps the people of his own generation did not appreciate fully the importance of this idea. It took the world the bitter experience of two World Wars to accept its truth.

4. Shaw's Views on Love and Marriage—Perhaps the gretest illusion of romance surrounds the Idea of love. Raina Petkoff loves Sergius Saranoff as a hero of romance. Her love is far from real. It is more in the nature of worship than of love. When she is in as ecstasy of love at the start of play, she merely takes up the portrait of Sergius and adores it. Sergius, too, meets her with a feeling of worship after his return from war. How unreal their love for each other is! They call it "higher love !" But Sergius calls it a "very fatiguing thing to keep up for any leagth of time." And as soon as Raina's back is turned he tries to make love with Louka. This experience perhaps makes him know the difference between real love and the so-called "higher love."

Raina's eye is also opened. She comes to know at last that Sergius is not.a hero or a god but a fickle human being. Sergius himself is not blind to his own true nature. When he finds himself flirting with Louka the maid, immediately after an adoring love-scene with Raina, he frankly tells Louka. "I am surprised at myself, Louka. What would Sergius, the hero of Slivnitza, say if he saw me now? What would Sergius, the apostle of higher love, say if he saw me now ?"

When Raina at last accepts the man she calls her "chocolate cream soldier", Bluntschli has cured her of the romantic illusion about love and marriage. She no longer thinks of marriage "as the mating of a beautiful heroine and a handsome hero in a lifelong romantic dream." Instead of the fickle Sergius, she takes as her hunsband the plain Bluntschli, whose common sense and six hotels in Switzerland will given her stability and comfort.

The realities of love and marriage became one of the most re-current themes in the plays of Bernard Shaw. He thought of mariage not as a means of satisfying personal desires of men and women, but as a means of bringing to birth a new and better generation. To him marriage was a solemn contract, not a frivolous domestic excursion. To him marriage was a solemn contract, not a frivobus domestic excursion.

5. An Anti-Romantic Comedy—*Arms and the Man* is called by Shaw "ao anti—romantic comedy. This shows that Shaw consciously intended to demolish the age-old romantic illusion built around the institutions of war

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and marriage. He has, no doubt, come out successful in his attempt. But it is difficult to say whether the success is complete. Bluntschli describes himself towards the end of the play as "a man who has spoiled all his chances in life through an incurably romantic disposition." And Raina herself is not completely cured because, as she confesses to Bluntschli, she gave her hand and the shelter of her roof not "to the Emperor of Switzerland" but "to my chocolate cream soldier."

सार-संक्षेप--शताब्दियों से अंग्रेजी नाटक की दो प्रमुख विधाएँ थीं--दुःखान्त नाटक और सुखान्त नाटक। इन दोनों विधाओं में कथानक तथा कथोपकथन के माध्यम से चरित्र-चित्रण ही लेखक का प्रधान उद्देश्य होता था। जैसा कि नाम से ही स्पष्ट है Tragedy जीवन के गंभीर एवं करुण पक्ष को तथा Comedy जीवन के सरस एवं हास्योत्पादक पक्ष को प्रतिबिम्बित करती थी। शॉ के विचार से बदली हुई परिस्थितियों में नाटक के रूपों का यह वर्गीकरण लगभग निरर्थक हो गया था और अब नाटक में नया प्राण फूंकने की जरूरत थी। नार्वे के महान नाटककार इब्सन से प्रेरणा लेकर शॉ ने अंग्रेजी में जिस नई नाट्य विधा का सूत्रपात किया उसे हम Problem Play के नाम से जानते हैं। इसमें समाज की बुराइयों और व्यक्तिगत जीवन की कमजोरियों की और मुख्य रूप से संकेत किया जाता है। शॉ के नाटक विचार-प्रधान नाटक के रूप में भी जाने जाते हैं। *Arms and the Man* भी इसी प्रकार का एक विचारोत्तेजक नाटक है। इसमें जीवन के दो प्रमुख पक्षों--युद्ध और प्रेम--से सम्बन्धित रोमानी भ्रान्तियों के उन्मूलन का प्रयास किया गया है। शॉ ने युद्ध की तथा युद्धरत सैनिक की वास्तविक स्थिति की ओर संकेत करते हुए बताया है कि युद्ध में मुख्य समस्या अस्त्र-शस्त्र तथा बहादुरी से सम्बन्धित नहीं है बल्कि उसमें भाग लेने वाले सैनिकों को जीवित प्राणी समझते हुए उनके लिए आवश्यक सुविधाएँ जुटाने से सम्बन्धित हैं। युद्ध में रसद अथवा भोजन-सामग्री का उतना ही महत्व है जितना गोला-बारूद का। यह एक कोरा भ्रम है कि कोई सैनिक सिर्फ देशप्रेम अथवा बहादुरी की भावना से प्रेरित होकर युद्ध में प्राण गँवाने के लिए सदैव तत्पर रहता है।

दूसरा पक्ष प्रेम का है। पुरुष और स्त्री के बीच के सम्बन्ध निःसन्देह प्रेम पर आधारित है। लेकिन यह प्रेम शुद्ध रूप से आत्मिक अथवा काल्पनिक नहीं होता। शारीरिक आकर्षण की भी उसमें एक प्रमुख भूमिका होती है। सर्जियस और राईना का सम्बन्ध इसलिए टूट जाता है क्योंकि वह तथाकथित higher love पर आधारित है। राईना सर्जियस के बदले ब्लंट्श्ली को अपना पति चुनती है जो अनुभवी, कुशल तथा विवेकशील है यद्यपि उसका व्यक्तित्व बाहर से उतना आकर्षक नहीं है। इसी प्रकार सर्जियस राईना के बदले लूका को स्वीकार करता है जो स्वप्न की दुनिया में नहीं रहती और जिसमें एक योग्य पत्नी के सभी गुण विद्यमान हैं। इस प्रकार इस नाटक का दूसरा नाम 'An Anti-Romantic Comedy' पूरी तरह सार्थक है। यह मानव जीवन की वास्तविकता के आधार पर उसकी समस्याओं का विवेचन करता है और युगों से चली आ रही भ्रान्तिमूलक मान्यताओं पर कठोर प्रहार करता है।

Q. 4 Compare and contrast the character of Raina and Louka.

Ans. 1. Introduction—Raina and Louka are almost of the same age. Both are youthful, beautiful and graceful. Both are romantic by nature. Both are imaginative and intelligent. Raina is the only beloved daughter of Major Petkoff, while Louka is their girl servant.

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2. Raina is queerly sentimental—Raina, being bred and brought up with extra-ordinarily buttreseed up love and affection is queerly a sentimental maiden. She has a dreamy sort of a romantic character, full of speculative idealism and emotion.

3. Louka sees the world and life through the spectacle of reality—Louka is entirely different from Raina. She is never an idealist. She sees the world and life through the spectacle of reality.

4. Raina's false notions about 'war' and 'love'—Raina has developed two false notions, rather deceptions, that have been ruling over her till she comes under the effect of Bluntschli's concrete realism. She idealizes war and thinks that marriage is a union of romantic hero and heroine, She worships her lover Sergious, because she thinks that he is a hero when should be adored by every romantic maiden. But there is something of a cris crossla in her, though she is filled with romantic sentiments about 'war' and 'love', yet she often feels a clash between her perception of reality and her romantic illusion. Sometimes she feels dejected and disappointed when she thinks whether she can keep true to her romantic ideals.

5. Louka has some sort of vanity in her—Louka has some sort of vanity in her. Though she is engaged to Nicola, the family servant, yet she thinks herself superior to him. She is also a servant like Nicola, yet the difference is that Nicola has "the soul of a servant" while she has an independent soul.

6. Louka is a realist—Like Bluntschli, Louka is a realist. She has no illusions about rank, position, gentility, etc. Before her sharp tongue and lashing wits all the romantically affected air of Sergius, are blown out. How sharp wittedly she says to him; "It is hard to know what a gentleman considers right. I thought from your trying to kiss me that you had given up being so particular."

Again she pulls Sergius down and makes him how before her. When Sergius calls her "an abominable little cloud of a common clay, with the soul of a servant" she replies him bluntly and scornfully, "but I don't care, now I've found out whatever clay I am made of you're made of the same. As for her (Raina) she is a liar, and her fine airs are a cheat, I am worth six of her."

7. Louka has her own dignity—Louka has her own dignity. She knows that she is a servant no doubt, yet she has not soul of a servant. When Nicola, the man servant, says to her—"but if she (mistress of the house) suspects that you are defying her, out you go." Louka replies with an air of dignity, "I do her. I will defy her. What do I care for her ?"

8. Raina's high sense of hospitality—Raina comes of respectable and cultured family. Naturally her sense of hospitality is high. The Swiss officer is in a state of nervousness on finding himself in danger, Raina understands it. She assures him saying, "you must trust to our hospitality. I answer for your safety." There is my hand in pledge of it."

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9. Raina's nature—Raina is a polished girl. She is rather unassuming and modest. No doubt, she is also proud of her wealth and position; but when the question of marriage comes in she wants to bargain her heart with a heart. She is an admirer of courage, conviction and heart of gold in man.

10. Louka's nature—Louka is mischievous. She is a cunning girl. She is a conquette. Her mission of life is to raise her station in life. In order to bewitch some 'big' man of society, she puts on a fashionable appearance and plays the coouette. She is a sharp-tongued, sharpwitted and sharp-sighted girl who is described by Sergius as "a provoking little witch." She is clever, Intelligent and a shrewd judge of human nature. Her smart judgement of man enable her to win Sergius and marry him, and that is the secret of success in life. Such is the contrast of characters between Raina and Louka.

सार संक्षेप–राईना और लूका लगभग एक ही उम्र की हैं दोनों जवान, सुन्दर और शानदार हैं। दोनों स्वभाव से रोमांटिक हैं दोनों कल्पनाशील एवं बुद्धिमान हैं। राईना मेजर, पेटकॉफ की इकलौती प्रिय बेटी है जबकि लूका नौकरानी है। राईना की प्रेम के प्रति भावना आदर्शात्मक है जबकि लूका प्रेम के प्रति वास्तविकतावादी दृष्टिकोण रखती है। राईना युद्ध और प्रेम के प्रति भावना आदर्शावादी है। इसलिए वह अपने विजयी मंगेतर सर्जियस की पूजा करती है। जबकि निकोला का चरित्र उससे हटकर है वह नौकरानी होते हुए भी उच्चतर भावना रखती है। वह जीवन, युद्ध और प्रेम के प्रति ब्लंटश्ली की यथार्थवादी दृष्टिकोण रखती है इसी बल पर वह सर्जियस को स्वयं से प्रेम और शादी करने के लिये बाध्य कर देती है। राईना के अन्दर अभिवादन करने का स्वभाव है उसका हृदय कोमल है वह आदर्शवाद दृष्टिकोण से प्रभावित होने के कारण किसी से जल्दी प्रभावित हो जाती है परन्तु अन्ततः यथार्थवादी दृष्टिकोण अपनाते हुए ब्लंट्श्ली से शादी कर लेती है। दूसरी तरफ लूका धूर्त अति चालाक और प्रेम का स्वांग रचने वाली लड़की है। उसके जीवन का उद्देश्य जीवन को उच्चतर बनाना है। उसकी बुद्धिमानी और प्रेम की चालाक कला ने ही राईना के मंगेतर सर्जियस को अपनी ओर प्रभावित किया और शादी करने के लिये बाध्य किया।

Q. 5. Compare and Contrast the character of Sergius and Bluntschli.
Or Contrast Major Sergius Saranoff and Captain Bluntschli.
Or Compare and contrast the character of Sergius and 'chocolate cream soldier.'

Ans. 1. Introuduction—Captain Bluntschli and Major Sergius, both, are army officers, no doubt, yet there flows a gulf of difference between the two, when their respective characters are contrasted. In *'Arms And The Man'* Shaw makes a solemn attempt to present the eternal conflict between artifical romantic morality and natural realistic morality. Sergius represent artificial romantic morality while Blunteschli represents natural realistic morality.

2. How Shaw contrasts Bluntschli with Sergius—Here Shaw protrays a heropic figure in Captain Biuntschli and contrasts him with the romantic fool. Major Sergius Saranoff. Sergius fights for success and glory, but Bluntschli joins the army out of an unmotived impulse which he describes as an "incurably romantic disposition."

