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THE CHARACTERIZATION OF  
ARMS AND THE MAN  
BY G. B. SHAW



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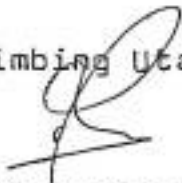
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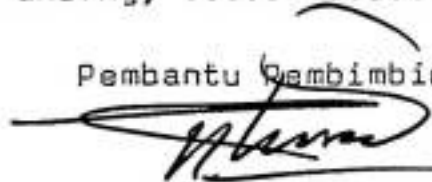
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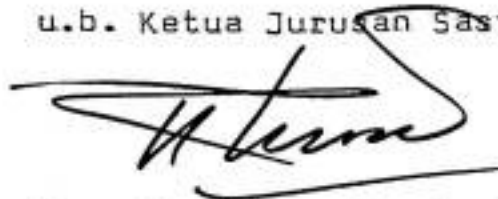


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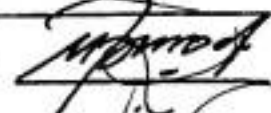

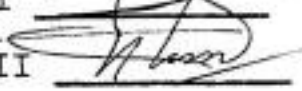
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ARMS AND THE MAN BY G. B. SHAW

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The writer

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## ABSTRAK

dalam penulisan skripsi ini penulis mencoba memaparkan suatu objek penelitian "karakterisasi" dalam sebuah karya kesusastraan, yakni drama. karakterisasi adalah salah satu aspek yang menarik, karena menyangkut perbuatan dan tindakan yang dilakukan oleh seorang tokoh, bagaimana hubungan antara satu tokoh dengan yang lainnya, apakah baik atau tidak.

Adapun penulisan ini berdasarkan sebuah drama karya G. P. Shaw "Arms and the Man" yang terbit pada tahun 1894. Membaca atau meneliti sebuah karya kesusastraan, walaupun sudah terbit beberapa tahun yang lalu, namun nilai kehidupan yang ada didalamnya akan tetap terasa hidup pada masa kini.

Untuk mencapai tujuan penulisan ini, penulis mengadakan pendekatan intrinsik, yakni melihat dan meneliti karakter-karakter yang dilakonkan para tokoh. Selain itu penulis mengadakan pendekatan kepustakaan untuk mencari buku-buku yang berhubungan dengan penelitian ini. Dengan cara ini penulis menemukan apa yang ingin dicapainya.

Dari hasil penelitian ini diketahui bahwa manusia itu kompleks; terdiri dari berbagai pribadi dan perilaku. Ada yang menggambarkan seseorang yang berani namun tidak bertanggung jawab, ada yang sangat bertanggung jawab sehingga membatasi orang disekelilingnya. Ada pula yang memperhatikan sesamanya walaupun ia sering dihina. Dan ada yang pintar namun dalam hal-hal tertentu juga masih salah. Semua ini terdapat dalam setiap pribadi yang beraneka ragam. Hal ini menun-

juukkan tidak ada manusia yang sempurna.



CHAPTER I  
INTRODUCTION



It seems obvious that short story and novel are fiction not fact. but when we think about literature, the terms fact and fiction cause more difficulty than they might appear. Let us say that stories and novels, which describe human thought and action would have taken a form closely similar to the form they receive in stories or novels.

A play also is a work of fiction, and because of the same reason. How (ever) real it may seem on stage or screen; it did not "happen" in the sense that the death of Caesar or stubbing your toe yesterday happen; but it might have happened in pretty much the same way as author has shown it on the stage or screen, and you, the viewer to the reader of the play, may become emotionally or intellectually involved in it.

(Scheider et al. 1967)

Let us have a look at the definition of drama according to the international dictionary (vol. I: 1971; 300)

"drama, A composition in prose or verse presenting in dialogue a story of life or character especially one intended to be acted on the stage."

and according to the ensiklopedia Indonesia (1970) Bandung;

"drama adalah gambaran (lukisan) suatu perbuatan dimana yang komis digabung dengan yang tragis dan menceritakan kejadian yang seolah-olah terjadi pada saat itu juga dalam monolog atau dialognya, diuraikan oleh tokoh-tokohnya, apa yang menjadi alasan."

further, the artistry of a play-how the author gets his effect-is the many ways the same of the artistry of a story. Like a short story, a play is written about a theme, or ideas, as well as about a series of events and these ideas and these ideas can usually be stated in universal terms. A play even a light comedy, generally shows conflict of some sort man against himself, against another person, or against the whole of his environment. Like a short story, a play has to show a progressive development from point of conclusion, and somewhere long the way there must be place of climax or crisis, a point which the forces in conflict are at the most intense opposition. In all these ways a play resembles other forms of fiction.

A play differs from a short story or novel, primarily in that it is written to be seen and heard, not read. This means that its words and ideas are here one moment and gone the next; the listener has no chance to go back and review what has just been said, as he can when he is reading. In the written version of the play we may speak to the reader by describing the stage set and characters by giving stage direction, but in performance these things reach the audience only as visible result, not as words to be heard.

(Scheiðer et al.; 1967)

There is no scientifically accurate nomenclature for classifying plays. We are likely to think of two general

classification; tragedy and comedy. These upon depend our vision toward life. We tend to designate as comedy on plays that stress life's goodness and tragedies those plays which demonstrate that life is even to disappointment, frustration, overthrow and death. But obviously most manifestation of human life that death is always and inevitably calamity. For these and the other reason, we must find more accurate meaning for the term tragedy and comedy, and we must supplement them with other technical term.

The dark ones we call tragedy, such plays may stress the imminence or inevitability as possible. Tragedy may show that death comes at the end of wasted or frustrated life; man made the image of God, seldom lives up to his godlike personality. A tragedy always appears to end unhappily, but unhappiness is not merely death; it is combination of death and disappointment or disillusion of exaltation of defect in character or a sudden reversal of fortune or the realization that life is at best an inescapable trap.

A tragedy we may consider to brood a central idea with life appears to the playwright as a thing of mixed sorrow and pleasure, or alternating between pleasure and pain. In the plays in this area not all seems lost; out of death erases new life, or perhaps the central figure is unable to work out of his problem in some kind of hopeful way. There are various names but no single designation for these essential-

ly serious plays of mixed joy and sorrow. We some-times call them tragedy. One type, which discusses any one of specific problems or preoccupations or ideas, as for instance some aspects of marriage, we call a "problem play".

Comedy are at the lighter of our tonal range. The essence of comedy is humor. Humor, which is primarily verbal humor often of an intellectual type. Another kind of comedy is "satire" which the acquires barbs and ridicule becomes savage thrust. There is situation comedy which often depends on the bringing together of incongruous characters in unlikely situations. Finally, at the extreme right end of this range from dark to the light is kind of comedy called "farce". This depends on bodily humor, some-times gross and ribald, sometimes harmless, as when a famous character slips and falls.

(Scheiderer et al.; 1967)

In the nineteenth-century England, a great Irish dramatist appeared, George Bernard Shaw. His plays often called comedies of ideas, are satirical, thought-provoking, and often didactic. Some of his major works are "Arms and the Man", "Pygmalion", and "Man and Superman". His long preface to his plays, many of which read like sermon, contains energetic expression of his ideas.

