

Chapter 1 : Character of Louka in Arms and the Man

A list of all the characters in Arms and the Man. The Arms and the Man characters covered include: Raina, Bluntschli, Sergius, Catherine, Louka, Major Petkoff, Nicola, Bluntschli's friend.

Raina is seen at the open balcony window on the second floor of the Petkoff house in a small Bulgarian town. Raina rejoices; her idealistic expectations of war and soldiers have been met. The servant Louka enters to tell them that the army has ordered people to stay indoors and lock and bolt all doors and windows while stragglers are being pursued in the streets. Catherine and Louka leave. There are shots outside, and Raina blows out the candles and takes to her bed. The figure of a man appears in the window and stumbles into the room. He closes the shutters, threatens to shoot Raina if she makes noise, and tells her to light a candle; he is revealed as a Serbian artillery officer, battered and exhausted, nervous and hungry. Soldiers at the door demand to search the room; a man has been seen climbing to her balcony. On impulse, Raina hides the man behind the drapes; an officer enters, is assured by Raina that there is no one else present, and leaves apologizing. Raina and the man talk, she despising him for being a cowardly and ignoble soldier, he trying to explain to her the realities of battle. When he complains of hunger, she gives him a box of chocolate creams. The man identifies a portrait of Sergius as the man who led the cavalry charge that won the battle—but only because the Serbians had the wrong ammunition for their guns; the man thinks him a romantic fool who won the battle by doing the professionally wrong thing. Raina understandably objects strongly. Further noises from the street move the man, who is not nearly as fierce as he at first seemed, to leave and take his chances, but Raina, at pains to demonstrate her aristocratic ideals and background, says that she will save him. She goes to get her mother; they return to find him asleep on the bed. Act 2 begins four months later in the garden of the Petkoff house; it is morning. Louka and Nicola are arguing; Nicola tells Louka that she must not be impertinent to the Petkoffs. If she is, they will discharge her—and he is depending upon the Petkoffs to be his customers when he sets up his shop; if the family turns against her, they will not patronize him. Major Petkoff returns from the war, and Catherine enters to greet him. Sergius, a romantically handsome, Byronic man, is shown in. He is bitter that, having won the battle the wrong way, the army now refuses to promote him; he intends to resign his commission in disgust. Raina enters and there is talk of a tale Sergius and Petkoff have heard of a Swiss officer being rescued by two Bulgarian women. Sergius and Raina are left alone and engage in romantic, high-minded, worshipful talk. Raina leaves to get her hat; Louka enters to clear the table, and Sergius attempts to cuddle and kiss her. Louka taunts Sergius about his lack of high-mindedness where she is concerned and says that she has a secret about his fiancée and a strange man. Louka leaves and Raina enters, but Petkoff calls Sergius into the house to help settle details of getting several regiments back to base. Raina and Catherine are left to discuss the caddishness of the Swiss soldier in revealing to strangers his escape at the hands of two women; Raina then exits. Louka announces a Captain Bluntschli, a Swiss officer. Catherine realizes that he is the man who took refuge in her room; he has come to return the coat he was given as a disguise when making his escape. When he appears, she begs him not to reveal the identities of the women who aided him and tries to get him out of the way quickly. Just as he is going, Petkoff appears and insists that he stay, especially to help with the transport of the regiments. Raina enters and blurts out: The chocolate cream soldier! Act 3 occurs after lunch the same day. Petkoff wants his comfortable old coat but cannot find it. Catherine says that it is in the blue closet where she has put it after getting it back from Bluntschli. Bluntschli sees through her pretense of noble ideals, and when Raina suddenly realizes this she admits that he has found her out. Raina says that she put a photograph of herself in the pocket of the loaned coat. Bluntschli, however, pawned the coat; since he never found the photograph, it is presumably still in the coat. Bluntschli receives delayed mail which tells him that his father is dead and has left a number of big hotels to him; he determines to leave for Switzerland within the hour and exits. Raina leaves, and Louka and Nicola talk. Nicola, a practical man, suggests that in the long run it would be better if Louka and Sergius married and became very profitable customers for Nicola—but Louka must not be impertinent or she will lose her and his chances. Sergius enters and, after Nicola leaves, plays up to Louka again, since he is still disillusioned about life and his own inability