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3. Bluntschli is a realist—Biuntschli is a 'fully' realist. He lives in a world of concrete realism, where there is no gloom of dramy idealism. He never believes in emotional romantilcism. There is nothing called 'sentiment' in him.

4. Sergius is an idealist—Major Sergius, on the other hands, is an idealist. He lives in a strange world of emotional romance. He glorifies war and holds a romantic view of fighting. He is extremely affected and artificial. He talks and walks like a romantic hero. He believes in a kind of "higher love" which is something unattainable and impreacticable.

5. Bluntschli breaks Raina's dream of romantic idealism—In the play, Bluntschli is the only person who succeeds in breaking Raina's dream of romantic diealism, and bringing her back to her sole self. Everyone, her nurse, her mother, her lover Sergius believed in Raina's romantic theories and they encouraged it; but Bluntschli, the crude realist, would not believe in her romantic idealism. He frankly tells her that her romantic idealism is merely a dream. In the end of course, he found out the real Raina.

6. Bluntschli is a shrewd realist like Shaw—Like Shaw himself, Bluntschli is a shrewd realist, who hates sham hypocrisy, artificiality and affactations. It is he who cures Raina of her two idealistic deceptions—romantic views on marriage and romantic views towards war—which ruled her since her grilhood. She now longer—thinks of marriage as the union of a beautiful heroine and a handsome hero in a life long romantic dream nor does she think of war as a romantic game. Instead of the ornamental and fickle Sergius she takes, as her husband the plain Bluntschli, whose common sense and six hotels in Switzerland will give her stability and comfort. This is all due to Bluntschli.

7. Sergius analysis his higher love ?—As for Sergius, while with Raina, he behaves like a hero of higher love" but when he finds the servant girl, Louka, he flirts with her. He is not blind to his own nature, when he finds himself flirting with the servant girl. Immediately after an adoring love sencewith Raina, he analysis himself frankly. "I am surprised at myself, Louka. What would Sergius the hero of Slivnitza, say if he saw me now? What wodld Sergius, the apostle of the higher love, say if he saw me now?"

8. In the end Sergius too realizes the mask of his romantic deception—Any how, in the end, Sergius too, realizes the mask of his romantic deception. He learns the realities of war, and is so disgusted by them that he sends in his resignation, saying, "Soldiering.....is the coward's art of attacking mercilessly, when you are strong and keeping out of harm's way, when you are week."

9. Conclusion—It is Captain Bluntschli who is the real hero of the play *Arms And The Man* and who marries Raina at the end. He is a through realist who represents natural realistic morality. Major Sergius who was one time romantic hero of Raina, ends by becoming the husband of the servant girl Louka. He represents only artificial romantic morality.

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सार-संक्षेप—कप्तान ब्लंट्श्ली और मेजर सर्जियस दोनों सैनिक अधिकारी हैं लेकिन दोनों के चरित्र में गहरा अन्तर है। अस्त्र और मानव नाटक में 'शॉ' ने सर्जियस को कृत्रिम रोमांटिक नैतिकता का तथा ब्लंट्श्ली को नैसर्गिक यथार्थवादी नैतिकता का प्रतीक माना है। सर्जियस युद्ध सफलता और वैभव के लिए लड़ता है। जबकि ब्लंट्श्ली युद्ध के प्रति व्यावसायिक दृष्टिकोण रखता है। उसका दृष्टिकोण यथार्थवादी है वह कभी भी भावनात्मक प्रेमजाल में नहीं फँसता है। जबकि सर्जियस एक आदर्शवादी है वह प्रेम के प्रति भावनात्मक है। ब्लंट्श्ली जीवन के सच्चे तर्कों द्वारा राईना का रोमांटिक आदर्शवाद का स्वप्न तोड़ देता है। वह इतना बुद्धिमान और तर्कवादी है कि राईना को अपने मंगेतर सर्जियस को छोड़कर उससे शादी करने के लिए मजबूर करता है। दूसरी तरफ सर्जियस उच्चतर प्रेम की बातें तो करता है लेकिन राईना से छुपकर लूका से प्रेम का स्वांग रचता है। परिणामतः उसे अपनी मंगेतर से हाथ धोना पड़ता है। निष्कर्षतः यह कहा जा सकता है कि इस नाटक का वास्तविक हीरो ब्लंट्श्ली ही है।

Major Characters

Q. 6. Give a brief Character-sketch of Captain Bluntschli.
Or Who is the 'chocolate cream soldier?' Describe his character.
Or Sketch the character of Bluntschli as the mouthpiece of Shaw.

Ans. 1. Introduction—Captain Bluntschli is one of the most important characters in the play *Arms and the Man*. He is a Swiss national, working as a professional solider in the Serbian army. He is a captain in the artillery. He is a modern soldier, with a keen sense of practical wisdom. His appearance is described in some detail by the dramatist when he first appears on the scene. Everything about him shows that he is an ordinary but very alert soldier. In spite of his wretched conditions as a fugitive after the rout of Slivnitza, he manages to keep all his wits about him.

2. A Through Realist—Bluntschli is thoroughly realistic in his attitude to life. As a professional soldier he knows his business well. But he also knows that in a real battle heroism alone is no use. One must also have the professional skill in order to be a successful soldier. He rather prudly tells Raina that chocolate is more neccessary than cartridges in the battlefield. No soldier, however brave, can fight a battle with an empty stomach. Again, as an experienced soldier he knows that it is no use trying to fight for the sake of mere heroism. He ridicules Sergius for leading an attack with his cavalry armed with swords on a battery of machine guns. Sergius, according to him, is not a great commander as Raina feels at first. "Of all the fools ever let loose on a field of battle, that man must be the very maddest. He and his regiment simply committed suicide."

3. A Rationalist, Unemotional—Bluntschli, like his creator (the dramatist), is a rational creature. He is very intelligent too. He never passes a hasty judgment on anyone. He is cool in temper. When Sergius, in Act III, drags Louka into the room where Raina and Bluntschli are already present, he asks the latter to judge Louka for eavesdropping. Bluntschli says that he has no right to judge her. He quietly comments on Louka's conduct, "I must not

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judge her.....Its all a question of the degree of provocation." Bluntschli is outwardly very unemotional. But he is by no means dry. His behaviour with Raina, as he takes refuge in her bedroom, is as polite as it was possible for him to be in the circumstances. He is astonished to hear from Louka that Raina truly loves him. He feels that there can be no such possibility between him and "the young lady" as he fondly calls Raina. And he proceeds to give reasons. But this only indicates his sweet innocence about a woman's heart. Raina provokingly calls him "a romantic idiot."

4. A Shrewd Observer of Men and Situations—Bluntchli is a practical man. He is a keen observer of men, their character, and the over-all situations in which he sometimes finds himself and others. As soon as he enters Raina's bedroom as a fugitive, he rudely orders her to strike a light. This is because he wants to read the situation in which he finds himself now. He wants to know what sort of a person he has to deal with. When there is light in the room, he keenly observes the whole situation in a few moments and at once feels somewhat at his ease. He shows that he has a thorough knowledge of military affairs when he tells Petkoff offhand that perhaps "the forage is the trouble" in sending the three cavalry regiments to Philippopolis. He has truly measured the character of Sergius even though he has seen him just once for less than an hour. He tells Raina, after disclosing her true character also to herself, that Sergius too lives in a kind of make-believe world. He opens the eye of Raina both in regard to her own true nature and that of Sergius.

5. His Characteristic Sense of Humour—Bluntschli combines in his character a keen sense of humour with a sense of practical wisdom. The clearest example of this we find almost at the beginning of the play. Bluntschli the fugitive suddenly makes Raina aware that she is only partially dressed and she goes to pick up her cloak. Bluntschli reudely commands her to stop and he picks up the cloak himself, adding half-humorously :

"A good idea! Ill keep the cloak, and youll take care that nobody comes in and sees you without it. This is a better weapon than the revolver."

A rather crude example of humour occurs when Raina informs him that she is a Petkoff. Bluntschli fails to catch her meaning and asks, "A pet what ?" The humour lies in his misunderstanding the word as "a pet calf." Again, his caricatures of Sergius as a "Don Quixote" suggest that he has the gift of humour about him.

6. His Romanticism—In the previous description of his character we have noted that Bluntschli is realistic, practical, and shrewd. But there is a touch of romance, too in the character of this rational being. He himself explains this in the following manner :

"I ran away from house twice when I was a boy. I went into the army instead of into my father's business. I came sneaking back here to have another look at the young lady when any other man of my age would have sent the coat back."

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And thus, he says, "he has spoiled all his chances in life through an incurably romantic disposition." He gives a clear example of this "romantic disnosition" when he worngly presumes Raina to be a girl of seventeen though she is in fact a woman of twenty

7. Conclusion-a Shavian hero—Thus we find Bluntschli at the end of the play as a most impressive character. He is unemotional but not uncultured. He is guided by reason, yet he is fond of Raina. He is a practical solider, yet he is not a coward though he himself describes all soldiers as cowards. He is not a fool even though he says that "nine soldiers out of ten are born fools" In short, he is a charming personality. It is no wonder that he ultimately wins the heart of Raina. In the traditional sense he is the hero of the play because he succeeds to win the heroine. But this a minor point in a Shavian play. It is better to call him 'a Shavian hero" than the hero of **Arms and the Man.**

सार-संक्षेप—जैसा कि ऊपर के विवरण से स्पष्ट है ब्लंट्श्ली का चरित्र विविधतापूर्ण है। वह एक यथार्थवादी दृष्टिकोण रखने वाला पेशेवर सैनिक है जिसे सैन्य जीवन का लम्बा और प्रत्यक्ष अनुभव है। अनुभव ने उसे सिखाया है कि आज की लड़ाई में बहादुरी दिखाना मूर्खता है। उसका नियम है–तभी लड़ो जबकि लडना जरूरी हो जाय। वह बुद्धिमान और चतुर है तथा लोगों के चरित्र को एक ही निगाह में भाँप लेने की उसमें अद्भुत क्षमता है। राईना और सर्जियस की प्रवंचनात्मक प्रवृत्ति की पोल वह स्वयं राईना के सम्मुख खोल देता है और वह चकित रह जाती है। वह सहसा भावावेश में नहीं आता और उसमें गहरा आत्मसंयम है। ब्लंट्श्ली के चरित्र में हास्य-प्रवृत्ति का भी अभाव नहीं है। लेकिन इन सबके बावजूद उसके अन्दर भी बहुत ही गहराई में रूमानी प्रवृत्ति छिपी हुई है और उसका स्वयं उसे भी अहसास है। एक अर्थ में ब्लंट्श्ली को इस नाटक का नायक माना जा सकता है हालाँकि यह बहुत महत्त्वपूर्ण बात नहीं है जहाँ तक शॉ के किसी नाटक का सवाल है। उचित तो यह है कि ब्लंट्श्ली को शॉ के प्रमुख नायक चरित्रों में से एक कहें।

Q. 7. Sketch the character of Sergius Saranoff.

Ans. I. Introduction–Sergius Saranoff is a Major in the Bulgarian army. He belongs to a well-to-do family. His rank in the army is the highest allowed for any Bulgarian at that time. The higher ranks were all held by the Russians. As such Sergius is held in high esteem by the Petkoffs. And Raina Petkoff is actually engaged to him as the play starts. But it ends otherwise.

2. His Outward Appearance–Sergius has an impressive personality. His appearance is really charming. Shaw describes his appearance in some detail at his first introduction in the play. He is somewhat wild by temperament though his outward appearance suggests that he is a man of the civilized type. His critical faculty is actue. He is always on the alert. But he is also always conscious of his failure to live up to his ideals. He has ideals are true. The effect of all this is that he is a kind of Byronic hero, living in a world of ideals that is largely of his own making.

3. His Romantic Outlook on Life—Sergius is deeply romantic in his outlook on life as a whole. We find him in this play in the double role of a

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solider and a lover. In both these roles he is inspired by idelas. As a soldier he belives in heroism and sacrifice. He has joined the army, not to earn his bread but to earn glory. As a lover he belives in "Higher love" for his lady. The result is that there is not depth of emotional attachment between Sergius and Raina. They do not love each other so much as they worship each other. Thus there is very little real love between them, and their ideal love easily breaks off under the pressure of reality.