One of G.B. Shaw's work "Arms and the Man" be interested to the writer to analyze. Because the writer shows many problems about moral in characters of "Arms and the Man".

One of G. B. Shaw's work "Arms and The Man " be interest ed to the writer to analyze. because the writer shows many problems about moral in characters of "Arms and The Man".

### 1. 1 Reason for choosing the title

Character is an important part in fictitious creation. By the character's action, the reader (or the audience) of drama and the other narrative work can understand what the author's message.

Analyzing the character is easy more than the others aspect in a narrative work. because it is very clear description through the character's dialogues.

### 1. 2 scope of the problem

G. B. Shaw's work that the writer wants to analyze is "Arms and The Man" by identifying or looking for "The characterization" in that play.

### 1. 3 Objective

By reading literature (literary works) we will be more and more riched by experiences (of life) that happened in human life. Although it is only fiction but from that fiction, we compare our habitual experiences of life.

So the writer hopes that by her analysis, she will be more familiar with literary works , especially with drama . Also this analysis goals at appreciating the work of G. B. Shaw's drama by applying all knowledge, the writer has learned from the faculty of Letters at Hasanuddin University.

This analysis is perhaps not all good, but at least, the writer hopes that by her analysis, she will be able to learn how to analyze the dramatic works.

And at last, the writer hopes that by her analysis, she can give motivations to the other final graduate students who choose drama as their subject of analysis.

#### 1.4 Methodology

The methods are used as follows:

##### 1.4.1 An Intrinsic approach.

The writer analyzes what the characters dialogues, his action, what the characters relation to the other characters.

##### 1.4.2 Library research.

In this method the writer reads and collects some books, thesis, that may be relevant to the discussion of the thesis.

#### 1.5 Composition of the thesis

Chapter one is an introduction in which we can find: reason for choosing the title, scope of the problem, objective, methodology and also composition of the thesis.

In chapter two, deals with a brief sketch biography of George Bernard Shaw and also the synopsis of the drama.

Chapter three, is analysis of "Arms and The Man" that was describe about the characterization of the drama.

And the last chapter, is chapter four, contains of conclu-

tion of what the writer has written.

## CHAPTER II

### A BRIEF SKETCH OF G. B. SHAW'S BIOGRAPHY AND SYNOPSIS OF THE DRAMA

#### 2. 1 A Brief sketch of G. B. Shaw's Biography

The writer in this chapter has quoted on several sources such as the encyclopedia Americana, 1973, vol 15, the Northon Antology of English Literature and fifty years of English Literature.

The common man, however, eventually found a channel for expressing their ideas towards it. A small minoritas of intellectual wrapped by doubt in society and the social vices were cloaked in the grab or virtue and stalked through society. Among these intellectuals who deprecated such practies and vices was G. B. shaw. He pointed out and unmasked and voices the vices of society in his effective mediem, drama. He sread neither the individual person nor the whole cosial clases on evil and devil. G. B. shaw was born in publin, Ireland, on 26 july 1856, as an Anglo-Irish protestant. He inherited his comic talent from his father and music passion from his gifted mother. He had a little formal education and left school at the ege of fiftheen but he was largely self-educated through reading and discussion. During the next five years, he worked for a publin estate agent, but then he move to London in 1876, where his mother had settled.



At the same time, he began his literary career as a writer of unsuccessful novels. He soon became interested in social reform; in 1884 he was one of the founders of the "Fabian Society" an organization dedicated to the promotion of socialism by gradual stages. Although he was friendly with the most important socialist thinkers in England in the late 19th century, he was never a conventional socialist. His social and political attitude was affected by his belief in an active and individually willed kind of evolution, urged on by what he called "the life force" and by his admiration for vitality and power.

In 1885 he became dramatic critic for the Saturday Review (a London periodical); his deliberately provocative review stirred up contemporary English ideas about plays and acting and enlarged the intellectual horizons of his readers. He championed Henrik Ibsen entitled the quintessence of Ibsenism which presented the Norwegian dramatist as a realistic and reforming playwright who addressed himself to the problem of modern life and introduced genuine discussion in his dialogue.

Shaw started his literary career as a dramatist in 1892. Shaw's first play, *Widower's Houses* (produced in 1892) dealt in a characteristically provocative manner with the problem of slum landlordism; even here with a subject easily

compartmentalized the moral black and white Shaw's techniques of several inversion keep revealing new aspect of problem, so that, instead of merely condemning the landlord, the audience is forced to comprehend the entire complex of social and economic condition the problem Mrs Warren's profession, written in 1893 was for long time banned from the public theater, because of concern to taboos subject of prostitution; it is not however simply about prostitution, but about well-meaning brothel-keepers and the laws of supply and demand, which it explores with boldness and wit, again substituting the revelation of causes and consequences for simple moral indignation. In 1898 Shaw published plays pleasant and unpleasant with long provocative prefaces attacking a great variety of things, including theatrical censorship; the play included Arms and the Man, Candida, The Man of Destiny, and (among the "unpleasant") Window's Houses and Mrs Warren's Profession. Among his later plays, John Bull's Other Island (1904) is a characteristic contribution to the discussion of Ireland's grievances against the English man and Superman (1904) is an ambitious attempt to project through comedy his view of how the life force works in ordinary life and contains some brilliant scenes, though the play as whole is rather long and talkative; Doctor's Dilemma (1906) exposes both doctor and artists while exploring some



of the moral problems in which they can be involved; major Barbara (1907) shows Shaw's characteristic admiration of success and energy and his contempt for those evangelists who attempt to promote religion by making the soup to the poor instead of trying to convert the strong and successful, Pygmalion (1912) is a brilliant exploration of the relation between the social class and accent in England which has since been made into the extraordinarily popular musical comedy, My Fair Lady, The Apple Cart (1929) is a paradoxical treatment of problems of monarchy and democracy done with a mischievous desire to shock equally both left- and right-wing thinkers and again show that admiration of the strong man which is Shaw's personal heresy and goes oddly with his socialism.

Back to Methuselah (1921) was Shaw's most ambitious work the one which he considered his masterpiece, but it is in fact the dullest of his plays. Shaw's pictures of the life force eventually enabling men to improve the human species to the point where they can live long enough to become little more than disembodied intellects reveals a curious coldness and abstraction at the heart of his thought. Saint Joan (1923) his one tragedy and often regarded as his finest plays, is brilliant in its way but it is really a comedy containing one tragic scene rather than tragedy. Shaw has no historical imagination. He makes the past interesting by analogizing it to the present and gets his comic effect by interpreting his historical characters as though they were the kind of characters

who would be doing the same sort of things to day. The result is often very amusing but it yield no real insight.

In 1925, Shaw was recognized internationality, he was awarded the Noble prize for Literature. He still wrote plays and political lectures. Some of his plays filmed, including Pygmalion, in form of musical comedy entitled differently, My first Lady. In 1929, it was decided that a festival for Shaw was to held each summer in the little town of Malvern organized by Hendri Jackson. He was also honoured as a free man by the city of Dublin and the borough of St. Pranaescars. He was planning to write another plays when he died on 2 November 1950; while he was turning trees in his garden.

