



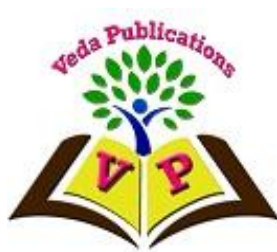
## PATRIOTISM IN THE THEMES OF LOVE & WAR IN BERNARD SHAW'S *ARMS AND THE MAN*

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### ABSTRACT



In this paper we focus on Shaw's patriotism themes of love and war in *Arms and the Man* (1894), his fabulous romantic comic drama. Shaw was viewed as a transcending figure of his time, delineated his society candidly for which he endured criticism in early days. He later on, built up his image as a hostile to romanticism in his general society. As we realize that literature is reflection of society, Shaw reflects the same beautifully in his works. Through comedy, Shaw tries to exhibit the genuine picture of his time and society. Shaw has demonstrated that it is the romance of war that prompts the romance of love. He satirizes admired thoughts of love and war in the comic drama. This play is a parody on the stupidity of praising war, and in addition on constructing affections in light of optimistic ideas of love. These themes conveyed reality and an ageless lesson to the comic phase of the time. The present paper endeavors to display the two differentiating thoughts: Love and War in the extent of authenticity and patriotism.

**Keywords:** *Patriotism, Love, War.*

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**INTRODUCTION**

*Arms and the Man* is a comic drama by George Bernard Shaw, whose title originates from the opening expressions of Virgil's *Aeneid*, in Latin: *Arma virumque cano* ("Of arms and the man I sing"). The play was first produced on 21 April 1894 at the Avenue Theater and published in 1898 as a feature of Shaw's *Plays Pleasant* volume, which additionally included *Candida*, *You Never Can Tell*, and *The Man of Destiny* [1]. *Arms and the Man* was one of Shaw's first business triumphs. He was called onto stage after the curtain, where he got energetic applause. In the midst of the cheers, one audience member part booed. Shaw answered, in trademark form, "My dear fellow, I quite agree with you, but what are we two against so many?" *Arms and the Man* is an entertaining play that demonstrates the futility of war and deals comedically with the hypocrisies of human nature. [2] George Orwell said that *Arms and the Man* was written when Shaw was at the stature of his forces as a dramatist. "It is probably the wittiest play he ever wrote, the most flawless technically, and in spite of being a very light comedy, the most telling." His other plays of the period, similarly elegantly written, are about issues no longer questionable. [3]

In this research paper we focus on Shaw's patriotism themes of love, marriage and war in *Arms and the Man*, this fabulous romantic comedy by George Bernard Shaw. He has demonstrated that it is the romance of war that prompts the romance of love. He mocks admired ideas of love and war in the comedy. The play opens with exceedingly romantic perspectives of love and war of Raina. She was standing on the gallery of her room, appreciating the magnificence of the night longs for her life partner, Sergius. Before long she discovers that disregarding the requests of his Russian commander, he made a gallant charge on the big guns of the Serbs and put them to flight. Raina, in euphoria, delights kisses on the photograph of her lover and her knight. She feels that she has been a 'trite little coward' in her questions about Sergius' gallantry and is unworthy of him. Sergius' chivalry in war bolsters her romantic love of him.

Raina's heroic beliefs of war gets a violent shake when she is told the truth about Sergius'

cavalry charge. It was something silly and rash, and Sergius should be court-martialed for it. He and his regiment about to commit suicide, just the gun missed shoot.

"He and his regiment simply committed suicide – only the pistol"

In Bluntschli, Shaw has exhibited a sensible picture of a normal soldier who is prepared to battle when he should and is happy to escape when he can. Additionally, that a soldier is an ordinary creature of fragile living creature and blood, who experiences yearning and exhaustion and is stirred to activity just by peril. Indeed, even he demands chocolate to eat and says that he carries chocolates to the front rather than cartridges.

"What use are cartridges in battle? I always carry chocolate instead."

In this play the hopeful thoughts of war are punctured uncovering the horror of war and the passing of the twelve soldiers. Both Sergius and Raina are frustrated in their romantic thoughts of war and love. Raina celebrated Sergius as a legend and his valor nourished her love for him. On his arrival from the war, there is "higher love" between them. Sergius calls her his "Queen" and "goddess" and she calls him her "King" and "hero". (P.19) He is the medieval knight, and she is the wellspring of his motivation and gallantry. They praise each other and are oblivious to the flaws of each other. They overlook that the other is a normal animal of fragile living creature and blood with basic human excellencies. This is the blame of all romantic love and Shaw has centered the searchlight of truth and reason on this paradox. He has demonstrated the flaws of both Sergius and Raina.

Shaw's perspectives on love and war are portrayed by strict authenticity and are plainly carried out on the off chance that we contrast them and that of Tolstoy. Like Tolstoy he tells men that romantic war is just butchery and romantic love is just desire. Shaw just questions them in so far as they are perfect. He protests less to war but rather more to the acclaim of war. He doesn't so much abhorrence love as the love of love. Shaw just mumbles:

"Wars if you must, but for God's sake, not war-songs."



Last whatever we can state that Raina's thoughts of war and additionally her thoughts of love is doubtful and unrealistic. Raina falls for the more commonsense, experienced Bluntschli. Toward the finish of the play, Sergius is to marry Louka, Raina's hireling. Once more, Shaw accentuates that it is imperative to take after one's heart in issues of love, not social or familial expectations.