4. A Brave but Foolish Soldier—Sergius's outlook on war and soldiership is governed by the medieval ideals of chivalry. He is brave and chivalrous, no doubt. But he is a kind of Don Quixote, as Bluntschli admirably remarks. He foolishly leads a cavalry charge, aimed at routing a battery of machine guns. This is nothing short of committing mass sucide. Fortunately for him and his horsemen the enemy ran out of ammunition. Otherwise not a single man of his regiment would have been left alive. Sergius is so hot-headed about the idea of heroism that he feels frustrated about there being no scope for it in a modern army. So he tenders his resignation from the army as soon as the war is over. His comment on the character of a modern soldier also reveals his own attitude to soldiering :

"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. That is the whole secret successful fighting. Get your enemy at a disadvantage, and never, on any account, fight him on equal terms."

To Petkoff's suggestion that "soldiering has to be a trade like any other trade", Sergius's reply is that he has no ambition to shine as a tradesman. And so he has resigned from the army. It is impossible for Sergius to accept the rules and regulations that are a necessity for a professional soldier of a modern army.

But towards the end of the play, Sergius is cured of much of his romantic dreams about war. He laughs at the soldiers who have only "the courage to rage and to kill" but who humbly submit to the bullying of their officers. And he condemns war, which is often the dream of patriots and heroes, as very ridiculous. He calls it "a fraud" and "a hollow sham."

5. A Romantic Lover—At the beginning of the play we are informed that Sergius is engaged to Raina Petkoff and that they are to get married in the near future. When we find them together for the first time, we at once feel that their love is not based on the realities of life. They are more or less Platonic (i. e. spiritual) in their love for each other. Raina romantically calls it "the higher love." Sergius does not have deep faith"in that higher love, but he worships Raina as "my lady and my saint." This is perhaps more in response to Raina's effusion—"my hero" and "my lord"—than an expression of true passion. In fact, there is not the slighest indication of emotional attachment between them. This is more true of Sergius than of Raina. Raina keeps her "chocolate cream soldier" at some distance physically even though she seems

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to tempt him emotionally. Sergius, on the other hand, jumps at the very first opportunity that offers itself to him so that he may be relieved of "the higher love". It is a "very fatiguing thing to keep up for any length of time." And so he shows no seruples at all in flirting with Louka the moment the back of his "lady and saint" is turned upon him.

But in the end we find that Sergius is cured of his roamantic illusion regarding love, too. He appreciates Raina's "higher love" because he believes in her innocence. Even then, the pretty Louka attracts him physically and ultimately wins his heart. And when Sergius comes to realize that Raina is more fascinated by the practical-minded Bluntschli, he is in the end reconciled to it. He feels that his romance with Raina is shattered and life looks like a farce. But it is not so in reality, even for Sergius. He has already decided to accept Louka as his wife, and it is a sound and practical decsion. It is also a brave decision.

6. Conclusion—A Foil to Bluntschli—Sergius is one of the most important characters in the play, Arms and the Man. He is a brave, heroic soldier and a romantic lover, in both respects inspired by the ideals of chivalry. But by degrees he come to realize that the age in which he has to live does not encourage that spirit. He comes in contact with Bluntschli, a professional soldier, and his eye is opened as to the demands of professional fighting. Bluntschli, the staunch realist, cures him of his illusions regarding war. And his contact with another clever realist, the maid Louka, cures him of his illusions regarding love. He comes to realize that there can be no such thing as higher love between man and woman and that physical passion and emotional attachment are parts of the real human love. If we assume that Louka has been used in the play as a foil to Raina, we may say that Sergius is a foil to Bluntschli.

सार-संक्षेप—सर्जियस बुल्गारिया की सेना में मेजर है। वह सुन्दर तथा हृष्ट-पुष्ट नवयुवक है तथा उसका व्यक्तित्व आकर्षक है। राईना की उससे शादी की बातचीत हो चुकी है। वह बहादुर भी है लेकिन एक सैनिक के रूप में वह मध्यकालीन विचारधारा से प्रेरित है। वह आधुनिक युद्ध की वास्तविक परिस्थितियों से अनभिज्ञ है। यही कारण है कि उसने एक घुड़सवार टुकड़ी लेकर तोपखाने पर धावा बोल दिया। संयोग से ऐन वक्त पर दुश्मन का गोला-बारूद चुक गया और उसे मोर्चे से भागना पड़ा। इसीलिए युद्ध में जीतने के बावजूद सर्जियस की आलोचना होती है और वह सैनिक जीवन से निराश हो त्यागपत्र दे देता है। उसकी निराशा का प्रमुख कारण उसकी यह धारणा है कि आधुनिक लड़ाई में वीरता के लिए कोई स्थान नहीं है। यह एक पुरानी रूढ़िगत मान्यता है और सर्जियस इनसे चिपका रहना चाहता है। इसी प्रकार प्रेम के क्षेत्र में वह रोमानी भ्रान्ति का शिकार है। एक तरफ तो वह प्रेम को उच्च आदर्श मानता है और राईना को देवी के रूप में पूजता है और दूसरी ओर राईना के पीठ पीछे नौकरानी लूका से इश्क करता है। धीरे-धीरे वह राईना से दूर हटता जाता है और लूका के समीप खिंचता जाता है क्योंकि लूका से उसका सम्बन्ध ठोस आधार पर स्थित है। ब्लंट्श्ली और लूका के सम्पर्क में आने से उसके अन्दर परिवर्तन होते हैं और कुछ हद तक उसकी भ्रान्तियाँ मिटती हैं।

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Q. 8. Give a character–sketch of Raina.

Ans. 1. Introduction—Raina Petkoff is the daughter of Major Petkoff of the Bulgarian army. She is born in a well-to-do family. All the comforts of life are easily available to her. She is the only child of her parents. Therefore she is able to have her own way in all things. The result is that she lives in a kind of dreamworld. She has no idea at all of the hard realities of life. This is the image of Raina Petkoff as we find her at the beginning of the play. But before the play ends we find a major change in her attitudes and behaviour. From her immature girlish romanticism the emerges as a ripe cxperienced woman at the end of the play.

2. Her Romanticism—Raina is at first a deeply romantic girl. As the play opens, we see her engaged in enjoying the romantic beauty of the bright starlit night. When her mother brings her the happy news of Sergius's victory at the battle of Slivnitza, she is beside herself with joy. She is at once transported into a world where dreams become reality. Sergius is now her soul's hero. She exclaims; "Oh to think that it was all true, that Sergius is as splendid and noble as he looks! that the world is really a glorious world for women who can see its glory and men who can act its romance !"

Reality, however, soon breaks in upon her in one of its ugliest forms. Sho is informed that the runaway enemy soldiers are being chased by Bulgarian soldiers and that there may be shooting in the streets. The tender-hearted girl is pained to learn this and says, "I wish our people were not so cruel. What glory is there in killing wretched fugitives ?" Very soon she has the chilling experinece of having one of those fugitives in her bedroom. The encounter with this fuitive (Bluntschli), however, brings out the best in her character.

3. A Generous Lady—Raina now appears before us as a brave and generous girl. She is not at all cowed down by the threat of the unknown solider in her bedroom. She even ridicules him as a cowardly soldier and is rather in a challenging mood. But this is largely due to her ignorance about the realities of a soldier's life. Very slowly she is made to realize the hardships of that life. And her heart almost unknown to herself, draws closer and closer to one such real soldier (Bluntschli). She not only offers to save him when his life is in real danger. She talks to him in the most intimate manner. She fondly calls him "a chocolate cream soldier" and even sends him her photograph as a souvenir when he departs in the morning. This is partly due to her romantic character and partly to her natural womanly soft-heartedness. At the time she does not realize that the consequences of her action may be so far-reaching. And she does not realize that she has suddenly fallen in love with that fugitive soldier. She still considers herself solemnly engaged to Sergius.

4. Her Attitude to Sergius—At the beginning of the play we find Raina betrothed to Sergius. She also truly loves him. But her attitude to love itself is rather Platonic. She rather worships Sergius than loves him. As a man

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of the world she has no very high opinion of him. But when the news of his victory at the battle of Slivnitza comes, she is compelled to realize his true worth. He is now her "soul's hero." The regard that she shows to his portrait in her bedroom is a sign more of adoration than of love. Yet she innocently believes that she loves him. The love between the two is more ideal than real. It therefore, easily breaks as soon as real situations of tension appear. Raina is fascinated by the soft, persuasive manners of the Swiss soldier. Sergius is inevitably drawn towards the clever and pretty Louka who is much more hard-headed about the realities of life than Raina. In the end Raina discovers with a shock the fraud of "the higher love" that she had fondly believed to be existing between herself and Sergius. She exclaims "Oh, what sort of god is this I have been worshipping."

5. Her Attitude to Bluntschli—Bluntschli, the Swiss soldier serving in the Serbain army, is at first a mere stranger to Raina. He has taken shelter in her bedroom. Raina's mind is filled with the heroic image of a soldier. And so she conceives a very poor opinion of this soldier who has run away from the battle for his life. The shocking picutre that he gives of the realities of actual battles and of the life of real soldiers does not seem to impress her much at first. She rather mocks him as, "a chocolate cream soldier." But his worn-out condition after several days of hot pursuit given him by the enemy ultimately melts Raina's heart. She entertains him as a guest in her best possible manner. She takes pity on him. At great risk to her own life, she offers to save him and she does save him when her room is searched by an officer of the Bulgarian army. Love for this "poor soldier", however, imperceptibly-creeps into her heart and she ends by accepting the plain, realistic Bluntschli instead of the foolish, boastful Sergius.

6. A Middle-Class Girl—Being born into a well-to-do middleclass family Raina is somewhat affected by the social attitudes of that class. In the first Act of the play she talks to Bluntschli at one place about her family's social status. She is rather proud of being a Petkoff. She is also proud of her visits to Vienna and Busharest. She is proud of her culture. No doubt, she is generous by nature. But she appears to be somewhat conscious of her generous nature. Even in her choice of a life-partner, she is ultimately more govened by considerations of material comforts than by those of love. We must not, however, accuse Raina of being mean-minded and selfish in her love for Bluntschli. But his love is not purely spiritual, too.

7. A Charming Personality—From first to last Raina retains her charm as a woman. Though she pretends all the time that she lives in a sort of dream-world, she is not so innocent about the realities of life. This begins to be clear even from the start of the play. One indication of this we find in her attitude to Louka, the maid. She never trusts Louka. Her mistrust of Louka is a kind of instinct that springs from her essential womanhood. She is a soft-hearted and courageous lady who knows how and when to keep her head

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cool. She is not unduly alarmed when an unknown armed soldier enters her bedroom. Nor does she rave when she learns of Sergius's treachery towards herself in paying his attentions to Louka. In both the situations she keeps her head cool and balanced. And we admire her for this. She is truly the heroine of the play.

सार-संक्षेप—राईना एक सम्पनन एवं सम्भ्रान्त परिवार में उत्पन्न अपने माता-पिता की इकलौती बेटी है। सर्जियस की तरह वह भी अनेक प्रकार की भ्रान्तियों का शिकार है। सर्जियस को वह एक वीर तथा देशभक्त सैनिक के रूप में पूजती है और उसे एक आदर्श पुरुष मानती है। प्रेम को वह शारीरिक वासना से अलग एक अमूर्त भावना तक सीमित आदर्श के रूप में देखती है और उसे 'प्रेम के उच्चादर्श' की संज्ञा देती है। उसे विश्वास है कि सर्जियस के साथ उसका सम्बन्ध इसी भावना पर आधारित है और यह एक विशुद्ध प्रेम है जिसमें विकार आने की कोई गुंजाइश नहीं हो सकती। लेकिन राईना शारीरिक रूप से सर्जियस की ओर आकर्षित नहीं है। धीरे-धीरे उसके हृदय में अनजाने ही ब्लंट्श्ली के लिए कोमल भावना का उदय होता है जो अन्ततः प्रेम में परिणित हो जाता है और वह उसे अन्त में पति के रूप में स्वीकार कर लेती है। इस प्रकार वह भी धीरे-धीरे स्वप्नलोक से उतरकर यथार्थ की ठोस धरती पर पाँव रखती है और एक अल्हड़, अबोध, सपने देखने वाली बालिका की स्थिति से उबर कर अन्ततः एक पूर्ण विकसित युवती के रूप में हमारे सामने उपस्थित होती है। यद्यपि मध्यमवर्गीय परिवार में जन्म लेने की वजह से उस वर्ग के सामाजिक, छिछलेपन से वह भी कुछ हद तक ग्रस्त है फिर भी कुल मिलाकर राईना पेटकॉफ का व्यक्तित्व आकर्षक है। वह एक संवेदनशील, कोमल-हृदय प्राणी है जिससे किसी का अहित होने की कल्पना नहीं की जा सकती।

Q.9. Give a brief Character-sketch of Louka.