to measure up to his ideals. Louka tells Sergius that Raina will marry Bluntschli, the secret lover she had intimated to Sergius earlier. Bluntschli enters and Sergius challenges him to a duel; Bluntschli agrees, taking a very practical view of the affair—he chooses machine guns. Raina enters and wants to know why they are going to fight. Raina now suspects what is going on with Louka and becomes disenchanted with Sergius. Sergius concludes that life is a farce and now there is no need for a duel. Louka has been listening at the door, and Sergius pulls her in just before Petkoff enters and wants his coat again. Raina gets it from Nicola, helps her father put it on, and slips the photograph which Petkoff had found earlier and had been mystified by from the pocket. Bluntschli reveals to all that he was the chocolate cream soldier. Louka and Sergius become engaged. Bluntschli laments that, in spite of his cool, efficient exterior, he has always had a romantic streak which led him to run away from home, to join the army, and to return the coat in person, hoping to see Raina again. When Bluntschli discovers that Raina is really twenty-three and not seventeen, as he had supposed, he swiftly proposes. When challenged by the Petkoffs about his station and prospects, he informs them that he has just inherited six hotels, many horses and carriages, and much equipment. Catherine is now impressed, and Raina, after pretending to sulk, agrees to marry Bluntschli. With a final businesslike remark to Petkoff about troop movements, Bluntschli promises to return punctually in two weeks and takes his leave. Sergius supplies the final comment: Is he a man!

Chapter 2 : SparkNotes: Arms and the Man

Arms and the Man: Character Profiles, Free Study Guides and book notes including comprehensive chapter analysis, complete summary analysis, author biography information, character profiles, theme analysis, metaphor analysis, and top ten quotes on classic literature.

Get Full Essay Get access to this section to get all help you need with your essay and educational issues. To be able to accomplish such a huge task, this play shall be divided into two main parts: In this way, this paper hopes to accomplish to give the reader the macro and micro picture of this play. It is set in the house of Major Paul Petkoff, a wealthy man whose position in the Bulgarian army is largely due to his social status. George Bernard Shaw meant his plays to seriously comment on social realities while making the audience laugh. This play, written in , has at least three themes: The first theme, that of the foolishness of romanticizing war, could immediately be sensed in the title of the play. Needless to say, The Aeneid has a romanticized view of war and heroes. It presented war as the worthy means to found a great city, won by the mightiest hero who ought to be known, through all generations, as the founder of Rome. In fact, the male protagonist, Captain Bluntschli, is presented in Act I as a soldier who would rather carry chocolates than loaded cartridges in his pockets. He is also presented as a fleeing soldier who jumped in the balcony of Raina to hide from the Bulgarians running after him. Simply put, Captain Bluntschli is a man who is far from the romanticized Aeneas. Nevertheless, Captain Bluntschli is no coward. He is a professional soldier who does his best to survive and who is well equipped to do his tasks, if he is asked to do so. He also proved himself to be very good at making soldier and horse exchanges, as witnessed by Major Petkoff and Sergius Saranoff. Bluntschli is the exact opposite of Saranoff, the war-hero whose status was gained accidentally and somewhat foolishly. The dream of patriots and heroes! Couldnt drag himself out. This and similar other events that happen in a war is what is ridiculous and a fraud. That war is foolish is a message that Shaw has consistently fought for. Act I is full of these representations. When they arrive at the table, she turns to him with a bend of the head: She tells her how she is in fact not so into Sergius as she pretends to be. They consistently teased each other and eventually expressed their feelings to each other in the most un-romantic way. In the end, Raina really loved Bluntschli and not Sergius. The third theme, i. Conflict, Climax, and Resolution At the beginning of the play, Raina, the heroine, is seen basking in the comforts of her home and satisfied with the status of her family. This status is something that both Raina and Catherine try hard to live up to. Hence, the initial situation of the Petkoffs is that of physically comfortable in their rich home at the same time perennially insecure about their social status, ceasing every moment to prove their social worth. Along with this social insecurity comes the desire to live up to chivalric ideals. This is acutely present in Raina, as we have already described how she has idolized Sergius. Nevertheless, we have also seen how Raina gets tired of all these ideals, as she has intimated to Catherine. She also amiably accepted a Serbian soldier in her room and even gave him a photograph for souvenir. At the very beginning then, the insecurity of the situation is complemented by the internal conflict in Raina. Raina wants to feel the feelings of a true lady but in fact feels otherwise. Right after Raina praised her war-hero, a dirty Serbian soldier challenges her lady-ideals. He does not care about courage and all the virtues of a gentleman and instead gives more importance to survival. Faced with such a character, Raina was obviously torn. She had to present herself as a lady and as a Petkoff. She had to be proud of her war-hero against the soldier who verbally made fun of Sergius but at the same time took liberty in hiding the Serbian soldier from those who were searching for him. As such, Raina is confronted with the conflict of ideals and reality. From here onwards, Catharine and Raina had to be at fits hiding the situation from Major Petkoff and Sergius. Raina would consistently be at odds between how she wants to feel towards Sergius and how she truly feels about it. She would also be seen pretending to be unaffected and enjoying her own world when in fact she seizes every opportunity to speak with Bruntschli and enjoys the attention he provides her. Bluntschli admitted to being the true recipient of this photograph and the resolution of the other conflicts, including that of Louka and Sergius, slowly come to an end. Sergius finally was able to stand for his love for Louka and Bluntschli and Raina finally admitted their attraction towards each other. As stated above, Raina was having