## 2. 2 synopsis of the drama

Act one describe as scene as in war time between Bulgarian and Serbian late in November 1885, at small Bulgarian town. A fugitive, who is latter known as a Swiss professional soldier named Bluntschli, rushed into the bed-room of young Bulgarian lady, Raina Petkoff, Raina Petkoff. She is a Petkoff's daughter, the man whose the highest position in their country. Raina has a special friend, her intended husband named Sergius also has a high position in their country. Her meeting with Bluntschli has changed her mind Sergius. Bluntschli comes and hides in Raina's bedroom and telling

her the story about war that still over. After hearing about war, she felt be unworthy to her intended husband, Major Sergius Sarranoff. She looks at his potrait, without showing and sight physical longing for him. She has helped and hidden the fugitive Bluntschli, from the bulgarian officer who researched her bed-room. She called him a "chocolate cream soldier" as he uses to bring chocolate instead of catrigate from his gun in war. Although he looks also brute but he has shown his delicacy to Raina, like any man whose the high position in her country. he has given Raina protection when the officer comes in her room by flinging her cloak to her. So Raina has interested to him. Indeed, Bluntschli also has admired to the lady, because her thrilling voice and her noble attitude. Raina tells him that she has seen the opera entitled Ernany. From that opera she and her mother got the way how to help Bluntschli for escaping. And Louka, Raina's maid is the only one who knows all about it very well.

As act two starts, a debating between the two servants of Petkoff, Nicola and Louka. Nicola, the male servant has a cool temperament and also has a good character. he advices Louka for keeping their master's secret as it best way for servant to get ahead. Louka, that has a high spirit and brave, mocks and sneers at him as he has a soul of servant. Louka finds the way how to increase her planning for changing her position as servant becomes a lady. Nicola that has a feeling to Louka then tries to seduce her but it doesnt

a feeling to Louka then tries to seduce her but it doesn't make any sense. But he tries to keep the secret about Louka's ambition from Petkoff's family; and he acts as if he and Louka has engaged each other.

The war was over, and Petkoff glad because he be home again. His first meeting with his wife has created by their different opinion about civilize people. But it is not for long. Major Sergius, Kaina's intended husband, who was in charged of Bulgarian in the war, returns well. He comes in Petkoff's house and they are talking about their experiences about war. Sergius talks about his disappointment, because his rank not changes. Catherine who has a great attention to him more than Kaina, gives him a spirit; when he wants to send his resignation as a soldier. Major Sergius and Petkoff exchange their story about a Swiss Professional Soldier who escape after the famous cavalry and got an aid from a Bulgarian girl and her mother, who disguised him in a man's coat. Kaina and Catherine, who are also listening to the story, pretended to be shocked.

Catherine, that always has a great attention to her intended son in law, tries to give a chance for Kaina and Sergius to make love. Kaina who felt different because she has fallen in love to the Chocolate cream Soldier, pretends as if she is missed of Sergius. But it is not for long. Sergius flirts with Kaina's maid, Louka. Louka, then gets an opportunity for developing her trap. Louka, the clever

woman, mocks him and insinuates that Raina had a lover while he was away. Angry, Sergius bruised Louka's arm. He tries to apologize and gives her money but Louka refuse and offers him, her arm to be kissed. Sergius says "never!".

Sergius then tells that he has kept six different gentle man in his life, and that always torment himself. Louka increases her trap by using Sergius's jelous. She burned his feeling and says that if the Swiss came again, Raina will marry him. Sergius is still unrealizes the trap on his face. And he begins angry. And he promises that if he ever touches Louka's hand again he will marry her. Sergius orders her for spying Raina's activity while he was out. Raina that sees their action angry to Sergius but he pretends that he never flirts with Louka.

In the next run of the play, Catherina who felt threatens about the big story, asks Raina for knowing the truth. She asked her, that how long Bluntschli in her bed-room. She afraid if Sergius and her husband will find out that secret. Raina angry, and said that maybe maybe her mother wants to marry Sergius, because she gives an attention more than her to Sergius. Mean while, the family is still busy, the Swiss Bluntschli, suddenly comes for returning the coat that Raina has lent to him. He presents in a different style. He looks gentle, clean and good brushes. Catherina who is hidden the secret very well becomes shock. She talks to Bluntschli for living her house as soon as possible, because she is afraid

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her husband will find out her secret. She asks Nicola to bring the gentleman's bag, and orders him to shoot the door of the library, so her husband doesn't see Bluntschli if he passes that way. But at the same-time the two Majors present and wellcome him as an old acquaintance and ask him to stay. Petkoff orders his wife for inviting him to get lunch with them. Kaina who appears later exclaims "Oh! the chocolate cream soldier!" then tries to hide her previous acquaintance with him. Sergius that seen Kaina's action becomes suspicious on to Kaina and Bluntschli.

At the first stage of act III, Major Petkoff announced that his coat lost. Catherine that has managed it then tells Nicola for bringing his master's coat. Petkoff then bet his wife with jewelry if Nicola finds out that coat. As soon as possible, Nicola presents and brings that coat. Petkoff wears the coat, but he felt different. He looks at the coat and understands that there is another man has worn his coat with a different shape back. So made that coat tears, and Catherine, his wife has sewn it in a hurry.

Kaina who is in despair, asked Bluntschli about the capital story. She is angry because that story has been heard by her father and also Sergius. Indeed, Sergius has been heard that story from Louka. Kaina who feels doubt, asked Bluntschli that in her life she just has been twice lied. To hear that confession, Bluntschli laughs. But he as a professional soldier, asked that Kaina has a noble heroic. He says that

his life has been helped by all sort of ways and also by all sort of peoples. He can say that things because he has a good instinct. In the mean time Raina feels uneasy as Bluntschli has not found her portrait in the pocket of her father's coat, the coat that Bluntschli has lent in which is describes "Raina; to her Chocolate Cream Soldier".

In another scene, Sergius flirts with Louka. She informs him that Raina's lover, the Swiss soldier, has returned. <sup>And</sup> she will marry him as he is more worthy than Sergius. Sergius gets angry and he promises to marry Louka, if he ever touches her again.

In the next run of the play, Bluntschli reveals that he is a chocolate cream soldier inscribed on Raina's picture. He made this confession after Major Petkoff saw Raina removed her portrait from his coat. Soon after this, Raina informs her father that Sergius is in love with Louka. So she resigns to marry him. Hearing this, Sergius realizes that Raina love Bluntschli. In the mean-time, Nicola, who learn the situation and knows relation between Sergius and Louka, decided to help Louka so she may marry Sergius. Nicola announces that he is not engaged to Louka. Some minutes later, Sergius kisses Louka's hand, and is engaged to her according to his promise. Meantime, Bluntschli also propose Raina. At the first Raina's parents object to proposal, but after he make sure them that he is in possession of inheritance, they agree to their marriage.

## CHAPTER III

### ANALYSIS

#### THE CHARACTERIZATION OF "ARMS AND THE MAN"

There are many aspects in drama or play, like theme, plot, meaning, structures, and also the characters can be analyzed. One of them that the writer wants to analyze characterization of the characters. As we know that drama is written to be spoke. And the playwright has the option to present his characters in any version in many facet. So it is very important to know what does the characters do and act, through their dialogues. In analyzing in characters, we can see who is the protagonist, antagonist, confidant, fool, and also the wise man.