Ans. 1. Introduction—Louka is maid-servant in the household of the Petkoffs. Her special duty is to look after the comforts of Miss Raina. She is not only a clever and intelligent girl, she is also quite pretty. This we infer especially from Petkoff's joke to her when he returns from war. "Well, the Serbs havent run away with you, have they?" Early in the second Act of the play we learn that I she is engaged to the manservant Nicola. But we are never in dobut that she is not meant to be a servant for ever. She always looks above her station, and feels somewhat uncomfortable in her role as a servant. Nevertheless she discharges her duties with a sense of reponsibility.

2. A Gignified Woman—Louka is always conscious of her dignity as a woman, even though she is a mere maidservant. She does not suffer from a sense of inferiority on that account. Right from the start of the play we feel that there is a kind of rivalry and a secret mistruct between Raina and her maid Louka. Louka does not lose a chance of being patronizing to Raina whenever such an occasion comes. She is always consciously polite to the Petkoffs. In Louka, we feel, Shaw has tried to uphold his concept of social equality between the upper and the lower classes. As A. C. Ward remarks, "As upholder of social equality Shaw was opposed to any idea that servants are an inferior class. He held that all necessary work, however menial, is valuable as a service in the community." Louka's attitude is a confirmation of this ideal.

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3. An Intelligent Woman—Louka is a very intelligent girl. Excepting Bluntschli, she is perhaps the most intelligent character in the play. She is a shrewd observer. It is she who secretly marks Bluntschli's revolver lying on the ottoman in Raina's bedroom, the revolver which was so unexpectedly missed by the Russian officer searching the room. It is also a mark of her shrewdness to guess that the relation between Raina and Sergius is not likely to materialize in marriage. Bluntschli's coming on the scene is truly judged by Louka as a turning point in the relation between Sergius and Raina. As a woman she instincitvely understands where her true interest lies. She does not try to tempt Sergius away from Raina, however. But she does not object to his love-making and, in fact, tries to exploit his weakness in her self-interest. There is nothing objectionable in this behaviour of Louka. And if Sergius at last chooses to marry Louka instead of Raina, he is by no means a loser. Louka is likely to be a better life-companion to him than Raina. The clearest and most striking instance of Louka's intelligence we find in her first encounter with Sergius. The whole scene is filled with her clever conversations, but the following may be noted with particular attention. Sergius asks her, "If you were in love with me, would you spy out of windows on me ?" She replies, "Since you say you are half a dozen different gentlmen all at once I should have a great deal to look after." And we cannot but exclaim with Sergius, "Witty as well as pretty."

4. An Ambitious Woman—Louka is an ambitious girl. She is not content with her situation as a maidservant. She is impatient with Nicola for preaching her to be a clever but obedient servant girl. She is almost always in a defiant mood. Nicola tells her to be more respectful to her employers. She retorts, "You have no spirit. I should like to catch them saying a word against me." Nicola is more painstaking and elaborate in his attempt to teach Louka in Act III. Louka impatiently replies, "You were born to be a servant. Again, "I believe you would rather be my servant than my husband."
This streak of ambition becomes stronger and stronger in her as time passes. Ultimately she finds that the moment is ripe for her and she takes full advantage of it. She binds Sergius with a promise and a vow. And true to his nature, Sergius keeps his promise, more of course out of bravado than as a result of sincere love for her.

5. A Determined Realist—Louka is from the start a realist. She most surely represents Bernard Shaw's own attitude to life. She louka on everything from the practical point of view. Early in the play we see her advising Raina as to how to open the shutters of her bedroom window if she wants to open them. There is a slight remark there which shows how practical she is. She tells Raina, "One of them (i. e., the shutters) ought to be bolted at the bottom but the bolt's gone." Again, when Sergius tries to make love to her on the open lawn behind the house of the Petkoffs, she warns him, "Then stand back where we can't be seen. Have you no common sense?" Louka is no

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romantic dreamer or idealist. She always keeps her common sense awake. It is on account of this that she makes a correct guess at Raina's love for Bluntschli. Working on the basis of her judgment in that regard, she proceeds to win the heart of Sergius and ultimately succeeds in her aim.

6. Conclusion—Thus we can say, by way of conclusion, that Louka in this play is the only female character who truly represents Shaw. She is intelligent, practical, witty, and quite shrewd. On account of these qualities she rises from the humble situation of a servant girl to become the wife of Sergius who belongs to one of the richest families in Bulgaria. In the process she also dislodges Raina from the-heart of Sergius. She is ambitious and she works in a determined way for the fulfilment of her ambition. Her success is truly deserved.

सार-संक्षेप—लूका *Arms and the Man* के प्रमुख पात्रों में से एक है। वह पेटकाफ परिवार में दास है और मुख्यतः उसका काम कुमारी राईना की सेवा करना है। लेकिन अपनी बुद्धिमानी, चतुराई तथा स्त्री-सुलभ आकर्षण के बल पर वह राईना के मंगेतर सर्जियस को अपनी ओर आकृष्ट करने में सफल होती है और अन्ततः सर्जियस राईना को छोड़कर लूका से विवाह करने का प्रस्ताव करता है। नाटक के प्रारम्भ से ही लूका के व्यक्तित्व में हमें स्वाभिमान तथा दक्षता के लक्षण दृष्टिगोचर होते हैं। यद्यपि प्रारम्भ में उसका निकोला के साथ विवाह होना तय मालूम पड़ता है लेकिन लूका के स्वभाव को देखते हुए यह लगभग निश्चित लगता है कि निकोला उसका पति होने योग्य नहीं है। वह स्वयं भी निकोला को इसी स्वर में जवाब देती है। धीरे-धीरे वह राईना और सर्जियस के बीच के सम्बन्धों की कमजोरी को भाँपने लगती है और उसका लाभ उठाने का अवसर मिलते ही सर्जियस को अपनी ओर आकृष्ट करने का सहज रूप में प्रयास करती है। वह प्रारम्भ से ही एक महत्वाकांक्षी और स्वतंत्र विचारों वाली स्त्री है और यथार्थ की ठोस भूमि पर हमेशा अपने पैर टिकाये रखने का प्रयास करती है। अपनी महत्वाकांक्षा की पूर्ति के लिए वह सावधानी से निश्चित कदम उठाती है और अन्ततः उसमें सफल होती है।

Minor Characters

Q. 10. Give a character sketch of Major Petkoff.

Ans.—1. His Personal Appearance—Major Petkoff the father of the heroine of the play, is described by the dramatist himself in the following words. "He is a cheerful, excitable, insignificant and unpolished man of about fifty, naturally unambitious excitable, insignificant and unpolished man of about fifty, naturally unambitious except as to his income and his importance in local society. But he is greatly pleased with the military rank which war has thrust upon him as a man of consequence in his town." It was the general wave of patriotism that passed through all Bulgaria, following the Serbain attack, which carried him through the war, but he does not love adventure or anything which threatens his secutrity, and he is glad to be back home once again.

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2. Coarse and Unrefined—Major Petkoff is a coarse and unrefined man, and his life in the military has only contributed to increase his vulgarity On returning home, he does not hesitate to cut jokes with Louka, the maid servant, and remarks, "Well, the Serbs have not run away with you, have they." He does not like his wife's habit of daily washing, and considers that her sore throat is entirely owing to this habit. He is proud of his grandafther who never had a bath in his life, and yet lived to be ninety-eight. He himself bathes only once a week. When Serigus narrates the story of the Swiss fugitive who was given shelter for the night in her bedroom by a Bulgarian lady, Raina considers the story indecent and rises to go way. Major Petkoff, sternly rebukes her and says, a "soldier's daughter should be able to stand a little strong conversation without flinching."

3. His Pride—Major Petkoff, like other members of his family, is proud of his fine house and his social standing in Bulgarian society. He tells his wife that he impressed all the officers by telling them of his library. He rebukes his wife for spreading her washing to dry where their visitors see it.

4. An Affectionate Husband and Father—Major Petkoff is a self satisfied home-loving person. He is glad to be back home from the war and tells his wife that he returned earlier because he could not live away from her. Indeed, such is his love and affection for her, that he wants her to come with him, when he has to go out to deliever instructions to some messengers. He is equally fond of his daughter. He does not like Sergius but is interested in him because his daughter loves him, and because he is a rich man of high social standing, and so is likely to provide his daughter with the comforts to which she is used. He agrees to her marriage with Bluntschli when he comes to know that he, too, is a rich man and really loves his daughter.

5. A Simple Man—Major Petkoff is essentially a simple man, even a bit obtuse. He fails to understand the mystery about the coat and the photograph and is easily befooled by his wife and daughter. He is unable to arrange for the sending of the three regiments, and when the treaty was being worked out, both he and Sergius were easily befooled by Bluntschli. He is a man who easily flies into a temper, but is easily pacified; when he is told by Catherine and Raina that Nicola spoiled a, *"Chocolate Cream Soldier"*, of Raina, he is at once furious and bursts out, "I will teach him Infernal blackguard! the sack next Catherine pat him and caress him, and like a child he is pleased and says "Oh, well, never mind."

6. A Comic Character—Prof. Sen-Gupta considers both Major Petkoff and Catherine comic characters who serve merely to provide light humour and fun in the play. There is, no doubt, that one is inclined to smile at his library, his aversion to bathing, and the easy way in which he is deceived by the tricks of his wife and daughter. He is a simple, easy-going man of no consequence.

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सार-संक्षेप—मेजर पेट्कॉफ 'अस्त्र और मानव' नाटक की नायिका 'राईना' के पिता हैं। वह एक पचास वर्षीय खुशमिजाजी व्यक्ति हैं। वह अपनी आमदनी और स्थानीय समाज में अपने महत्त्व के विषय में सचेत है। वह सेना में अपने पदवी और युद्ध प्रेम से ओत-प्रोत हैं। परन्तु वह भद्दा और अशुद्ध व्यक्ति है। वह पत्नी के प्रतिदिन की धुलाई को नापसन्द करते हैं। उसे इस बात पर गर्व है कि दादा कभी भी स्नान नहीं किये लेकिन 90 वर्षों तक जिन्दा रहे। पर स्वयं भी सप्ताह में केवल एक बार स्नान करता है। उसे अपने सुन्दर घर, पुस्तकालय और बुल्गारियन समाज में अपने सामाजिक महत्त्व पर गर्व है। वह एक प्रेम करने वाला पिता और पति है। वह युद्ध क्षेत्र से शीघ्र घर वापस आता है क्योंकि उसे अपने पत्नी से प्रेम है। अपनी बेटी राईना का वह पूरा ख्याल रखता है। वह उसकी सर्जियस से शादी इसलिए करने को राजी होता है क्योंकि राईना का वह पसन्द है। अन्त में ब्लंट्श्ली से शादी तभी करता है जब वह सन्तुष्ट हो जाता है कि उसके पास भी काफी दौलत है। इन सबके बावजूद वह एक सरल आदमी है। वह अपनी बेटी और पत्नी द्वारा उसके कोट के रहस्य के मामले में मूर्ख बनाया जाता है। सन्धि के बाद तीनों सैनिक टुकड़ी को भेजने के मामले में भी वह ब्लंट्श्ली द्वारा मूर्ख बनाया जाता है। वह एक कामिक चरित्र स्वयं मजाक करता है और दूसरों का मजाक पसन्द भी करता है।

Q. 11. Give a character sketch of Nicola, the man servant.

Ans. **1. A Man Servant**—Njcola is the man-servant of the Petkoffs. "He is a middleaged man of cool tempreament and low but clear and keen intelligence, with the complacency of the servant who values himself on his rank in servitude, and the imperturbability of the accurate calculator who has no illusions." In this way, does Shaw beautifully summarise his character.