troubles internally, between being a lady and her true desires. Thus, from the Raina who keeps things from the men and is internally torn between two desires, the audience is led to a Raina who was bold enough to finally face the reality regarding Sergius making love with Louka, that in fact, Sergius is no god that deserves no veneration. Finally, the audience is confronted with a Raina who has the guts to inform everyone of her real choice and of her real desires. As such, aside from making a commentary on social issues, the play also presents its own ethical answer to the question of the clashing of ideals and reality: Or rather, romanticized ideals may be foolish things that keep a person from truly experiencing reality. Works Cited Mazer, Cary. Arms and the Man. More essays like this:

Chapter 3 : Arms and the Man: Character Profiles | Novelguide

Captain Bluntschli A professional soldier from Switzerland who is serving in the Serbian army. He is thirty-four years old, and he is totally realistic about the stupidity of war. *Raina Petkoff* The romantic idealist of twenty-three who views war in terms of noble and heroic deeds. *Sergius Saranoff*.

He does not act like a hero and admits to carrying chocolates instead of ammunition on the battlefield. He is thirty-five, a seasoned professional soldier, who fights on whichever side pays him. Bluntschli is blunt and honest, a Swiss whose father is a rich hotel owner. Major Petkoff thinks he must be the Emperor of Switzerland. Bluntschli is humble, and though attracted to Raina, does not pursue her. She has to pursue him. Everyone ends up liking Bluntschli, even his Bulgarian enemies whom he bests at horsetrading, because he is competent and liberal minded. He is temperamentally cool and impartial, the only one who knows how to get the Bulgarian cavalry home, and he is the one who clears the air by speaking his mind on every topic. In the end he admits he is something of a romantic too because he ran away from home to join the army and see the world. Louka Louka is the earthy and spirited maidservant of the Petkoffs. She is rebellious, proud, and insolent to Raina whom she sees through. Louka smokes cigarettes and flirts with Sergius under the noses of the family, though Nicola warns her she will be fired. She claims she will never have the soul of a servant. She is witty and intelligent, knowing how to manage Sergius so that he proposes to her. She predicts Raina will marry Bluntschi and convinces Sergius he should defy public opinion to marry her. Nicola Nicola is the manservant of the Petkoffs. He is a middle-aged man, controlled and calm, and calculating. He puts up with the abuse of his superiors and knows how to play the servant who takes the blame for everything, while pocketing the tips from his masters for keeping their secrets. Louka accuses him of having the soul of a servant. He accepts class distinctions, though his plan is to earn enough money to open a shop in Sofia. Bluntschli calls him the ablest man in Bulgaria and thinks of giving him a Swiss hotel to manage. Catherine Petkoff Catherine is the imperious and handsome mother of Raina and the wife of Major Petkoff. She runs her household energetically and ably, with a strong ruling will and definite ideas about upholding her position as an aristocrat. She is outraged by peace, believing her country should annex Serbia. Catherine scolds and connives to get her way. Catherine is proud of their position and wants to be modern and up to date, for instance, with the electric bell to ring for the servants. She dresses in a morning gown at all times as though expecting company, yet betrays her country habits, such as drying the wash on the bushes. He seems an able man of sense, comfortable with his life as a Bulgarian aristocrat. His daughter and wife love him but tend to run over him when they want their own way. He is lenient, though strict in his ideas of what is right. He makes friends in spite of himself with Bluntschli, who fought for the enemy, because he is capable, seeking his help to send the troops home. Unlike his wife, Petkoff does not want to modernize and change with the times. She is twenty-three and engaged to marry Sergius Saranoff, a young nobleman in the Serbo-Bulgarian cavalry. Waiting at home with her mother and the servants, she reads romantic novels and imagines herself as a heroine. She is something of an actress with a thrilling voice. A spoiled only child, Raina is a day-dreamer desirous of adventure and romance. She is surprised to find herself attracted to the enemy, the professional soldier, Captain Bluntschli, whom she saves from her own people and talks her mother into helping. She falls in love with him and pursues him, because he is able to see through her and is not intimidated by her theatrics. He makes a fool of himself at the Battle of Slivnitsa by leading a cavalry charge into a line of cannons, but fortunately they did not have the right ammunition, and he won the day. Because everyone laughed, and he did not get promoted, he quits the military in a self-righteous huff. He tires of playing the ideal love with Raina, and begins flirting with Louka, to whom he is attracted. He claims he is five or six different personalities and does not care if he is consistent. Sergius adopts the pose of a world-weary Byronic hero of passion and self-will, setting himself against the social current. Louka is able to cash in on his rebellion by appealing to his individualism, making their marriage seem a cause that he should espouse to challenge public opinion. His pride expresses itself in absolute statements, such as, he never withdraws or backs down. Once he asks Louka to be his, he thus cannot change his mind.