Characters are a fictitious creation, so we can see the authors may judged their ability in the art of characterization.

S. Suharianto in his book "Dasar-dasar Teori Sastra" has explanation that:

"Characterization is description about the characters, his physical as well as his inner that is about his view point of life, his behavior, his beliving, also about his culture, ect. ."

(S. Suharianto; 1982:31)

Allen in his book with the title "Write on Writing" also has explained that:

" A character is interesting as it comes out and the forces and durations of the emergences; just as a possession is effective by the way it unrolls ; turning to mere mob if fall it posses at once."  
(Allen, 1960: 199)

because in the drama there has no naration or desrip-  
tion, all the characters must be presented through their dialogues maybe they speak about themselves, or maybe they speak about the others. And the meantime, we can see their emotions, like love, hate, also their jelouse, ect. By analyzing characterization, we can see and know what the character thinks and how do the characters behave and express their aim. This explanations are the same with the opinion of E. Fromm (1963: 242) that:

" Not only thinking and feeling are determined by man's characters but also his action."

In analyze on characters, we know that there are some characters in a play do not change; they began as the same kinds of charcters untill the end of that play. That characters has been known as a passive characters; because their action do not change; or in other words can be said static. On the other hand, there are some characters is an active. Their action are change as result of their emotins or motivations so they are dynamic. And we can know the hero or the heroine. They have a confidant, from that confidant we know their feelings.

In order to know "The characterization" in Arms and The Man".we have to see the characteristic of the characters in

this drama. so we can see how the characters act so their behaviour, their motivation, and also their feeling can be explained

M. H. Abram in his "glossary of literary term, p. 21 explained that:

"characters are the person, in a dramatic or narative work endowed with moral, and what his persoality qualities that are expressed in what they say- and what they do-the action. The grounds in characters temperament and moral nature for his speak, actions constitutes his motivation. A characters may remain essentially "stable" or "unchanged" in his out-look and disposition from beginning to the end of work ... or he may be undergo, either through the gradual deve lopment or as the result of an extreme crisis ..... whether he remains stable or change, we require "consistency" in a characters-he should not suddenly break off and act in way not plausiply grounded in his temperament as we already have come to know it."

There for their relationship, action, and personality may emerge and voice the playwright's messages to the readers or the audiences direct or indirectly.

3. 1. 1 BLUNTSCHLI: A Swiss officer in serbian Army.

He is a man of about 35 years old with a strong nect and good sholdier. His named Bluntschli. He spoild his time in barracks and battle after fiftheen year old. This situa tion has made him full experiences of his life. He has a good instinct , also can handle many chalenges. At the first stage of act one; he is presented as a sloppy man; his uni form be dispattered with snow, blood, and also mud. He is a fugitive. He escapes from his barrack and tries to get some protection. He climbs the window of the young lady room; his enemy.

The Man: "Excuse my disturbing you; but you recognize my uniform? Serb! if I'm caught I shall be killed. Now if you rise an alarm -"

Kaina : "You will shoot me?"

The Man: "Suppose I don't shoot you, what will happen then? A lot of your chevalrous will burst in to the pretty room of yours and shuther me like a pig; ... Are you prepared that short of company in your present undress. A good idea! I'll keep the cloac. This is the better weapon than the revolver: eh?"

Kaina : "It is not a weapon of a gentleman."

The Man: "It is a good enough for a man without only you to stand between him and death."

(G. B. Shaw p. 516)

His courage and eccentricity has made the lady of the room be interested to him. Kaina begun admire when Bluntschli save her by giving back her cloak. His action shows he is a noble man, a gentleman. He has shown that he has a good morality while he looks brute. By doing his best his life was protected by Kaina.

Indeed, Bluntschli is not a native Serb, he is a Swiss he joined the Serbs, because they have come first from Switzerland. He is fighting only as a professional soldier, a volunteer; so made him full experiences and confident. The first helping from Kaina is not enough for him. He realizes that he is still in an escapee. He looks so nervous. He felt like in a real battle when he only brings a chocolate instead of cartridges. He becomes a sloppy sentimental man. Bluntschli is widen his characteristic, he needs a chocolate. He looks like a school boy. Kaina is very wonder but tries to give him.

Kaina : "I am sorry, I have eaten them all expect these."

The Man: "You are an angel! Cream! Delicious! Bless you dear young lady! Thankyou. Uhh! dont do things so suddenly; gracious lady. . . because I frigten you just now."

Kaina : "Frighten me! Do you know sir, I think I am at heart as brave as you."

The Man: "I should think so. would you to see some cry? if you would, all you have to do is to scold me just as if I were a little boy and you my nurse."

Kaina : "I'm sorry. I want scold you. You must excuse me."

(G. B. Shaw, p. 520-521)

He talks about the real battle; how the chief making a foolish things; so made the situation becomes a funny sight. Kaina, who is listening to the story becomes angry, because the chief is her intended husband. Bluntschli, who has been helped, not care about Kaina's feeling.

He changes his characteristic as a brave man, becomes a coward; because Kaina changes her mind. His rouses made Kaina feels scold by him. So Kaina told him to leave her room. As a man who spent much time in barrack and battle, he became a professional. So he begun to make his wit and his rouse for making the lady's feeling to be convius and doubt. He becomes a man who is despair of life. He is desperate to run while the outside of the room still burning and shoting. To act in this poor manner, he won Kaina's feeling so, he has been saved again. He gets Kaina's bedroom for one night.

In the next follow of the play act 2 and 3, he is presented in a difirent situation. He does not look brute any-

more; but he is presented well brushed, clean, and full of self confidence. He is coming back to return the coat that has been lent, for an escape from Petkoff's house. His represent making the mistress, Catherine become to panic and hopefull to him for living her house. Not for a moment; Petkoff has seen him and he is very glad. He asked Bluntschli for staying because he and Sergius, his friend have found some problems. Bluntschli with his confidence, knows that problem and will be ready to manage that problem.

His sudden meeting with Kaina has made Sergius looked amase at them; but he acted as if they never meet before. His fleing from Kaina's room have become a scandalize; a capital story among the soldiers who run away from the charge. That story has been heard by Petkoff and also Sergius; so made Kaina was angry to him. Bluntschli, who felt interested to Kaina since he heard Kaina's thrilling voice, begun to seduce her with his rouges.

Kaina : "You looked ever so much nicer then when we last met. Were they angry with you for running away from Sergius charge?"

Bluntschli : "No: they were glad: because ...."

Kaina : "It must have made a lovely story for them: all about my room."

Bluntschli : "Capital Story! but I only told it to one of them: ..."

Kaina : "On whose discretion you could absolutely realy?"

Bluntschli : "Absolutely!"

Kaina : "He told it all to my father and Sergius the next day you exchanged the prisoner. but they dont know that it was in this house you took refuge. If Sergius knew he would challenge you and kill you in a duel."