2. Every Inch a Soul of Servant—Nicola is wise, discreet, faithful, and has, as Louka remarks, the very soul of a servant. The advice which he gives to Louka with respect to the behaviour of a servant towards the master, reflects his own nature as a servant. He follows to the very letter the advice which he gives to her. According to him, a servant should never defy his masters but, on the other hand, he should ever be respectful to them. He knows the secrets of his masters, but would never give them out to others. In order to save his mistresses from an embarrassing situation, he acts like a fool and takes upon himself the blame of breaking Raina's, "Chocolate Cream Soldier", and of bringing Captain Bluntschli's bag to a wrong place.

3. A Shrewd Judge of Human Nature—He is every inch a servant. He is very glad at receiving money from Sergius and Bluntschli and at being praised by his mistress for keeping her secrets. He proudly makes mention of the money of Louka and narrates the circumstances under which he has earned it "Come! don't be so contrary with me. I've some good news for you....see! a twenty leva bill ! Sergius gave me that, out of pure Swagger. A fool and his money are soon parted. There's ten levas more. The'Swiss gave me that for backing up Raina's lies about him. He's no fool, he isn't." These words also reveal that he is a shrewd judge of human nature. His judgment of the characters of Sergius and Bluntschli is correct.

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4. He is always in Need of Money—Nicola is a man of low shop-keeping mind. He cares more for money than for any other thing. His ambition is to establish a shop and for that he needs money. In order to get money he is as ready to back his mistress's lies a his master's. His master or mistress may be indulging in an immoral pleasure, but he does not give out the secret of the one to the other. He will like to be a confederate of both of them and do his best to keep each of them pleased and receive favours from each. The same low, mercenary and servile attitude is to be observed in his attitude towards Louka. He would rather like to see her a rich lady, patronising his shop, rather than make her his wife who will cost him money. However, his attitude to Louka is not entirely the result of mercenary motives. The shrewd man that he is, he has also realised that an ambitious, fashionable woman like her, will not make a good wife to him. His life with her is not likely to be happy and pleasant.

5. His Intelligency—He is a man of quick intelligence and resourcefulness. As ordered by Lady Catherine, he brings Captain Bluntschli's bag to her in the garden, but Major Petkoff, who has in the meanwhile come there, rebukes, him angrily and asks him why he has been so mad as to bring the Captain's luggage there. In the beginning, he simply replies that he brought it there at the bidding of his mistress, Lady Catherine. But when his mistress denies having given him any such order, Nicola at once understands how matters stand, takes the fault upon himself, and begging to be excused goes away with the luggage. Major Petkoff even rebukes him for his breaking Raina's chocolate toy, but he goes away without contradicting the statement, acting as a fool and taking the blame upon himself. All this shows his keen intelligence and resourcefulness in meeting new situations.

6. He is wise Tactful and Diplomatic—He is wise and for sighted. He is wise enough to see the possibility of Louka's marriage with Sergius, and accordingly his advice to the servant girl is very sound : "I have often thought that if Raina were out of the way and you (Louka) just a little less of a fool and Sergius just a little more of one, you might come to be my grandest customer, instead of only being my wife and costing me money." He does his best to promote her schemes. In the library, as the two are bandying words with each other, Sergius comes in. Nicola was about to rebuke Louka, but seeing Sergius he at once says to him, "I was only speaking to this foolish girl about her habit of running up here to the library whenever she gets a chance to look at the books. That's the worst of her education, sir: it gives her habits above her station." They on the spur of the moment, he can devise an answer calculated to impress Sergius regarding the polished tastes of the servant girl. In this way, he recommends the girl to the rich, but foolishman.

7. Conclusion—In this respect, he is comparable with any diplomat. Contented and happy with his position in life, he tries to make the best of it and, if possible, improve it by correct and honest means. He may lack imagination and ambition, but he has enough of tact and prudence.

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सार-संक्षेप–निकोला पेटाकॉफ का नौकर है वह मध्य उम्र का शान्त स्वभाव का लेकिन स्पष्ट और बुद्धिमान व्यक्ति है। उसमें एक अच्छे सेवक के सभी गुण विद्यमान हैं जैसा कि लूका उसके विषय में कहती है कि वह प्रत्येक इंच नौकर है। उसके अनुसार एक नौकर का अपने मालिक से तकरार नहीं करनी चाहिए या उसे मालिक का सम्मान करना चाहिए। वह अपने मालिकों का तमाम गोपनीय राज छुपा कर रखता है वह अपने मालकिन का राज छुपाने के लिये राईना का चॉकलेट क्रीम सोल्जर तोड़ने का आरोप अपने ऊपर ले लेता है। मानव स्वभाव का वह बुद्धिमान निर्णय करता है परिणाम स्वरूप अपने मालिकों की चापलूसी करके अच्छा पैसा ऐंठ लेता है। ब्लंट्श्ली और सर्जियस के चरित्र के विषय में उसका निर्णय बिल्कुल सही है। वह भविष्य में अपनी एक दुकान खोलने के उद्देश्य से हमेशा धन इकट्ठा करने के जुगाड़ में रहता है। वह इतना बुद्धिमान है कि वह निर्णय कर लेता है कि लूका जैसी महत्वाकांक्षी फैशन परस्त औरत उसकी सही मायने में बीबी नहीं हो सकती। उसकी बुद्धिमानी इस बात में झलकती है कि जब वह ब्लंट्श्ली का बैग पेटकॉफ के सामने लाने पर डाँट खाता है तो वह कहता है कि मैडम कैथरीन के आदेश से वह ले आया है लेकिन जैसे ही कैथरीन इस बात से इन्कार कर जाती है वह तुरन्त परिस्थिति को भाँप जाता है और आरोप अपने ऊपर ले लेता है। उसमें दूरदर्शिता और कूटनीति की भावना है। इस प्रकार से उसकी कल्पना और महत्वाकांक्षा में कमी है लेकिन अपनी योजना पूरा करने के तरीके के मामले में वह बुद्धिमान है।

Q. 12. Give a character sketch of Catherine.

Ans. 1. Her Physical Appearance–Catherine Petkoff is a woman over forty, imperiously energetic, with magnificent black hair and eye, 'who might be a very splendid specimen of the wife of a mountain farmer, but is determined to be a Viennese lady, and to what end wears a fashionable tea gown on all occasions. She looks astonishingly handsome and stately under all circumstances." She is a loving wife and a affectionate mother.

2. A Fashion-loving Woman–Catherine is very fashion loving; she is very particular about her dress. She dresses according to the latest fashion. She is a lady of polished tastes and likes to display her nice tastes. She likes to keep neat and clan, and when her husband speaks against daily washing, she says, "You are a barbarian at heart still Paul." She is proud of her home, and of their two stair-cases, and of the library of Major Petkoff. It is with pride she gives him the information regarding the electric bell which she has set up in the house in his absence, for calling servants in a civilised manner.

3. Her Patriotic feeling–She is also patriotic and proud of her country. The news of the victory won by her Bulgarian soldiers makes her exultant, and she remarks, "Can't you see it, Raina; our gallant splendid Bulgarians with their swords and eyes flashing, thundering down like an avalanche and scattering the wreteched Serbs and their dandified officer like chaff." She takes interest in political matters and with patriotic favour she says to Major Petkoff, on his return from the front, "You could have annexed Serbia and made Prince Alexander Emperor of the Balkans. That's what I would have done." She may not have intelligence of any high order, but there can be no doubt about her patriotism.

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4. As a good wife–She has due regard for her husband and is afraid of Bluntschli's stay in Raina's from being known to him. Major Petkoff's statement that it was her love that brought him home without annexing Serbia, pleases her, and she feels gratified. But she is independent in her views, and states them fearlessly to her husband. Thus she fearlessly remarks, "You are a barbarian at heart, Paul," when he advises her against daily baths. In fact, she seems to have so much impressed her husband with her superiority that he takes her with him to instruct the messengers about delivering certain papers, feeling sure that her influence will be felt by them and they shall be more careful in the discharge of their duties.

5. As a Good Mother–She is a loving mother, much concerned about the welfare of her daughter, and wishes to see her married well and comfortably settled. To this end, she has selected for her Sergius who, in her view, is in every way worthy of her daughter, being handsome, rich and brave, and likely to make her comfortable in all possible ways. She is excessively glad at the news of his military achievement and comes exultant to give the happy news to her daughter. She is ever anxius about her safety and comes in hastily in the right, on hearing the report of shoothing in the street, to enquire after her welfare : "Raina, darling; are you safe?"

She is also a good and careful housewife. She is active and practical in the management of her house. When Louka informs them of the shooting in the street below, her house-keeping instinct in aroused and in a business like manner she says, "I must see that everything is made safe downstairs," and advises her daughter, too, to keep the shutters fastened. She goes away only when she is fully satisfied that the shutters have been closed. She efficiently manages her home. So parctical and good at management is she that her husband sometimes takes help from her, even in managing his own affairs.

6. Not a Mercenary—From her insistence that her daughter should marry a rich husband, one would be inclined to think that she is mercenary. But, as a matter of fact, she is only solicitous about the welfare of her daughter. She takes every precaution to hide her daughter's affair with Bluntschli from Major Petkoff and Sergius, so that her engagement is far superior to Sergius in rank and wealth, she readily agrees to marry her daughter to him. In this she is not guided by mercenary motives; but by the love and affection which a good parent has for his children.

सार-संक्षेप–कैथरीन पेटकॉफ 40 वर्ष से अधिक उम्र की एक ऊर्जावान, सुन्दर काले बालों एवं आँखों वाली एक पर्वतीय किसान की एक शानदार पत्नी है। वह अमेशा चाय के पत्तों की छाप वाली गाउन पहने रहती है। वह आश्चर्यजनक रूप से सुन्दर और शानदार दिखलाई पड़ती है। वह एक प्यारी पत्नी और माँ है। वह एक फैशन परस्त औरत है और हमेशा सामाजिक चलन के वस्त्रों को पहनती है। हमेशा साफ-सफाई पसन्द करने वाली औरत अपने सुन्दर घर और मेजर पेटकॉफ के पुस्तकालय पर गर्व रखती है। वह अपने घर में विद्युत घंटी लगाई हैं और नौकरों को सभ्य तरीके से बुलाती है। उसके अन्दर देशभक्ति की भावना है तभी

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वह अपने देश के युद्ध में विजयी होने पर गर्व महसूस करती है। वह एक अच्छी पत्नी है। ब्लंट्श्ली द्वारा घर में छुपने पर राज खुलने के डर से वह अपने पति से डरती है। उसका पति भी उससे प्रेम करता है तभी वह उसके लिए युद्ध क्षेत्र में शीघ्र लौटता है। लेकिन वह अपने विचारों में स्वतंत्र है। वह एक अच्छी माँ की तरह अपनी बेटी राईना के लिए सर्जियस जैसा अच्छा नायक चुनती है। गलियों में गोली की आवाज सुनकर राईना की सुरक्षा का ध्यान रखती है। वह एक अच्छी गृह स्वामिनी की तरह अपने घर की उचित देखरेख करती है। वह बेटी की शादी ब्लंट्श्ली से इस बात पर करने के लिए आसानी से राजी हो जाती है कि वह सर्जियस से अधिक प्रतिभावान और बहादुर है तथा अच्छी मल्कियत का मालिक है।

Q. 13. Which is the most interesting scene in Arms and the Man and why?

Ans. 1. Introduction—One of the attractions of the plays written by Bernard Shaw is that they contain a few very interesting scenes. Though his plays are more or less discussion plays, the writer is able to keep the audience spell-bound by creating some human interest around his discussions. But in *Arms and the Man* we have quite a good number of interesting scenes, which are interesting for reasons other than the importance of their discussions. We shall briefly mention here a few of these scense.

2. Interesting Scenes—Here is a short description of a few interesting scenes from *Arms and the Man*. They are all highly engaging.

(a) Raina's first encounter with Bluntschli—At the start of the play Raina is in a deeply romantic mood. She is beside herself with joy over the happy news of a wonderful victory earned by Sergius. She is worshipping his portrait and thinking that the world is a glorious place, It is at this moment of ecstasy that an unknown soldier suddenly bursts into her room at night and sternly commands her at pistol—point to strike a light. When the room is lighted, she learns that it is an enemy soldier in a wretched condition. A prolonged and very interesting conversation takes place between the lady (Raina) and this man (Bluntschli). He tells her that he is a Serbian army officer who has run away from the battle-front for his life, and that he does not want to be captured and killed. To Raina's mocking suggestion that he is a coward, he says that all sodiers are alike; they do not want to get killed. He also informs her that he carries chocolate in his pocket instead of cartridges. Raina is amused and she nicknames him a "chocolate cream soldier." He gives Raina an eye-witness account of the cavalry charge led by Sergius and makes a perfect laughing-stock of the hero of the battle of Slivnitza (Sergius). Raina feels somewhat offended, but she takes pity on the poor soldier, who is completely worn out and tired. She allows him to stay till he can find a safe escape. Unknown to Raina, however, the seed of love for "the chocolate cream soldier" has silently taken root in her heart.