Chapter 4 : SparkNotes: Arms and the Man: Character List

Arms and the Man by George Bernard Shaw, like many of Shaw's works, is a strongly polemical play. Shaw uses several different techniques to express his own opinions in the play. First, Shaw not.

Arms and the Man: They will learn from experience and their lessons from Bluntschli that war is not glorious. Raina and Sergius have learned their ideas of war from books. They speak of knights and ladies and the combat of honor between equals. His idea of leading the victorious cavalry charge was a mistake from the point of view of modern warfare, for horses cannot override cannon and guns. Sergius resigns from the regiment, disillusioned that the other soldiers do not take him seriously. Catherine Petkoff is even more locked into an old-fashioned conception of war and patriotism. Major Petkoff explains they would have had to subdue Austria first the allies of the Serbs. Catherine has no idea what war is or what it costs. The two women are excited as they hear about the victory at Slivnitza and that Sergius is a hero. Catherine wants to worship Sergius and tries to persuade her husband about his promotion. Major Petkoff remarks that Sergius will not be promoted because everyone knows he is rash and incompetent. Bluntschli tries to shock Raina into reality by reminding her that if the Bulgarians find him in her room, they will butcher him before her eyes. There will be blood everywhere. He appeals to the mother in her by asking for a place to sleep and food to eat. He admits he is frightened for he has had no sleep in three days. At this point, she heroically makes an effort to save him. Major Petkoff admits that neither the Bulgarians nor Serbs knew anything about war until their officers the Austrians for the Serbs, and the Russians for the Bulgarians taught them. Russia and Austria were considered Great Powers, more advanced and powerful countries that exerted a political influence on lesser powers. They jumped into the border dispute between Serbia and Bulgaria because they were worried about the balance of power. The Serbs and Bulgarians had once been friends. Neither were experienced with modern warfare. As a professional soldier, the Swiss mercenary, Bluntschli, is the last word to his Bulgarian friends on the sober reality of war. He beats Major Petkoff at horsetrading. Bluntschli is scorned at first because of his middle-class notions of war, but his practical knowledge of how to move troops and keep them supplied is soon appreciated by Sergius and Petkoff. Bluntschli as a Swiss Republican has modern democratic ideas that contrast sharply to the older feudal ideas of aristocracy held by the Bulgarians. They are used to a society of privilege and class stratification. Unlike them, he holds no lingering feuds after the war, but is more interested in managing his hotels. Business can be a force of economic stability across national boundaries, more powerful than war. He is ready to sign on Nicola, a former enemy, as one of his managers. The Real Raina lives in a make-believe world, and she is aware of it, though she believes it is a more noble world than the one other people live in: Raina is always found posing, dreaming, or making a dramatic entrance. Her mother and father note her uncanny ability to come into a room at the right moment: Life for Raina is what she picks up at the opera season in Bucharest. Bluntschli believes Raina is underage because of her romantic pretense. He is surprised to learn she is twenty-three. He admits he admires her thrilling voice, but he cannot believe a single word she says, he declares to her. He points out in his direct way in Act III that her life is a lie. Raina is relieved to be accepted as she is, a real person with faults. She tells her mother to marry Sergius, because he is more to her taste. Both Raina and Sergius find it fatiguing to keep up their higher love. Each of them is a secret realist at heart. Shaw makes the case for love being simple and real. Louka and Bluntschli are the antidote both romantic characters need. Class Prejudice The tension of class rivalry is present throughout the play. Shaw treats it playfully, though it is a serious topic for him as a socialist dedicated to doing away with class injustice. The Bulgarian society is pictured as a primitive holdover of the feudal class structure that Europe was slowly doing away with. England, for instance, was dealing at the turn of the century when Shaw was writing, with melting class distinctions. The working classes had gained the vote and the right to education. Improvement of slums, improvement of factory conditions, and greater representation of the lower classes in government signaled the democratic reform going on in advanced countries. In addition, it was a time of the rising power of the middle class, with the entrepreneurial spirit reigning as the force of the future. Bluntschli represents the middle-class business spirit of Europe; the Petkoffs are the aristocratic great landowners of the