Bluntschli : "bless me, dont tell him."  
 Raina : "Please be serious Captain Bluntschli. Can you not realize what it is to me to deceive him? I want to be perfect with Sergius: no meanness, no smallness, no deceit."  
 Bluntschli : "You meant that you wouldn't like him to find out that the story about the ice pudding was a-a-a- you know."  
 Raina : "Ah, dont talk of it in the flippan way. I lied: I know it. But I did it save your life. he would have killed you. That was the second time I ever utterance of falsehood. Do you remember the first time?"  
 Bluntschli : "I! no! was I present?"  
 Raina : "Yes; and I told the officer who was searching for you that you are not present!"  
 Bluntschli : "True I should have remembered it."  
 Raina : "Ah! it is natural that you should forget it first. It cost you nothing, it cost me lies and lie."  
 Bluntschli : "My dear young lady, dont let this worry you. remember: I'm a soldier. Now what are the two things that happened to a soldier so often that he comes to think nothing of them? One is hearing people tell lies, the other is getting his life saved in all sorts of the ways by all sort of people."  
 (G. b. Shaw p.548 - 549)

His confession that was so gallant, has made Raina insulted. He can do that thinks because his experiences in barracks for more than 15 years; so made his instinct deepest. His behaviour as a volunteer made him so clever for reading all the situation around him. These things have made her fall in love to him. His brave and gentle manner, made Raina changes her mind about Sergius her betrothed. When the lady asked him about her portrait that she put it on the pocket of the coat, he didn't know it. Fighting and war made him lacks of



feeling about love. He couldn't differ Kaina is still a little girl or a lady. when he heard Kaina's thrilling voice, he gets hypnotic. He really admired her. One night in her room made him felt different.

Bluntschli is a strong man. when he heard about his father dead, he has no word about grief. when his presented is known by Petkoff, he doesn't show his wonder, and tried to protect Catherine who begun afraid about the big story is discovered.

Sergius who has an informant, disturbed by Bluntschli, his rival in love, asked him an a duel. Kaina is looking the situation asked them, why they looked contrary each other. Bluntschli that still thinking Kaina is still a child, mention that he will left her house in the next morning. So she and Sergius will be happy everafter. His confession become a trap to Kaina.

He is a clever and has a good calculation. by using his experiences as a professional soldier, he found Sergius informant, Louka but he doesn't judge her. He appreciated her. Sergius strives to make his provocation for increasing Bluntschli's emotion but it has no influence. Bluntschli is always confident to himself. He never doubts in his action. when he said that Kaina just helps him and thinks that Kaina is still young, all of them laugh at him. Kaina said that he is a romantic idiot. Bluntschli, the clever man, and as the protagonist in that play, has been shown his foolish. because he did

not know that Kaina is a twenty- three years old. He then realizes that thing so he proposes her to be his wife.

2. 1 Kaina Kalkoff: A young Bulgarian lady

She is a beautiful young lady, who lives in small town in Bulgarian. She is rich, has a good reputation, and also has a good knowledge. Her father is a Major. As a major daughter, she sometimes acts bravely but also hopefully, although it is very dangerous for herself ; for her reputation and future life too. Her age is about 23 years old. At the first stage of act one, she is presented as a brave and heroic angel by protecting the fugitive who is rushes to her bed-room. She knows the fugitive has come from the enemy side. But from whom that holds and appreciates heret and brave action it is an honour.

Kaina : "I'll help you. I'll save you."  
The Man : "You can't."  
Kaina : "I can. I'll hide you. Here behind the curtains."  
The Man : "... Dear young lady; your servant to death ; ... be generous."  
Kaina : "Have I not been generous?"  
(G. B. Shaw, p. 518-519)

She has acted romantically in risking her social position by saving the soldiers enemy. She is become falling in love to him and placing her portrait in the pocket of the coat that she lent for him for escape. She has done that like on the screen of opera, as she has seen before. She was aware, that saving and hiding the enemy in her bed-room, while she has been engaged by Major Vergius, is a bad moral and wrong act-

ion. She does not care about it; so makes her mother become so worried.

Catherine: "Don't talk such stuff. Tell me the truth, Naina. How long he in your room before you come to me."

Naina : "Oh I forgot!"

Catherine: "You can forget! Did he climb up after the soldier were gone or was he there when the officer searched the room."

Naina : "... I think, he must been there."

Catherine: "You think! Oh Naina! Naina! Will anything ever make you straightforward? If Bergius find out, it will be all after between you?"

(G. B. Shaw, p. 539)

As a matter of fact, Naina, actually doubts and never admires her intended husband; Major Bergius. She was upset at him because she finds him lack of respectful courtesy that she is accepted from a man. On the other hand, the characteristic which drew her to the fugitive, Captain Bluntschli, even though he is looking different. He has scared her with his gun; is that she finds his calm realism, and interesting contrast to Bergius mannerism. As a foreigner, she is not doubt to show <sup>exotic</sup> exotic, different, and as a man of experienced, in contrast to his provinciality, wealth, and protection.

Naina : "Our idea what Bergius would do. Our patriotism. Our heroic ideals. I sometimes used to doubt whether all his heroic qualities and his soldiership might not prove mere imagination when he went to a real battle. I had uneasy fear that he might out a poor figure there beside all those clever officers from the smart-court."

The man: "No use dear young lady; there is nothing on it ... what use are cartridges in a bat

tle. I always carry chocolate instead, and I finished the last cake of that hour's ago."

Maina : "Chocolate! Do you stuff your pockets with sweet-like a schoolboy-even in the field?"

The Man: "... would you like to see me cry."

Maina : "No ... you can stay here after what ... I'll go out on the balcony and see whether it save for to climb down in to the street."

The Man: "Down the water pipe! Stop! Wait! I can't! I daren't! The very thought of it make me giddy. I came up if false enough with death behind me, but to face it now in a cool blood! It's no use: ..."

Maina : "Come: don't be disheartened. Oh you are very poor soldier, a chocolate cream soldier! Come! Cheer up! ..."

(G. B. Shaw, p.513;520;523)

The above description shows the psychology of the character in the direction as how their part to be played. Maina's conduct and action presents and portrays her attitude nature toward playing her part. She is shown that she has more spirit than man; she has done a very brave action by saving and hiding enemy soldier, Bluntschli. According to her, by doing these things, she has done a heroic deed. She didn't realize that she has done the wrong action and perhaps it could be made a serious issues about morality conduct and future life.

Maina's view about life is a <sup>ideally romantic</sup> romanticidealism, but she cannot persist it. She however is not completely unpractical romantic since she has doubt about the possibility <sup>in actual</sup> attaining such ideals. She realizes that her unrealistically of heroism and bravery is false. The conduct should be based upon the natural etique, rather than traditional moral. In the next of the play act 2 and 3 she goes to more spirit transition of

mood and personality. Miana has played her part in a good exposition. She pretends to produce contradiction between what she says and what she feels and also what she does. She pretends to be shocked when she listens to the story about the fleeing soldier she has helped. And when she and Sergius are in the garden, she pretends to be in love with him. She is worried when she finds her picture with instruction: "Miana to her chocolate cream soldier!", is still in her father's coat pocket. All these facts show that she is the strong character who plays her part with full of self-confidence.