(b) Raina's second encounter with Bluntschli—Raina meets Bluntschli again after a lapse of three months. He comes to gratefully return the coat in which Raina and her mother had sent him away in disguise on the day of his escape. Raina is left alone for a few moments in his company. She

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complains to him that he must be telling tales about how he was sheltered by two Bulgrarian ladies after his escape from battle. She says that Sergius and her father know the story but that they do not know who the ladies were. She warns him that if Sergius came to know the reality he would kill Bluntschli and that she cannot lie to Sergius. He reminds her that she had lied in his presence a few hours before. Raina replies that she did of course lie but it was only to save Bluntschii. She tells him that she had told only two lies in all her life. Bluntschli firmly refuses to believe her Raina is surprised at Bluntschli's commonsense and his shrewd hit at her own true nature. He has revealed her true nature even to Raina herself. She admires him and wants to know what he now thinks of her. Her tells her that even though he would not believe in a single word she utters, he is bound to admire her. Then comes the most thrilling part of the scene. Raina now wants to know what he thought of her protrait. He is surprised because he has not known that Raina had sent him her portriat, with the words "Raina, to her Chocolate Cream Soldier: a Souvenir," hidden in the pocket of the coat in which they had sent him away. Raina is very worried to learn that the portrait must be lying in the coat-pocket for her father to discover it the moment he puts his hand into it. It is a very amusing scene indeed.

(c) Louka's first encounter with Sergius—This is another instance of a truly Shavian scene. It is full of wit, humour, and satire. Sergius and Raina propose to go for a walk. Just before this, they have been worshipping each other as if they were a god and a goddes. Raina goes into the house to take her hat, and Sergius looks with fascination at Louka the maid while she is clearing the breakefast table before him. Suddenly he takes her by the hand and then dexterously passes his arm round her waist. Louka pretends to he surprised at him, but is unwilling to protest. Louka suggests to him to be cautious since Raina might be spying about after him. Sergius feels pinched by this insinuation against Raina, but Louka's physical charm as well as her witty replies soon disarms him. He tries to kiss her, but she avoids his kisses, saying that both he and Miss Raina are alike, both of them trying to make love with another person behind the lack of each other. Stung by this Sergius wants to know the name of the person who is his rival. She refuses to tell him, but hints that Raina would marry the gentleman if he comes back. Sergius is so enraged with Louka at this that he calls her names and tries to hurt her physically Afterwards he begs her pardon, but she callously tells him that such an apology is meaningless to a servant like her.

(d) Louka's second encounter with Sergius—This happens in Act III of the play. Their first encounter takes place in the morning. The second occurs the same day in the afternoon. Sergius chances to find Louka alone for some time. She warns him not to trifle with her, and throw him a challenge to prove that he is a brave man. Sergius says that he is really a brave man. Then

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he defines real bravery in romantic terms. Louka laughs at his brave words. She says that true bravery lies in following one's will against the whole world. She tells him that if he found himself loving her (who is a maidservant), he will try to hide and possibly kill his love for her. This is because he will be afraid of what other people would say of him. Sergius replies that she is saying so out of jealousy for Raina, whom he really loves. She says that Raina will not marry him, now that the Swiss gentelman has come back. Finally she succeeds in getting a promise from Sergius that he would marry her if her ever again touched her in future.

3. The Most Interesting Scene—Of these four important scenes in the play, I think the first is the most interesting. It is very dramatic. The scene in the bedroom of Raina is charged with emotion and suspense. It is also rich intellectually. It presents a solid discussion of a real human problem, the problem of war and fighting. It is a touching-human scene as well. It gives us a good glimpse of the real character of two of the most important characters of the play. For all these reasons I would consider this scene as the most interesting scene in the whole play.

सार-संक्षेप—Arms and the Man एक बहुत ही मनोरंजक नाटक है। यह शॉ के अत्यन्त सफल नाटकों में से एक है। तीन अंकों के छोटे से नाटक में कई मनोरंजक दृश्य घटित होते हैं जो एक से एक बढ़कर प्रभावशाली हैं। इन दृश्यों में चार प्रमुख हैं। दो दृश्य राईना–ब्लंट्श्ली के बीच और दो लूका और सर्जियस के बीच घटित होते हैं। पहला दृश्य प्रथम अंक में आता है जब राईना सर्जियस की विजय के समाचार से अत्यन्त प्रफुल्लित मुद्रा में है और वह सर्जियस की तस्वीर को पूजा के भाव के साथ निहारती हुई सोचती है कि यह दुनिया कितनी हसीन और रंगीन है। ठीक इसी समय एक अनजान शत्रु सैनिक रात के अंधेरे में सहसा उनके शयनकक्ष में प्रवेश करता है। यह सैनिक है कैप्टेन ब्लंट्श्ली जो राइना के रोमांटिक विचारों और कल्पनाओं को अपने सैन्य जीवन के क्रूर अनुभवों के द्वारा एक जोरदार झटका देता है। राईना अनजाने में उसकी ओर खिंचती चली जाती है। दूसरा दृश्य पुनः इन्हीं पात्रों के बीच घटित होता है, नाटक के तीसरे अंक में। ब्लंट्श्ली अपनी सामान्य बुद्धि के सहारे चतुराई से राईना को यह समझाने में सफल होता है कि वह हमेशा एक प्रकार का अभिनय-सा करती रहती है और अपना वास्तविक रूप किसी पर प्रकट नहीं होने देती। राईना स्वीकार करती है कि वह वास्तव में उतनी भावुक नहीं है जितना वह प्रदर्शित करने का प्रयास करती है। शेष दो प्रमुख दृश्यों का सम्बन्ध लूका और सर्जियस से है। इनमें से प्रथम दृश्य दूसरे अंक के मध्य में और दूसरा तीसरे अंक के मध्य में आता है। प्रथम दृश्य में हम सर्जियस के वास्तविक रूप से परिचित होते हैं। वह राईना के 'उत्कृष्ट प्रेम' के आदर्श को खोखला और निरर्थक मानता है और वास्तविक प्रेम की अनुभूति के लिए लूका की ओर उन्मुख होता है। लूका बड़ी चालाकी से सर्जियस को अपनी ओर आकर्षित करने का प्रयास करती है और कुछ हद तक अपने प्रयास में सफल होती है। दूसरे दृश्य में सर्जियस क्षमा माँगने की मुद्रा में लूका से प्रेम करने की कोशिश करता है। लूका उसे डाँटने का अभिनय करती है और कहती है कि एक अफसर को एक नौकरानी के साथ खिलवाड़ या मजाक करना शोभा नहीं देता। वह सर्जियस की बहादुरी को चुनौती देती हुई कहती है कि अगर आपको सचमुच मुझसे प्रेम है और आप वास्तव में बहादुर हैं तो दुनिया के विरोध की परवाह किये बिना

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इस बात को सबके सामने स्वीकार करने में नहीं हिचकेंगे। सर्जियस अन्ततः आवेश में आकर लूका से स्पष्ट कहता है कि सचमुच मैं तुमसे प्रेम करता हूँ और अगर मैंने दोबारा तुम्हें अपने अंक में भरने का प्रयत्न किया तो इसका अर्थ होगा कि मैं तुमसे विवाह करना चाहता हूँ। लूका खुशी-खुशी इसे स्वीकार करती है और चुनौती भरे स्वर जवाब देती है कि देखना है कि आप अपनी बात के कितने पक्के हैं।

इन चारों प्रभावशाली दृश्यों में से प्रथम दृश्य ही सबसे अधिक मनोरंजक और प्रभावोत्पादक प्रतीत होता है। इससे कई कारण हैं। इसमें नाटकीयता का सहज गुण है। घटना अत्यन्त हृदयस्पर्शी परिस्थिति में घटित होती है। इसमें एक ओर राईना की भावुकता और दूसरी ओर ब्लंट्श्ली के सामान्य विवेक और वास्तविक जीवनानुभव के बीच टकराव होता है और यथार्थ को रोमांश के ऊपर विजय प्राप्त होती है। इस दृश्य में हमें जीवन के एक महत्वपूर्ण पहलू (युद्ध) के विषय में एक ठोस विवेचन प्राप्त होता है। साथ ही नाटक के दो प्रमुखपात्रों के चरित्र के बारे में हमें ठोस जानकारी मिलती है। इस नाटक के प्रारम्भिक दृश्य के रूप में इस दृश्य का एक विशेष महत्त्व है और इस दृष्टि से भी यह दृश्य पूरी तरह सफल है।

Q. 14. Write a Short Notes on the following :

(i) Higher love scene between Raina and Sergius.

(ii) Scene of flirtation between Sergius and Louka.

(iii) Dramatic significance of the coat and photograph episode.

(iv) Chocolate cream soldier episode.

(i) Higher Love Scene between Raina and Sergius

Raina worshiping of Sergius–The scene of "higher love" between Raina and Sergius is of great dramatic significance in *Arms and the Man.* Raina and Sergius are romantic lovers. They believe in ideal love. They are engaged for marriage. When Sergius is away on the battlefield Raina keeps his memories in her mind. She always keeps his portrait with her. The playwright has depicted her pious love in stage direction as follows : "she....goes to the chest of drawers, and adores the portrait there with feelings that are beyond all expression she does not kiss it or press it to her breast, or show it any mark of bodily affection; but she takes it in her hands and elevates it like a priestess."

Higher Love Scene–Sergius comes back from the battlefield as a victorious hero. Raina, placing her hands on his shoulders and looking up at him with admiration and worship, says "My hero My Kind!" Sergius in return, kissing her on forhead addresses he as "My queen!" Then Raina beings to admire him for his heroic deeds. He had been on the field of battle able to prove himself there "worthy of any woman in the world : whilst she has had to sit at home inactive -- dreaming - useless-doing nothing" that could give her the right to call herself worthy of any man. Like a true romantic lover Sergius pleases her thus. "Dearest : all my deeds have been yours. You inspired me. I have gone through

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the way like a knight in a tournament with his lady looking down at him !" To this Rains replies, "And you have never been absent from my thoughts for a moment. (Very Solemnly) Sergius : I think we two have found the higher love. When I think of you, I feel that I could never do a base deed, or think an ignoble thought." After this Sergius revertly clasps her saying, "My lady and my saint!" Raina returning his embrace says, "My lord and my....." Sergius checking her asks her to let him be only her worshipper.

Dramatic Significance–When Raina and Sergius are expressing their elevated feelings for each other Louka appears on the scene "singing within he house." They quickly release each other. And thus the scene of higher love between Raina and Sergius comes to an end. But what Bernard Shaw intends to show through this scene is to reveal the hollowness of romantic notions of love Sergius, who wants to remain only the worshipper of Raina, turns into a mischievous military man within five minutes when Raina goes to get her hat. "He takes a stealthy look at Louka, and begins to twirl his moustache mischievously, with his left hand akimbo on his hip." Then he attracting her attention towards him asks her. "Louka : do you know what the higher love is?" When she astonishingly replies in negative he explains it to her thus, "Very fatiguing thing to keep up for any length of time, Louka. One feels the need of some relief after it." And thus the "higher love" of Raina loses ground before the physical charms of Louka. And Sergius, the apostle of "higher love", "takes her into the stableyard gateway, where they are hidden from the house."

(ii) Scene of Flirtation between Raina and Sergious

Or

Sergius–Louka episode : Its dramatic significance

Or

Way in which Louka entraps Sergius into marriage

Or

The Love of Sergius and Louka : Its importance.

Louka as a witty Pretty and Ambitions Girl–Sergius–Louka episode in *Arms and the Man* is of essential dramatic significance. Louka is the maid-servant of the Petkoff. She is young and beautiful, a young lady of considerable physical charms. Moreover, she has a soul above her station, treats her betrothed Nicola, as a mere servant, is insolent towards Raina, and with Catherine also goes her far as she can. She is also clever and intelligent. As Sergius puts it, she is, "witty as well as pretty." Her ambition is to marry into the nobility and thus to become a rich lady.