past; Nicola and Louka represent the old peasantry, bound to the land and landowners. In the Bulgaria Shaw portrays, the higher classes hold the lower classes in subjugation through power, fear, and custom. Nicola warns Louka that the Petkoffs could destroy her if she defies them: Nicola is cunning, but he accepts being the scapegoat of the family because they pay him off. He has dreams of rising out of his position as Louka does. Nicola gives Louka lessons on how to change classes through her thinking and actions. He teaches her to stop wearing false hair and make-up, to trim her nails and keep her hands clean. He tells her a lady must act as if she will get her own way. He lies to Sergius and says that Louka has been reading in the library, trying to get education above her station. Sergius himself points out that class discrimination spills over into military life. Both the upper and lower classes fight the enemy with equal courage. The poor soldiers, however, fear their own upper class officers who can keep them in their place: He is no gentleman. They change their minds when he turns out to be a problem solver getting the troops home , and rich inherits hotels. If Louka is the rebellion of the lower classes demanding equal treatment, Bluntschli is the force of democracy.

Chapter 5 : Arms and the Man: Theme Analysis | Novelguide

Below is the list of important characters in the play "Arms and the Man" by George Bernard Shaw. We have discussed and analyzed every character www.nxgvision.com may be great, little, mean, innocent and clever; but their portrayal remains as much human as possible.

No men were allowed in the rehearsals or at the performance. The illustration is by Marguerite Martyn of the St. Its heroine, Raina Petkoff, is a young Bulgarian woman engaged to Sergius Saranoff, one of the heroes of that war, whom she idolizes. On the night after the Battle of Slivnitsa, a Swiss mercenary soldier in the Serbian army, Captain Bluntschli, climbs in through her bedroom balcony window and threatens to shoot Raina if she gives the alarm. He asks her to remember that "nine soldiers out of ten are born fools. The war ends, and the Bulgarians and Serbians sign a peace treaty. Raina begins to find Sergius both foolhardy and tiresome, but she hides it. Bluntschli unexpectedly returns so that he can give back the old coat, but also so that he can see Raina. Raina and Catherine are shocked, especially when Major Petkoff and Sergius reveal that they have met Bluntschli before and invite him to stay for lunch and to help them figure out how to send the troops home. Left alone with Bluntschli, Raina realizes that he sees through her romantic posturing, but that he respects her as a woman, as Sergius does not. Louka tells Sergius that Raina protected Bluntschli when he burst into her room and that Raina is really in love with him. Sergius challenges Bluntschli to a duel, but Bluntschli avoids fighting and Sergius and Raina break off their engagement, with some relief on both sides. Major Petkoff discovers the photograph in the pocket of his old coat; Raina and Bluntschli try to remove it before he finds it again, but Petkoff is determined to learn the truth and claims that the "chocolate-cream soldier" is Sergius. While Raina is now unattached, Bluntschli protests that "being 34 and believing she is 17" he is too old for her. On learning that she is actually 23, he immediately proposes marriage and proves his wealth and position by listing his inheritance from the telegram. Raina, realizing the hollowness of her romantic ideals, protests that she would prefer her poor "chocolate-cream soldier" to this wealthy businessman. Critical reception[edit] George Orwell said that Arms and the Man was written when Shaw was at the height of his powers as a dramatist. His other plays of the period, equally well written, are about issues no longer controversial. For example, the theme of Mrs. Since then there have been six Broadway revivals, two of which are listed below. Olivier, spurred and moustachioed, was high camp": He gathered friends who were fellow actors into a company for a summer stock production. He chose to play Sergius while William Redfield starred as Bluntschli. The production ran from 30 May to 1 September, for a total of performances. In the summer of, Odyssey Theatre [13] in Ottawa, Ontario, Canada performed a masked performance of this play. A British film adaptation was directed in by Cecil Lewis. This production was produced by Nicolas Soames and directed by David Timson. Pejorative military use of the term "chocolate soldier"[edit] The chocolate-cream soldier of the play has inspired a pejorative military use of the term.

Chapter 6 : Arms and the Man (Play) Plot & Characters | StageAgent

Arms and the Man study guide contains a biography of George Bernard Shaw, literature essays, quiz questions, major themes, characters, and a full summary and analysis. About Arms and the Man Arms and the Man Summary.