Being bored of pretending and lying as it does not give any good result of her and only creates discrepancy between her behaviour and ideals, she wishes to break her engagement with Sergius and she is admitted that she has fallen in love with Bluntschli, his equal.

Miana who is a clever woman finally found the noble man who is worthy to be her husband. She is not influenced by her mother choosing her partner from the higher social status.

### 3.1.3 CATERINA : Miana's mother.

She is a woman of over forty, imperiously energetic, with magnificent black hair and eyes, who might be a very splendid specimen of a wife of a mountain farmer, but it is determined to be a Venetian lady. She has a daughter and her husband is a major. As mother she was very protective to her daughter. Sometimes she makes Miana like a little girl and not care about her feeling.

Catherine : "Maina! Maina! why: where? heaven. Child are you out instead of in your bed? you will catch your death."  
 Maina : "... I wanted to be alone. The starts are so beautiful. what is the matter?"  
 Catherine : "Cruel! .... you would be sure to drop off to sleep and ..."  
 Maina : "Don't be anxious about me."  
 (G. B. Shaw p, 512; 514)

her attitude nature, has driven her as an ambitious woman. She has a high spirit about Sergius more than Maina. She strives so that Sergius and Maina who has the same position in social status bounded each other. She tried to attract Sergius attention without caring about her conduct. She is materialistic woman. She knows Sergius, one of the rich families in their country. So when she finds that there is another man in Maina's bedroom, she becomes so angry.

Catherine : "Don't talk such stuff. Tell me the truth, Maina how long was he in your bedroom before you come to me?"  
 Maina : "I forget."  
 Catherine : "You cannot forget! Did he really climb up after a soldier were gone: or was he there when that officer searched that room?"  
 Maina : "I think he must have been there then."  
 Catherine : "You think! Will anything ever make you straightforward? If Sergius finds out, it will be over between you."  
 Maina : "Oh, I know Sergius is your pet. I some times wish you could marry him instead of me. You would just suit him. You would put him and spoil him, and mother him to protection."  
 (G. B. Shaw, p. 539;540)

In the next run of the play, she played her part as well as possible. She heard the story about two women who helped the fugitive run away. She is presented know nothing about

that story. When the soldier is coming back for bringing  
the coat that he has been lent for his escape; she is very  
worried, she is afraid the scandal that she and her daughter  
keep will be over, but she strives to save the secret.

Catherine: "Oh! heavens! he is come to return the  
coat. Send him away; say, we're not at  
home; Oh stop; that will never do. Wait!  
The master and the major Sagius are busy  
in the library, aren't they?"

Louka : "Yes, meum."

Catherine: "Louka! is the library door shut? if not  
shut it as you pass through. Stop. Tell  
Nicola to bring his bag here after him.  
Don't forget. Oh how? how? how can a man  
be such a fool! Captain Bluntschli, I'm  
very glad to see you; but you must leave  
this house at once. My husband has just  
returned with my future-son-in-law; and  
they know nothing. If he discover me and  
my daughter. Will you like the chivalro-  
us gentleman and soldier you are ..."

(G. B. Shaw, p.540;541)

The above dialogues shows that Catherine is a clever  
woman and has a deep confidence. She could face that situ-  
ation by her-self confidences. But she urged Bluntschli  
for living her house as fast as possible, but at the same  
time her husband looks at Bluntschli. She quickly changes  
her mind, and invites him to get lunch together with her fa-  
milies. When her servant Nicola, is bringing her order, the  
captain luggage, she is pretended angry with him and denied  
that she is never ordered it. She has done everything with-  
out feeling mistake. She strives to make her husband forgot  
the story about the fleeing soldier and the coat, that the  
soldier used for escape. So when her daughter, Kainsa, sees



aming : "The Chocolate Cream Soldier", when she saw Bluntschli, she directly told her husband, that their daughter has a new activity, cooking, while her husband in the war. When retkoff asked about his coat, because he wants to wear it , she doesn't doubt, and asks nicola to bring his master coat. Catherine is a woman that has a high spirit, but sometimes she has made people around her got caution. As a mother she was very protected her daughter. In this case, not righteously according to their culture. but she has done everything with good calculation and full of confidences.

and at the last of that party, without shame, she asks the captain, who wants to marry her daughter, for proposing his wealth, because according to her, her daughter must to get the man whose the same position like them. It is shown that she is a strong character.

### 3. 1. 4 LOUKA. The Petkoff maid

She is maid-servant of retkoff's daughter. She has a combination of brave cunning and powerful will. She also is a pretty woman. Throughout the play, she is presented as always in a mood of revolting being a servant. She feels indignity as an inferior in social status, so she strives to rise and climb in a higher social position. She finds the way to gain her goal by making a success in trapping her victim.

Louka is the only one who knows Kaina's secret about soldier who was fleeing and hiding in Kaina's bed-room. She saw the fugitive's pistol on the ottoman in Kaina

saw the fugitive's pistol on the ottoman in Kaina's bed - room, while her bed-room was being searched by the bulgarian army. She is very brave woman and acts insolently without afraid of being dismiss from her job for disobedience:

- Nicola: "Be warned in time, Louka: mend your manners, I know the mistress, she is so grand that she never dreams that any servant could dare be disrespectfull to her: but if she one suspects that you are defying her, out you go."
- Louka: "I do devy her, I will devy her, what do I care for her?"
- Nicola: "If you quarrel with the family, it the same as you quarrel with me!"
- Louka: "You take her part against me, do you?"
- Nicola: "I shall will always be dependent on the good will of the family. when I leave their service and start a shop in Sofia, their costum will be half my capital: their bad word would ruin me."
- Louka: "You have no spirit. I should like to catch them saying a word against me."
- Nicola: "I should have expected mere sense from you Louka, but you are young: youre young!"
- Louka: "...but I know some family secret they would care to have told, young as I am. Let them quarell with me if they dare!"
- Nicola: "Do you know what they would do if they heard you talk like that?"
- Louka: "You have a soul of servant, Nicola!"
- Nicola: "Come! don't be contrary with me. I have some good news for you."
- Louka: "... You were born to be a servant, I was not."

(G. B. Shaw, p.528)

The above conversation shows that Louka is full of spirit and self confidence. She is also a strong character . She has driven by her own womanly desire to find her mate from a higher social level; Sergius is her misstress feances to be her victim of her aim.

Louka knows and realizes that Sergius is interested and

love her. So she strives to set her trap to pin him into marriage. She is a clever woman. when Sergius flirts with her she pretends to resist him. In fact, she leads him to come nearer to her plan. By using Sergius's dissatisfaction with himself, she then informs that Aina was unfaithful to him while he was in a war. When he hurts Louka's hand, she disdain her verbal apology and give her bruised arm to be kissed, as if she were a grand lady. This shows that she is very proud of herself and has self-confidence. Louka is never doubt to persuade her aims. In her next meeting with Sergius, she obviously intends to trap him in the same kind of gesture that will further entangle him wither. To seduce him, she wears her sleeve tie up to show her naked arm, though the bruise is covered with a bracelet.

She looks impressive and fascinating and Sergius is romantic fool and nice victim to be trapped. She seems a formidable woman when she leads him to approach the hole she has planned before. She acts and plays her part perfectly and splendidly. We imply how Sergius falls in her trap.