The First Scene between Louka and Sergius–Soon after the arrival of Sergius, we get a scene of 'higher love', between him and Raina. They are alone in the garden but soon Louka arrives to clear the tea things and make

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the table tidy. The two apostles of higher love decide to go out for a walk so that they may enjoy some privacy. Raina goes in to bring her hat, and as soon as her back is turned Sergius turns Louka for relaxation after the strain of higher love and tires to kiss her. Louka claverly suggests that they should go into the stable, so that they may not be seen from the house, for says she, Miss Raina is sure to be spying upon them. Sergius angrily warns her not to insult the higher love, but continues with her love making. As he holds her in his arms. Louka information insinuates that Raina has a lover, but refuses to give him further. In his anger, Sergius holds so violently that her arm is bruised. Louka wants that he should kiss her wound, and thus cure it. Sergius refuses to do so at the time.

Louka : Her Flirtation : Louka is encouraged by Sergius flirtation, and so, on the next occasion, plainly tells her that Raina's lover is a Swiss soldier, and that if he ever returns, Miss Raina is sure to marry him. She then asks him to apologise for the hurt he has caused her, but Sergius replies that he never apologises. Louka, then tells him that a brave person does what he wants to do without caring for public opinion. If she herself were evern the Empress of Russia, she would have the courage to marry the man she loved. At this Sergius replies that he, too, would marry her, if he loved her, but he loves Raina and so would marry her. Finding the time suitable, Louka reveals that Bluntschli is the lover of Raina and since he has returned she would marry the Swiss and not him.

Eavesdropping of Louka–On hearing this, Sergius is beyond himself with rage and says that he would marry her, if he ever agains touched her. Next he challenges Bluntschli to a duel. However, the Capitain assures him that Raina had received him in her bedroom only because he had a loading pistol in his hand, aimed at her head and that nothing improper over passed between them. Raina now suddenly realises that Louka must be his informant, and that he had been flirting with her in the morning. Indignatly, she says that he must fight a duel with Nicola and not with Bluntschli, and that his new love, Louka, must, at that moment, be listening at the door. In order to prove that at least this charge against Louka is false, Sergius opens the door and Louka is actually found eavesdropping.

Her Success to get Marriage with Sergius–Insolent and bold as usual, Louka declares that she had been listening at the door, for her love was at stake, and Bluntschli supports her, for everything is fair in love and war. Louka feels insulted, and asks Sergius to apologise to her, for it is woing to him that she has been insulted by all. Sergius kisses the would he had caused on her arm. At once Louka reminds him of his promise to marry her, if he ever again touched her. Sergius now takes her in his arms and declares that he would marry her.

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The Dramatic Significance of the Episode–Thus does Louka entrap Sergius into marriage and realise her ambition of becoming a rich lady. The Louka-Sergius episode is of essential dramatic singificance :

(a) It is through this episode that the dramatist has satirised higher love and exposed its hollowness.

(b) It has also enabled the dramatist to satirise social snobbery. Notions of social superiority are false : Servants are made of the same clay as their masters. Indeed, often they are more clever and intelligent.

(c) It is this episode which paves the way for the marriage of Raina and Bluntschli.

(iii) Dramatic Significance of the coat and Photograph Episode.

Or

The role of Major Petkoff's old coat and Raina's photograph in the development of the plot.

The Coat and Photograph is given by Raina to her Chocotate cream soldier i.e. Bluntschli—Major Petkoff's old coat and the photograph which Raina puts in it, play an important role in the development of the plot of the play. Bluntschli enters Raina's bedroom as a fugitive chased by Bulgarian soldiers. His life is in great danger for he is sure to be killed it arrested. Raina takes pity an him, hides him behind the curtain, and in this way saves him from the soldiers who come to search her room. She even permits him to stay in her room for the night. Next morning, he is smuggled out of the home disguised in an old coat of Major Petkoff who is out fighting at the fornt. She places in the pocket of the coat her photograph with the words, *"Raina, to her chocolate cream soldier : A Sourvenir"* written on it.

Bluntschli Comes back to Return the Coat—The war between the Serbs and the Buigrarians is soon over, and Bluntschli comes back to returen the coat, but in reality to have another look at the young lady, Raina. Catherine receives him in the garden. Her husband and Major Sergius have also returned from the war, and at the time they are working in the library. They have already met him, and now, on seeing him through the window of the library, they rush out to welcome him. The situation is a very difficult one for Catherine. To make matters worse. Raina arrives on the scene, and noticing Bluntschli impulsively excalims, *"My chocolate cream soldier !'* A disclosure of the whole episode now seems imminent, but the situation is saved by the tact and resourcefulness of Catherine. She rebukes Raina and tells her to be more careful and well behaved before guests. Raina, at once, recovers her self-

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control and explains that she had made a chocolate cream soldier, but Nicola had foolishly spoiled it. Major Petkoff is very angry. But the matter does not end here. Further complication is introduced by Nicola's bringing the bag of Bluntschli contatining the old coat and placing it at the feet of Catherine. When Major Petkoff angrilly asks why he has brought the bag there, Nicola replies that he has done so at the orders of his mistress. Catherine, however, denies that she had asked him to bring the bag there. Nicola at once understands the situation and takes the entire blame upon himself. The Act ends with the funy scene of the two ladies trying together to pacify the head of the family.

Petkoff's Discomfiture About the coat—The coat and the photograph figure again in the next Act. Major Petkoff feels uneasy in the new coat and complains that he could not find his old coat in the closet. Catherine at once says that it must be in the closet, and Nicola is sent to fetch it without delay. Major Petkoff bets with Catherine any jewellery she may like from Bucharest against a week's house-keeping allowance, and Sergius bets his best charger against an Arab mare for Raina. To the Major's great surprise, Nicola returns with the coat, the very next moment, and tells them that he found it in the closet. The poor MajOr helplessly exclaims that he must be suffering from hallucination and poor eyesight. One cannot help laughing at the discomfiture of the poor man. He is being befooled both by his wife and his daughter.

Great Surprise : The Way in Which Raina Removes the Photograph to Raina—Soon after, when they are alone together in the library, Raina asks Bluntschli what he thinks of her for placing her portrait in the pocket of the old coat. To her great surprise. Bluntschli tells her that he did not find it, and it is possible, it is still there. As a matter of fact, for sake—keeping mind and thinks of things which never enter the mind of a gentleman. The real difficulty is that she had inscribed some words on it; and if her father finds the photograph there would be serious difficulty. Soon after, Major Petkoff comes and complains that somebody with a differently shaped back has been wearing his coat, for it has all burst open at the back. Catherine was mending it at the time. Just then Nicola brings the coat in, pretending to help her father to put on the coat, Raina cleverly removes the photograph and throws it at the table before Bluntschli, who covers it with a sheet of paper. Sergius, who is also present, watches the whole proceeding much amazed.

Petkoff's Suspicion : Bluntschli's Explanation—Petkoff, after having put on his coat, searches the pockets for the photograph. He is much amazed when he fails to find it in the pocket. He tells Raina that he had found in the pocket of he coat her photograph with the words, **'Raina, to her chocolate cream suldier a, Soutenir.'** His suspicions are aroused and he is determined to find out what it was all about. He questions Nicola if he had really spoiled any toy soldier of Raini that morning, but Nicola is a tactful

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servant, and he gives only evasive replies. Major Petkoff thinks that the inscription on the photograph refers to Sergius, but Sergius denies this most emphatically. Bluntschli now comes forward and explains the entire episode. The disclosure creates a sensation. Other explanations follow, and the upshot is that Sergius is engaged to Louka, and Raina to her chocolate cream soldier.

The Coat and the Photograph : Their Dramatic Significance.—This account of the coat-episode and the photograph- episode brings out clearly the darmatic significance of the old coat and Raina's photography :

1. The old coat and the photograph are of essential importance in the development of the plot. It is in the old coat that Blunschli is smuggled out of Major Petkoff's house. Again, it is the coat which provides him with an excuse for his second visit to the Petkoff's and it is this visit which leads directly to his engagement with Raina.

2. It is the coat and the photograph which introduce complication and suspense into the plot. The situation gets complicated with the return of Bluntschli, and further with Nicola's bringing into the garden the bag containing the old coat. In Act III, complication is introduced by Petkoff's missing the photograph.

3. It is the coat and the photograph which lead directly to the resolution of the complication and the happy ending of the play. When Petkoff does not find the photograph his suspicions are aroused, and he questions Nicola and Sergius. Explanations follow, and ultimately Sergius is engaged to Louka an Bluntschli to Raina.

4. The coat and the photograph are the source of much fun and humour. They provide the dramatist with ample opportunity to display his wit and ingenuity.

5. They reveal the character of the pricipal figures. Catherine's resourcefulness, Nicola's astuteness, and Bluntschli's practical business-like habits are all revealed. The photograph with the inscription on it, tells us a lot about the state of Raina's heart. Her feelings have changed, her affection now centred on Bluntschli, and in this way the hollowness of, 'higher love' is exposed.

(iv) The chocolate cream soldier episode : Its dramatic significance.

Chocolate Cream Soldier a Nickname for Bluntschli—*The Chocoate cream soldier* is the nickname which Raina uses for Bluntschli. Bluntschli runs away from the battle-field, chased by the Bulgraian soldiers. He climbs the pipe of Petkoff's house who has gone to the front, and enters Raina's bedroom. He is exhausted and hungry. Raina protects the fugitive from the soldiers. When they are gone the Swiss tells Raina that he always carries chocolates to the front, instead of cartridge, and that as he is starving,

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he would like to have some at the time. Raina gives him some chocolates. She forms a very poor opinion of him and nicknames him, *Chocolate Cream Sodier*. He is not a real soldier, but a mere chocolate cream soldier, a parody of a soldier, one who needs to be mothered like a child. Seeing that he is so much exhausted and nervous, her maternal instincts are aroused, she allows him to sleep in her room, and calls him, "poor dear" Next morning, he is sent away disguisedin an old coat of Major Petkoff. In one of the pockets of the coat, Raina places her photograph with the inscription on it, *"From Raina, to her chocolate cream soldier, a Souvenir"*. The inscription reveals the state of her heart, and the hollowness of romantic love.

Bluntschli Returning and Raina's Exclamation—In Act II, Bluntschli comes back to return the coat. As soon as Raina sees him, she impulsively exclaims, *"Oh! my chocolate cream soldier"*. All are amazed and an exposure is threatened. However, the situation is saved by the tact and resourcefulness of Catherine, who explains that, in the morning, Nicola had spoiled a toy cream-soldier of Raina's and her exclamation refers to the incident. During this time, Raina too regains her self-control and innocently asks Bluntschli, if he thinks himself to be the chocolate cream soldier and Bluntschli replies in the negative.

Bluntschli's Explanation of the whole Matter—Further, in Act III of the play, Petkoff misses the photograph of Raina which earlier he had found in one of the pockets of his old coat. He is much amazed at its disappearance. The photograph had the words, *"Raina, to her chocolate cream soldier"*, on it, and the Major thinks that Sergius is the chocolate cream soldier. But Sergius emphatically denies this. It is obvious that Petkoff's suspicions have been roused, and an explanation has become necessary. So Bluntschli now explains the whole thing, and tells them that he is the chocolate-cream soldier. Further explanations follow, and the upshot is that Louka gets Sergius and Raina is engaged to her chocolate- cream soldier.

The Episode : Its Dramatic Significance—The episode is of essential dramatic importance, which may be summarised as follows:

1. The episode vividly brings out the truth that in war food is as important as ammunition. Chocolate cream symbolises food.
2. It reveals the change in Raina's affections, and thus exposes the hollowness of romantic love.
3. It introduces a complication in the plot. In Act II, it very nearly leads to a premature disclosure.
4. In the end, it enables the dramatist to unravel the complication, to tie up the loose ends, and bring the play to happy conclusion. It leads directly to the denouement.
5. It reveals character. It brings out the impulsive nature of Raina. Bluntschli calls her a mere school girl of seventeen, and this estimate is justified. Only an inxperienced school girl would have written such words on her photograph and given it to a total stranger.
6. It also reveals the resourcefulness of Catherine, as well as the tact of Nicola, and the obtuseness of Major Petkoff.