Character Analysis of Riders to the Sea? She is a poor victim of dark fatality as represented by the unrelenting sea. It is the grey pony which knocks the red mare down into the sea. Cathleen forgets to give Bartley his bread at the time of his departure; Maurya is unable to deliver the bread as well as her blessing to Barley at the Spring-well; we learn at the end that Maurya forgot to buy nails required for making his coffin. They are the two daughters of Maurya. The elder daughter, Cathleen, is more responsible and hard-working, taking care of the household. Nora is a bit immature and innocent, serving as a link with the world out of doors. He is a contradictory character, capable of tremendous eloquence and possessing awesome ambition, yet prone to a "strange, almost willful blindness and a willingness to waste powers that he has gained at great cost. He imagines piling up wealth from the four corners of the globe, reshaping the map of Europe both politically and physically, and gaining access to every scrap of knowledge about the universe. He is an arrogant, self-aggrandizing man, but his ambitions are so grand that we cannot help being impressed, and we even feel sympathetic toward him. He represents the spirit of the Renaissance, with its rejection of the medieval, God-centered universe, and its embrace of human possibility. Faustus, at least early on in his acquisition of magic, is the personification of possibility. But Faustus also possesses an obtuseness that becomes apparent during his bargaining sessions with Mephistophilis. Having decided that a pact with the devil is the only way to fulfill his ambitions, Faustus then blinds himself happily to what such a pact actually means. Sometimes he tells himself that hell is not so bad and that one needs only "fortitude"; at other times, even while conversing with Mephistophilis, he remarks to the disbelieving demon that he does not actually believe hell exists. Meanwhile, despite his lack of concern about the prospect of eternal damnation, Faustus is also beset with doubts from the beginning, setting a pattern for the play in which he repeatedly approaches repentance only to pull back at the last moment. Why he fails to repent is unclear: Other times, it seems that Mephistophilis simply bullies him away from repenting. Once Faustus gains his long-desired powers, he does not know what to do with them. Marlowe suggests that this uncertainty stems, in part, from the fact that desire for knowledge leads inexorably toward God, whom Faustus has renounced. But, more generally, absolute power corrupts Faustus: Instead, he traipses around Europe, playing tricks on yokels and performing conjuring acts to impress various heads of state. He uses his incredible gifts for what is essentially trifling entertainment. The fields of possibility narrow gradually, as he visits ever more minor nobles and performs ever more unimportant magic tricks, until the Faustus of the first few scenes is entirely swallowed up in mediocrity. Only in the final scene is Faustus rescued from mediocrity, as the knowledge of his impending doom restores his earlier gift of powerful rhetoric, and he regains his sweeping sense of vision. Now, however, the vision that he sees is of hell looming up to swallow him. Beatrice Hunsdorfer is a single mother who abuses her two daughters to make up for her own insecurity. She is an alcoholic and smokes. Her two daughters are really reflections of herself. She tries to impress everyone. She, like Beatrice is very concerned with her appearance and other people's view of her. Tillie is curious, and resilient. Although she is repressed and frightened of her unpredictable mother and sister she is the most responsible one. Raina is the heroine of the play. In the opening scenes of the play, she is presented as being a romantically idealistic person in love with the noble ideal of war and love; yet, she is also aware that she is playing a game, that she is a poseuse who enjoys making dramatic entrances her mother is aware that Raina listens at doors in order to know when to make an effective entrance, and she is very quixotic in her views on love and war. Whenever Raina strikes a pose, she is fully aware "of the fact that her own youth and beauty are part of it. And when there is the possibility of an actual slaughter taking place in her room the Swiss soldier vowed to kill rather than be killed - even though we later discover that this was a bluff since he had no bullets, she impetuously decides to hide him and help him escape. The heroine [Raina] has been classified by critics as a minx, a liar, and a poseuse; I have nothing to do with that: Raina, then, is perhaps a combination of all the above qualities. She does possess exalted ideals, but she is also

pleased to step down from her pedestal and enjoy life directly; finally, in spite of her aristocratic background, she marries a person with "the soul of a hotel keeper.

Chapter 7 : Arms and the Man - Wikipedia

(read full character analysis) Major Sergius Saranoff Sergius is a typical "Byronic Hero" according to the stage directions, and everything about him seems perfectly suited to a kind of romantic ideal.