Sergius: "Let me see: is there mark there?"  
 Louka : "Yes."  
 Sergius: "Shall I cure it?"  
 Louka : "No. You can not cure it now. If I were Empress of Russia above every one in the world, then! Ah then though according to you I could shew no courage at all, you should see, you should see."  
 Sergius: "What would you do, most noble Empress."  
 Louka : "I would marry the man I loved, which no other queen in Europe has the courage to do. If I love you, I would dare as much if you fall: the beginning of love for me"

Sergius: "you would not left it grow."  
 "If I love you, And I were the Tsar himself  
 I would set you on the throne by my side .  
 You know that I love the other woman, a wo-  
 man as higher above earth. And you as he-  
 aven is above earth. And you are jelouse  
 of her."

Louka : "I have no reason to be . She will never  
 marry you now. The man I told you of has  
 come back. She will marry the Swiss."

Sergius: "The Swiss."

Louka : "A man worth ten of you. Then you come to  
 me; and I will refuse you. You are not good  
 enough for me."

Sergius: "I kill the Swiss; and after wards I will  
 do as I please with you; perhaps."

Louka : "The Swiss will kill you perhaps. He has  
 beaten you in love. He may beat you in war.  
 Do you think she would believe the Swiss if  
 he told her now that I am in your arms?"

Sergius: "Damnation! Oh, Damnation! Shall I kill  
 my self like a man, or live and pretend to  
 laught at my self? remember: you belongs  
 to me."

Louka : "What does that mean? An insult?"

Sergius: "It means that you love me, And that I have  
 you here in my arms and will perhaps have  
 you dare again. whether that is an insult  
 I neither know care; take is as you please.  
 but I will not be a coward and triffler.  
 If I choose to love you, I dare marry you,  
 inspite all of bulgerian. If this hand e-  
 ver touch you again they shall touch my  
 affianced bride."

(G. B. Shaw, p. 555; 556)

Louka has a good confident to herself, so she finds her aim. She plans the way to make her ambition becomes reality. Here, Louka has no consideratin of her acts and behaviour, whether it is true or false. She only thinks about herself, without feel make mistake. She changes her life by her ugliness.

Indeed Louka is a lucky woman. She has a friend, who always keeps her secret aim becomes a grand lady. She has

striven for changing her social position from slave to grand lady. She is a round character and also is an active character; because she has changed her life from maid of Petkoff becomes a grand lady, Sergius's wife, a man whose the same positin with Petkoff.

3. 1. 5 PETKOFF: Kaina's father, a major in bulgarian army.

A man with a high temperament and also still has barbarien view about healt. So he and his wife, sometimes have a diffrent view about civilize people. He is a rich man and holds high position in his country. War made him missed his family for a few time. but he is glad because in home again. He is unpolished man, always shout if he wants something:

Petkoff : "Hollow. Nicola .... Bosh! Nicola!"  
Nicola : "Yes sir."  
Petkoff : "Are you deaf? Don't you hear Major knocking?  
ing? Bring him around this way."  
Nicola : "Yes major."

(G. B. Shaw p. 531)

As a master, he does not really care about his position. he pays attention merely to his regiment, so when Bluntschli comes again in his house for returning the coat, he does not see him.

Petkoff : "Stuff and nonsens Sergius! That quite enough fuss about nothing: those three regiments are to get back at Philipopolish: Come along ... My dear Captain Bluntschli. There stupid people oh mind through I was out here... I saw you through the window, Jarranoff with me: you remember him don't you?"  
Sergius : "Wellcome our friend the enemy?"  
Petkoff : ".....I nope you called as a friend."  
(G. B. Shaw p. 542)

Petkoff though is an unpolished man but, he never hateful to people as long as possible. His experiences in war with Bluntschli, is not living in his heart. So when he and Sergius met Bluntschli, he is so glad. He knows that Bluntschli can help them to solve their problem about three regiments that will go to Philipopolish. To realize the situation, he asked his wife to invite Bluntschli to get lunch.

Petkoff who felt funny about the situation around him asked for his coat; because he didn't see that coat. For knowing the truth, he has bet with his wife a jewelry, if his coat hang on in the blue closet. When he got his coat back he has found Raina's picture with inscribed: "Raina to her chocolate cream soldier". He remembers about the queer story the flying soldier, that helped by two women with the old coat of the master. He remind to discover who is the chocolate cream soldier.

Petkoff : "Excuse me..shirtsleeves gentleman.Raina: somebody have been wearing the old coat of mine. I'll swear it. Somebody with different shape back. Oh by the way,I've found something funny. Your photograph, with the inscription: "Raina to her chocolate cream soldier: a souvenir.Sergius, aren't you?"

Sergius : "I! A chocolate cream soldier? Certainly not."

Petkoff : "Not. Do mean to tell me that Raina sends things like that to the other man?"

(G. B. Shaw:sp. 560;561;;562):

After many transformation around him, he knows that Sergius and Raina are not really a good couple. He angry be-

cause he knows that Louka engaged to Nicola. When Nicola explained that he just helped Louka about her ambition; so he had done as if he is engaged with her. Petkoff realizes that he must agree with decision of them. He told to his wife for agreement to their decision. Petkoff sometimes acts like barbarian; but not for long. Petkoff, though he has a bad character, but also has a good character. He also fast to understand the situation around him. Petkoff has played his part in a static character.

3. 1. 6 SERGIUS: Raina's fiancé, a major in the Bulgarian army.

He is tall romantically handsome man, but not satisfactory of himself. He always doubts and also influences by his brooding on the perpetual failure, not only of the other, but also of himself too. He has a special friend, Raina Petkoff, the lady whose the same position on the society, but he tries to flirt with the lady's servant.

The news from the battle has made him become a hero. He won the war. Every body talked about him, including Raina and Catherine, Raina's mother. At the same times, after Raina and her mother proud about him, there is a man who has given an information that very contrasted with the great news.

he saw all about the activity in the battle, and how Sergius has done as a chief in a real battle.

The Man: "You never see a cavalry charge did you?  
Well its a funny sight. It's like sling-  
ing a handfull peas againts the window  
pane; first one come; then two or three  
close behid him; an ols lump."

Raina : " ... the first one ! The bravest of the  
braves!"

The Man: "Hm! You should see the poor devil pulling  
atthis horse! Its running away with him...  
..."

Raina : "But I dont believe the first man is a  
coward. I knew he is a hero!"

The Man: "He didnt like an operatic tennor. A regu-  
handsome fellow, with flashing eyes and  
lovely moustache shouting his war-cry and  
charging like Don Quixote at the wind-  
mills. We dao laugh!"

Raina : "You dare to laugh! "

The Man: "Yes: I never felt so sick in my life,  
though Ive been ... no bayonet: nothing.  
and there was Don Quixote flourishing  
like a drum major , thinking he 'd done  
the cleverest thing every know , whereas  
he outh to be courtmartialled for it. All  
off the fools ever let loose and a field  
of battle, that man must be the verry  
maddest. He and his regiment simply com-  
mitted suicide; only the pistol missed the  
fires thats all."