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11 Short Answer Type Questions

Q. 1. Justify the title of the play "Arms and the Man".

Ans. The title of this play has been borrowed form the first line of Drydens Virgil. In the present day, Arms stands for war while Man stands for the victim of love and war. Shaw points out in this play how man and woman react to love and war. According to Shaw, war is nothing but a business transaction and therefore it should be handled with practical wisdom and not to be treated with any sentimentalism as most people do by glorifying war as an act of heroism. Shaw also wants to preach that marriage is not such a holy thing as some men and women consider them or rather it is not possible for mankind to maintain any kind of sanctity or purity about it for a long time. Shaw wants to prove that what people generally call love is nothing but a passing fancy and a mere desire of the flesh.

Q. 2. What is the importance of the character of Petkoff in the play?

Ans. Major Petkoff is the third most important male character in Arms and the Man. He is the father of Raina Petkoff. He returns back home from war and seeks his wife's help in main- taning military discipline at his home. His character creates fun and humour. He is a wealthy man and leads an aristocratic life. His character is important form the point of view of plot. He helps in the development of the plot. Bluntschli is invited by him to solve the military problem. He asks for coat. The discovery of the coat and autographed photo of Raina complicate the plot. He wants to know about chocolate cream soldier. Finally the complication is resolved and the fact is revealed by Bluntschli. Thus the role of Petkoff is very important in the development of the plot.

Q. 3. How does the play 'Arms and the Man' demolish the romantic notion of military glory?

Ans. In the play Catherine, Raina and Sergius are possessed by their false notions of culture, aristocracy, love and herosim. All the three glorify war in the play because they have no idea what war really means. Shaw wants to say that all soldiers are afraid of death and would like to run away from the battlefield if they could get an opportunity. According to Shaw war is nothing but a business transaction and therefore it should be handled with practical wisdom. Bluntschli is a professional soldier and says, "I fight when I have to and am very glad to get out of it when I haven't to. I don't intend to get killed if I can help it. A 'professional soldier is always busy getting his life saved in all sorts of ways by all sorts of people". Thus Shaw was not against war but he was against too much love of it as most people love war only to the sake of victory against the enemy.

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Q. 4. Do you think 'Arms and the Man' is a drama of ideas or a drama of action?

Ans. A drama of ideas is known as a thesis play. In it the dramatist takes sides with certain view-points and makes his characters preach those view-points to the audience. In it plot construction and characterisation play the subordinate part to discussions through the dialogue. Arms and the Man is definitely a drama of ideas because in it drematist raises a conflict between conventional ideas and the real facts of the world and human character. The first ideas that Shaw wants to preach is that fighting is only an art on a science by which one can conquer ones enemy by hookor by Crook Shaw further says that soldiering is more a trade than any act of bravery because most of the soldiers join the army for getting their food, drink and clothes and very few go for performing any act of valour. The next idea which Shaw wants to preach is that marriage is not such a holy thing as some men and women consider them. The next idea which Shaw wants to preach is that both men and women are equally foolish to think that furniture, library drawing room and other things of any domestic use are the marks of culture or civilisation. The last idea which he wants to stress is that there is no distinction between the master and the servant. It is by chance that one becomes the master while the other becomes the servant. Thus the play Arms and the Man is a play of ideas and not a play of action.

Q. 5. Do you think, 'Arms and the Man' is a comedy or a farce?

Ans. Shaw is of the opinion that Arms and the Man is an anti romantic comedy. To a casual reader the play may appear to be a farce because some elements of farce are visible here and there. For example, Raina's idealism of love, Sergius's false display of chivalry and heroism in the battlefield and Catherine's undue warship of fashion. On the other hand we have Bluntschli a man of practical views and also Major Petkoff-a man of seriocomic words and gestures. Arms and the Man is a play of cross-purposes as well as of opposite characters. For example Bluntschli is set against Sergius, Louka is set against Raina. Both Sergius and Bluntschli are rivals in love. Again, on the one hand Sergius is shown as the hero of slivnitza on the other hand his military operations is held up to ridicule. Raina and Sergius are apostle of higher love. Finally they are forced to change their opinion about love when they come in contact with reality. Thus the play has a superficial comic effect but it has a deeper vein of seriousness which saves it from sinking in to a farce.

Q. 6. Who is the hero of the play-Bluntschli or Sergius? Give arguments in defence of your position.

Ans. There is a controversy regarding the hero of the play. There are some critics who regard Sergious as the hero of the play because he is the hero of war as well as of love and also because Sergious is betrothed to Raina. On the other hand, there are others who regard Bhintschli as the real hero of the play.

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A hero is a man whose presence can be felt from the very beginning till the end of the play. The play opens with the appearance of Bluntschli. It is he for whom the Serbian soldiers raid the house of Petkoff Again Bluntschli appears in every Act of the play and as the most leading figure. It is for him alone that both Raina and her mother tell so many lies to Major Petkoff and also that Nicola swallows much of rebukes and personal insults from his master. Further Bluntschli is very intelligent. Without the help of Bluntschli neither Major Petkoff nor Sergius could solve some of the vexed problems of exchange of prisoners and cattle between the two parties at the end of the war. Not only this Bluntschli is the only character who is most practical wordlywise and well-balanced is mind and heart. Last but not the least is that Bluntschli is the mouth piece of Shaw. Through him Shaw speaks out his notions of war and love. Thus Bluntschlis the most important male character in the play and he is certainly the hero of the play.

Q. 7. What are the causes of popularity of Arms and theMan.

Ans. Arms and the Man is the earliest of Shaws 'pleasant play' and is one of the best plays of Shaw. It was performed for the first time at the Avenue theatre, London, on the 21st April 1894. It was published in 1898. Arms and the Man is a popular play for so many reasons. The plot construction of the play is not loose but compact and organic. The play is extremely amusing and thought- provoking because it is full of flashes of wit and humour. The play is basically a play of ideas. It has greater appeal to the head than to the heart. It is popular bceause it is purely anti-romantic comedy. It shatters romantic notions of war and love. Not only this the theme of the play is also popular. The theme of Arms and the Man is not the theme of yesterday but it is the theme and problem of today specially the problem of coar. Arms and the Man is bound to remain popular so long as love is not treated as a mere vulgar passion and war is not regarded as a mere brute instinet to kill or to be killed. The play is set in a foreign country. This is another reason for the popularity of the play.

Q. 8. What is the dramatic significance of the episode of the old coat of Major petkoff?

Ans. The episode of the old coat of Major Petkoff is an important episode of the play. This Serves first as a comic element in the play because it leads to so many funny situations. It also helps to explore the conspiracy of Catherine Raina, Bluntschli and Nicola and also to disent angle some of complications that arise out of its mysterious disappearance from the house of petkoff till Bluntschli return from the battlefield after the suspension of war. The episode of Raina's photo with some inscription on it Serves not only as a comic element in the play but also as a device to bring to light Raina's love for Bluntschli at first sight. The name chocolate cream soldier has been coined by Raina for Blunstschli because Bluntschli is fond more of chocolates than of guns and ammunitions in the battlefield. This name serves as a great comic element in the play.

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Q. 9. Describe the character of Nicola in the play.

Ans. Nicola is typically a servant. He is perfectly loyal and dutifull to his master. He is never ambitions. Nicola is perfectly a man of the world. He suffers from no illusious or dreams. He wants to lead an independent life by setting up a shop of his own. He wants to marry a woman of his own caliber and nature. When he finds that Louka is going to be married to Sergius, does not feel the least shocked or even surprised because he is a perfact realist.

Q. 10. Describe the-character of Louka in the play.

Ans. Louka is the house maid in the family of Petkoff she is uneducated but she has all the charms of health and form of a country woman. She snubs many a time Nicola who is infatuated by her beauty and who wants to marry her. Louka is very shrewd and clever tactful and prudent on all occasions. Nothing can escape the eyes of Louka particularly in the offairs of the heart. Louka has the soul of a mistress.

Q. 11. What is Shaw's theory of Life Force?

Ans. Shaw has tried to present a coherent and comprehensive view of human nature and of human life, and also to show the way in which human life should best be lived. He has come to the conclusion that the Life Force is the essence, the ultimate reality behind the world of the senses. However, this Life Force is purposive. Shaw defines Life Force as, *Vitality with a direction*, expressing itself in the will to create matter or to mould matter which it finds, hut which it has not created. Will to do anything, can do that thing, and the will to create, if sufficiently intense, can create. By intense willing evolution takes place, new organs are developed in the existing species and ultimately there is the development of new species. Thus by the intense willing of the vital Life Force new and higher forms of life are evolved. First, there is desire, then imagination, then will, and then creation. "You *imagine* wat you *desire*; and at last you create what you will." This evolution is not towards forms of greater beauty. or physical strength but towards higher and higher forms of intelligence. New powers of mind, powers of insight, vision and intelligence are gradually developed because Life Force wills them, so that it may evolve more effectively towards higher forms of life. Evolution takes place not continuously or faultlessly, but through a constant process of trial and error. Life enters matter so that it may be transcended; it is a ladder which must be scaled in order that, having arrived at the top, life may pass on to something higher.

According to Shaw's conception, the initial form of life was female. She created man by "sundering herself in twain". Shaw conceives the Life Force as working through woman to create man who is designed to carry life to higher levels.

Q. 12. Discuss the theme of war in Arms and the Man.

Ans. In writing *Arms and the Man* Shaw's purpose was to explode the view that war is a romantic game. According to him this romantic view of war was based on the idealistic notion that men fight because they are heroes. The soldier, who takes the biggest risks in war, wins the greatest glory and is the greatest hero. In *Arms and the Man*, both Raina and her nother Catherine

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hold this view of war when the play opens. Raina is engaged to marry Sergius who has gone to fight against the Serbs. News comes to Catherine that Sergius has won a great victory over the Serbs by having led a great cavalry charge against the Serbian. Catherine tells this news to Raina who feels thrilled at the thought that her fiance has proved himself in the war as a great hero. Mother and daughter embrace each other rapturously. Catherine describes Sergius as the hero of the hour, and as the idol of his regiment. However, this romantic view of the heroism of soldiers was soon exploded, when as enemy officer rushes into Raina's bedroom, tired, exhausted, hungry and frightened. He seemed to Raina most unheroic. Similarly Sergius's attack on the Serbs was a great blunder and it could have proved suicidal for the Bulgrians themselves. Thus Shaw tried to bring out the realities of war. He tried to establish the fact that superior strategy on the battlefield is more important than physical courage and daring and also that food is as important to any army as weaponry is. He also tried to tell that soldiers are also ordinary human beings, they are not Supermans.

Q. 13. 'What do you understand by Shaw's 'plays Unpleasant'?

Ans. The first three plays written by Shaw were regarded by him as unpleasant ones. The plays were Widowers'. Houses, (produced in 1892), *The Philanderer* (1893) and *Mrs. Warren's Profession* (1894). Shaw brought out a volume containing these three plays in 1898 and he called the book '*Plays Unpleasant*'. In its preface he explained that in writing these plays his object had been to force the audiences to face certain unpleasant fact. These plays, according to him, delat not only with the comedy and the tragedy of individual character and destiny but with certain social horrors. He deplored the fact that the English people were extremely indifferent to some of the most villainous abuses which afflicted the English society of the time. In *Widowers' Houses* he claimed to have depicted middle-class respectability and younger son gentility fattening on the poverty of the slums as flies fatten on filth. That, he wrote, was not a pleasant theme. In *The philanderer,* he depicted the grotesque sexual agreements made between men and women under marriage laws which represented to some people a political necessity, to some other people a divine ordinance, to some others a romantic ideal, to some a domestic profession for women, and to some an institution which society and out-grown but not modified and which, therefore, certain socalled progressive individuals felt compelled to evade. The events of this play, Shaw wrote, were certainly unpleasant. In *Mrs. Warren's Profession* his object was to show that women were forced to become prostitutes on account of poverty and economic need. In connection with this play Shaw wrote also that there existed a class of male prostitutes who included journalists, dramatists, lawyers, doctors, clergymen, and politicians. A female prostitute selling her body for the sake of money was not so dangerous to society as those males who were rich enough but who were hypocritical in propagating certain views in which they did not really believe. "For rich men without conviction are more dangerous in modern society than poor women without chastity." "Hardly a pleasant subject, this", wrote Shaw in the Preface.

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