They will learn from experience and their lessons from Bluntschli that war is not glorious. Raina and Sergius have learned their ideas of war from books. They speak of knights and ladies and the combat of honor between equals. His idea of leading the victorious cavalry charge was a mistake from the point of view of modern warfare, for horses cannot override cannon and guns. Sergius resigns from the regiment, disillusioned that the other soldiers do not take him seriously. Catherine Petkoff is even more locked into an old-fashioned conception of war and patriotism. Major Petkoff explains they would have had to subdue Austria first the allies of the Serbs. Catherine has no idea what war is or what it costs. The two women are excited as they hear about the victory at Slivnitsa and that Sergius is a hero. Catherine wants to worship Sergius and tries to persuade her husband about his promotion. Major Petkoff remarks that Sergius will not be promoted because everyone knows he is rash and incompetent. Bluntschli tries to shock Raina into reality by reminding her that if the Bulgarians find him in her room, they will butcher him before her eyes. There will be blood everywhere. He appeals to the mother in her by asking for a place to sleep and food to eat. He admits he is frightened for he has had no sleep in three days. At this point, she heroically makes an effort to save him. Major Petkoff admits that neither the Bulgarians nor Serbs knew anything about war until their officers the Austrians for the Serbs, and the Russians for the Bulgarians taught them. Russia and Austria were considered Great Powers, more advanced and powerful countries that exerted a political influence on lesser powers. They jumped into the border dispute between Serbia and Bulgaria because they were worried about the balance of power. The Serbs and Bulgarians had once been friends. Neither were experienced with modern warfare. As a professional soldier, the Swiss mercenary, Bluntschli, is the last word to his Bulgarian friends on the sober reality of war. He beats Major Petkoff at horsetrading. Bluntschli is scorned at first because of his middle-class notions of war, but his practical knowledge of how to move troops and keep them supplied is soon appreciated by Sergius and Petkoff. Bluntschli as a Swiss Republican has modern democratic ideas that contrast sharply to the older feudal ideas of aristocracy held by the Bulgarians. They are used to a society of privilege and class stratification. Unlike them, he holds no lingering feuds after the war, but is more interested in managing his hotels. Business can be a force of economic stability across national boundaries, more powerful than war. He is ready to sign on Nicola, a former enemy, as one of his managers. The Real Raina lives in a make-believe world, and she is aware of it, though she believes it is a more noble world than the one other people live in: Raina is always found posing, dreaming, or making a dramatic entrance. Her mother and father note her uncanny ability to come into a room at the right moment: Life for Raina is what she picks up at the opera season in Bucharest. Bluntschli believes Raina is underage because of her romantic pretense. He is surprised to learn she is twenty-three. He admits he admires her thrilling voice, but he cannot believe a single word she says, he declares to her. He points out in his direct way in Act III that her life is a lie. Raina is relieved to be accepted as she is, a real person with faults. She tells her mother to marry Sergius, because he is more to her taste. Both Raina and Sergius find it fatiguing to keep up their higher love. Each of them is a secret realist at heart. Shaw makes the case for love being simple and real. Louka and Bluntschli are the antidote both romantic characters need. Class Prejudice The tension of class rivalry is present throughout the play. Shaw treats it playfully, though it is a serious topic for him as a socialist dedicated to doing away with class injustice. The Bulgarian society is pictured as a primitive holdover of the feudal class structure that Europe was slowly doing away with. England, for instance, was dealing at the turn of the century when Shaw was writing, with melting class distinctions. The working classes had gained the vote and the right to education. Improvement of slums, improvement of factory conditions, and greater representation of the lower classes in government signaled the democratic reform going on in advanced countries. In addition, it was a time of the rising power of the middle class, with the entrepreneurial spirit reigning as the force of the future. Bluntschli represents the middle-class business spirit of Europe; the Petkoffs are the aristocratic great landowners of the

past; Nicola and Louka represent the old peasantry, bound to the land and landowners. In the Bulgaria Shaw portrays, the higher classes hold the lower classes in subjugation through power, fear, and custom. Nicola warns Louka that the Petkoffs could destroy her if she defies them: Nicola is cunning, but he accepts being the scapegoat of the family because they pay him off. He has dreams of rising out of his position as Louka does. Nicola gives Louka lessons on how to change classes through her thinking and actions. He teaches her to stop wearing false hair and make-up, to trim her nails and keep her hands clean. He tells her a lady must act as if she will get her own way. He lies to Sergius and says that Louka has been reading in the library, trying to get education above her station. Sergius himself points out that class discrimination spills over into military life. Both the upper and lower classes fight the enemy with equal courage. He is no gentleman. They change their minds when he turns out to be a problem solver getting the troops home, and rich inherits hotels. If Louka is the rebellion of the lower classes demanding equal treatment, Bluntschli is the force of democracy.

Chapter 8 : Arms and the Man Study Guide from LitCharts | The creators of SparkNotes

Arms and the Man begins in November, Raina is seen at the open balcony window on the second floor of the Petkoff house in a small Bulgarian town. Her mother enters with the news that Raina.