Raina : "Indeed! Would you know him again if you  
saw him?"

The Man: "Yes: not doubt of it."

Raina : "Why do you laugh!"

The Man: "I didn't laugh! I'm really very sorry.  
You know: no doubt I am. Most likely  
he had got wind of catrigate bussinest  
some how and knew it was a safe job."

Raina : "That is to say, he was pretender and a  
coward?"

(G. B. Shaw, p. 521;522)

The above long description has shown clearly, that Se-  
gius is not worthy for calling him a hero. His failure in  
a battle has made him upset. So he wants to send his re-



signation as a soldier; while every body is mad of him. Sergius never does truly really brave and heroic deeds. He was always proude of himself. He is never serious in his view of life. He spoke a noble love to Raina, while trying to seduce her servant. He orders to Louka for spying Raina's activity. But he is a foolish man. He never realizes that he is become a victim of Louka, Raina's servant. In a battle he has made a foolish bravery when he led his chavalry charge against the enemies machine-gunners. He never uses his brains. He told to Louka that he really didn't know who is he; because according to him, he keeps half a dozen different man; some times he is a hero, sometimes is a buffoon, and other is a humbug, and also jelouse like all cowards. He has a terrible conduct.

When Louka gives him an information about another man in Raina's life, he was so angry. He lost his controll. Indeed, as a man who has the highest and the best reputation, he is not worthy to do such thing. He has played his part in a terrible conduc. Louka informs him that if that man come again, Raina will marry him. So when he knows the man is Bluntschli, he is so angry, he asked him in a duel; in fact, he is a coward and pretender. His characteristic has driven him on a deepset distraught. He saw Raina's reaction and realizes that Raina has fallen in love to Bluntschli. He scolds Raina that she is not loyal

to him. They are scolding each other, so Raina finds his informant, Louka. To realize that Louka will break her engagement with him, he is very disenchanted and screaming: "Oh war! War! the dreaming of patriotism and heroism. A hollow shame like love." His screaming has made Raina find out that he has betrayed their love.

Sergius: "The world is not innocent place as we use to think; ..."

Louka : "I have been insulted by every one here . You set them the example. You owe me an apologize."

Sergius: "You are right. Forgive me."

Louka : "I forgive you. That touch makes me your affianced wife."

Sergius: "Ah! I forgot!"

Louka : "You can withdraw if you like,"

Sergius: "Withdraw! Never! You belongs to me."

(G. H. Shaw, p. 563)

Sergius married Louka because he knows Raina changes her mind about him. He wants to show his gentle while it was late. Sergius is a man that has no self-confidences. But his conduct as villian has changed. He has chosen

Louka while she just is a servant of Raina. His action in this drama is a dynamic. He also is a round character, because his long action changes; from villiant to a good man while it was late.

### 3. 1. 7 NICOLA: the Petkoff Butler

He is a middle aged man and has a cool temperament ; but he also, is a very clever man. As a butler's Petkoff, he is very loyal to them. He has a friend named Louka . And he knows her ambition who wants to rise her social po

sition become a grand lady. But he is never stopped to advise her so their are always looked contrary each other. Is very clear when he asked Louka not to act more than their status as a servant or slave. His wisdom to himself and his masters, made Louka mocks him that he has a soul of servant. But he has a good view points. He knows to place his position as a good as possible.

Nicola: "... Child: you dont know the power such high people have over the like of you and me; when try to rise out of our poverty against them. Look at me; ten years in their service. Do you I know on secret? I know thing about him that she wouldn't have the master know for a thousand levas. I know things about him that she wouldn't let him hear the last for six months if I blabbed them to her, I know things about Raina that would break off her match with Sergius if ..."

Louka: "How do you know, I never told you!"

Nicola: "So that your little secret, is it? Well you take my advese and be respectfull, and make the misstress feel that no matter what you know or don't know ... That what they like; and that what how you will make most out of them. Thats the secret of succes in service."

(G. B. Shaw, p. 520)

He has shown now he has done so he becomes successfull in his job. He got twenty levas from Catherine and Bluntschli the fugitive, because he has helped them about Petkoff's coat from him. He also has kept Raina's secret about the ice pudding from Petkoff, indeed it menas "Bluntschli" when Petkoff heard Raina's utterance when she saw Bluntschli's coming. He never cares to Petkoff if he scolds him as

a donkey or blaguargs. He has shown that while he only a servant but he is successfull in his position.

Nicola is a wise man. He realizes that he has fallen in love to Louka. But he never gets a change from her; even as he sometimes got Louka's sneer. But he never grudges to her. He knows Louka's ambition about her aim to rise her social status. So he protects her and has acted as if he is engaged with her. According to him, servant must protect with one another.

When Raina informs her father that Sergius will marry with Louka, he becomes angry. Because he had known Nicola has engaged with Louka. But with cool temperament and brave he said that:

- Nicola : "I beg your pardon sir. There is a mistake. Louka is not engaged to me."
- Petkoff : "not engaged to you, you scoundrel! Why, you have twenty-five levas from me the day of your betrothal; and she had that gilt bracelet from Miss Raina."
- Nicola : "We gave it out so, sir. But it was only to give Louka protection. She had a soul above her station; and I have been no more than her confidential servant."

(G. B. Shaw p, 302)

His confession to Petkoff has shown that he has a self-confident; and also has a great soul. Nicola whose aim to set up a shop at Sophia, has kept the money as long as his service at Petkoff's house. He

wants to develop his life; not dependent for ever to Petkoff's family. Bluntschli, who has seen Nicola's behave, action and his clever, becomes interested to him and promises him won of his firm; if he can speak French and German.

Nicola has shown his best in his action and his great soul; by his works as a successful servant. Not like Louka, who has awfully behave when she wants to changes her status. Nicola is a strong character. He also is a best friend or confident of Louka. But to see his action and character in this play, he is a passive character. because his action do not change. He starts as a butler until the end of that play. But he has played his part as good as possible.

## CHAPTER IV

### CONCLUSION

After writers the analysis, the writer wants to conclude what she has written. Drama or play is one of literary works that is interested to analyze. Because from drama or the other fiction like novel, short story and also poetry. We can compare and learn the author's messages, in our real life. Drama is a composition of happening in human's life; that has made by the author. They often make their creation so that make the reader or the audience can interest to see or to read their work. In general classification, drama consist of two kinds; tragedy and comedy.

To analyze the characterization means that we must see the characters behave, what they are talking about. And certainly, how their relation with one another. Also who is the clever, fool man, wise man or is he the static or dynamic and who the main characters, etc.

In ARMS AND THE MAN, we have seen seven characters in many facets. There is materialistic woman, like Catherine, but she also a good woman. Nicola is a wise man and a clever man; he is patient to face Louka's behavior. Then Pluntschli, the protagonist of that play, who has been saved by Raina a brave woman. She has saved Pluntschli while he has come from the enemy side. Sergius and Louka with their bad characters but finally change their behavior; and then Petkoff is unpolished

man; with his barbarian views about health.

To see there so many characters in this drama, we can say that in human's life, there is no man that perfect. In human's life rightousness and wrongness, good and bad are always in term. All of people has made mistake; but they always try and try to change and become good men as fast as they can.

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