The Petkoffs are an upper-class Bulgarian family. Both women are thrilled, and both are very romantic in their attitudes. Raina Petkoff Raina Petkoff, a twenty-three-year-old who idealistically believes herself to be in love with Sergius, to whom she is engaged. As the play develops, a series of shocks and learning experiences, such as seeing Sergius with his arm around Louka, move her away from idealism and toward realism. Louka Louka, a servant in the household who is engaged to another servant, Nicola. She comes in to tell Catherine and Raina that the windows and shutters are to be closed and fastened because the enemy is being chased through the town by Bulgarian soldiers. Catherine tells Raina to close them and leave them closed, then leaves to take care of the rest of the household; Raina, however, prefers the windows open, so Louka closes them in such a way that Raina can open them and then leaves. Captain Bluntschli Captain Bluntschli, a Swiss mercenary soldier of about thirty-five years. He is running away after his company lost the battle to Sergius. His father owns a chain of hotels in Switzerland. Although Bluntschli is in many ways a realist, his choice of the life of a soldier, a choice not forced upon him, is unrealistic. He startles Raina when she hears him climbing up to her balcony and coming into her room after she had blown out her candle in fright; he orders her not to expose him. She goes back and forth between treating him as an enemy and feeling sorry for him. When a Russian officer arrives searching for him, she hides and protects him, and eventually he falls asleep in her bed. Though shocked, Catherine and Raina finally allow him to sleep, and presumably he leaves safely the next morning. Nicola Nicola, a servant engaged to Louka. They have a conversation at the beginning of act 2, as they do again later, and it becomes clear that they will almost surely never marry. Louka bitterly resents being a servant, but Nicola respects his role as a servant and respects the family, viewing them as a source of patronage when he saves enough money to open a shop. Major Sergius Saranoff Major Sergius Saranoff, who arrives soon after Petkoff has greeted his servants and his wife in the garden. Raina makes a dramatic entrance, and when the others leave them, Sergius and Raina express their highly romantic and false idea of love for each other. When Raina returns to the house, Sergius attempts to make love to Louka. It turns out that Sergius will marry Louka and that Bluntschli will marry Raina with the approval of her parents, once they learn of his wealth ; both couples feel genuine love, not false romanticism.

Chapter 9 : Arms and the Man Analysis of Characters

Arms and the Man: Theme Analysis, Free Study Guides and book notes including comprehensive chapter analysis, complete summary analysis, author biography information, character profiles, theme analysis, metaphor analysis, and top ten quotes on classic literature.

July 04, Shaw conceived of Louka as a strong willed woman, necessary for his dramatic purpose of exposing the vanity of the upper-class and the political purpose of showing the socialist principle of showing equality among individuals in a society. But he does not do this as a kind of poetic justice or as a matter of mercy; he makes her capable of realising her aims and object by her worth as a human being and by her strong will power. In the beginning of the play Louka is presented as a maid-servant having some sort of tension with the lady she serves. She behaves in defiant manners and her physical movements, gestures and postures produce the impression of haughtiness and discontent. Her confidence is generated from some of the secrets she knows about the ladies of the house. In Act II Louka is given a loud voice justifying her position. Shaw here brings out the conflicts between rich and the poor, fuming in the backyard of patriotism and nationalism. Shaw makes this explicit by making Nicola fully aware of the effects any confrontation with the aristocracy will bring about. It is not that Louka is not conscious of this; in fact, her defiance of the upper-class people can be ascribed to the angst deposited in her. But while Nicola chooses to reap profit by serving the upper-class and thereby cashing on their weaknesses, Louka resorts to using her youth and feminine skills backed up by her will-power to trap an upper-class gentleman. She does this in order to bring her down to her level of an ordinary human being before Sergius. No other person, including Raina could have this kind anticipation because Louka observes her from a pragmatic position: But since she is intelligent enough to anticipate that he will not believe her unless and until he discovers the truth himself, she lets him out to find the rest of the truth. She does this intentionally in order to remind Sergius of the mark he made on her arm, and perhaps to display proudly the mark as a gift of love in a sort of masochistic exhibitionism. Nicola, as a man with practical wisdom can sense something wrong with her, and that is why he proceeds to warn her about her unusual fashion. Here once again she reiterates her contempt for his servile mentality and refuses to accept 10 levas from him as share of the bribes. Her basic independent nature is to be found in the following words: As Nicola understands her and humbly makes way for Sergius, she once again attracts Sergius now with the mark of bruise, which she uses as a kind of bait for him. When Sergius tries to compensate for the bruise by offering her an amorous favour, she rejects it straight and tries to make him understand that she wants more. She entangles him in a sort of emotional cheating with the protestation of the courage she can show in the case of realising her true love: When Sergius expresses his inability and insults her by making a comparison between Raina and her in terms of the difference between heaven and earth, she returns this and the charge of her being jealous of Raina with a bold assertion: She will never marry you. The man I told you of has come back. She will marry the Swiss. In the final encounter with Sergius Louka gathers all her strength of mind and risks being caught up in eavesdropping. At this point we find Raina insulting her from her supposed social superiority and thus quite unknowingly provoking her to disclose the truth about her chocolate cream soldier. As he still clings to his false heroic ideals, he apologises and falls motionless in her trap. In fine, we can say that through the presentation of Louka, Shaw illustrates once again the triumph of women in the chase of the men of their desire. There may be perhaps another reason: The audience and more particularly the readers can take note of the fact that she does not utter a single word after that.