*Arms and the Man* is concerned foremost with the conflict amongst knowledge and ignorance, or, otherwise expressed, between realism and romanticism. Raina and her fiancé Sergius are saturated with the romanticism of operettas and paperback novels. Bluntschli utilizes his better learning than clarify Raina of her military hallucinations, while the experience of war itself strips Sergius of the grand beliefs he held. The couple's glorified vision of warfare flattens despite additional information.

In the domain of love, the couple's demands are vanquished by the thorough going sober mindedness of their particular new matches: Bluntschli and Louka. Both the Swiss Captain and Bulgarian cleaning specialist face their lovers about the hole between their words and their actual selves, uncovering their pietism. At the point when confronted with reality, both Raina and Sergius can abandon their romantic hallucinations and grasp their honest desires.

### THE REALITY OF WAR

Majeed (2010) states that war like other vital subjects that influence society, Shaw, in *Arms and the Man* takes up war for a satiric treatment. He censures a society that hopes to war as a honorable experience. Serguis at first and particularly in Raina's eyes, is a customary saint, driving the change "like an operatic tenor". [4] Later Sergius leaves from the army, having understood that warfare is a long way from his optimal, that "...war !the dream of patriots and heroes ! A fraud , Bluntschli. A hollow sham, like love." [5] Shaw was emphatically assaulted for suggesting that customary soldiers were generally worried about basic surviving rather than getting to be heroes, and that nourishment was a few times more critical than ammo. Ivans Wilson contended that "modern war taught us that Shaw was largely right". [6] Bluntschli is positively not a courageous

image; he has joined as a hired soldier, and for him war is an unfortunate need, no way to get radiance. 'Later Sergius understands that soldiering is "the coward's art"'. [7]

Whenever Catherine and Raina envision war they picture overcome and dashing officers battling honorable battles. The truth of war falls a long way from this romanticized vision. In the play's opening scene Bulgarian soldiers chase and murder escaping Serbians in the lanes of a peaceful mountain town. When Captain Bluntschli, a profession officer, shows up, he turns into an expressive dispatcher for the repulsions of war. He portrays states of starvation and depletion at the cutting edges. In addition, having been under flame for three days, he is by all accounts experiencing some type of Post-Traumatic Stress Disorder, hopping apprehensively when Raina screeches. What initially gives off an impression of being the most radiant moment in the war, Sergius' mounted force charge, is uncovered to be a foolish instance of blind luckiness. Later in the play Captain Bluntschli helps Major Petkoff and Sergius arrange the arrival courses of surviving troops in order to counteract starvation. Since the play starts in the consequence of the Serbo-Bulgarian War, the peruser doesn't encounter any titillating battles, just a pounding post-war reality where craving and demise linger out of sight. This picture effectively flattens any romantic ideas the characters or gathering of people may hold.

### THE REALITY OF LOVE

Raina and Sergius are as capricious about love as they are about war, appearing to have inferred their understanding of romance essentially from Byronic verse. They praise each other with formal and self important affirmations of "higher love", yet clearly feel awkward in each other's essence [8]. The couple, with their great looks, respectable blood and optimistic outlook, appear to be an impeccable match, however in George Bernard Shaw's reality love does not work as it does in fairy tales. Rather Raina falls for the useful and able Swiss soldier of fortune that creeps through her window and Sergius for the pragmatic and clever household maid. Love does not stick to traditions with respect to class or nationality. Additionally, love is not some extract articulation of poetic purity. Love in *Arms and*



*the Man* is eventually coordinated at the individuals who understand the characters best and who ground them in reality.

### SHAW'S IDEA IN BRAVERY

Toward the start of the play *Sergius*, as both Catherine and Raina, imagines bravery as the will to undertake grand and theatrical activities. This conviction drives the young Bulgarian Major to lead a regiment of cavalry against a line of machine guns. In spite of his blind luckiness, the activity recognizes him as an inept and to some degree over the top figure, ending his advancement in the positions. When he returns toward the finish of the war Louka challenges his romantic thoughts of dauntlessness. Sergius concedes that "carnage is cheap": anybody can have the will to perpetrate violence. Louka presents that the subtle bravery required to live outside social principles and limitations is more deserving of acclaim. At the play's end Sergius shows this specific sort of fortitude when he grasps Louka before the others and consents to marry her. Like Sergius, Captain Bluntschli additionally undermines traditional understandings of bravery. He reveals to Raina that there are two sorts of soldiers-young and old - not brave and cowardly. The young are too unpracticed, making it impossible to know true fear, and the old have achieved their age by championing survivalist over heroics. The Swiss soldier of fortune will confront risk when important however he doesn't act in ways that court death and is always relieved to avoid combat.

### SHAW'S IDEA OF HONESTY

It is through individual trustworthiness that all the play's real clashes are settled. Raina abandons her angry acting and concedes that Sergius bothers her, enabling her to match up with Bluntschli. Moreover, Sergius defeats his excessively romantic understanding of the significance of love and boldness, opening himself to an engagement with Louka. It is just when the couple goes up against and acknowledges their actual wants and sentiments that they discover satisfaction with their optimal accomplices. Putting on a show to share honorable love makes both Raina and Sergius hopeless; Raina fantasizes about stunning her life partner's appropriateness and Sergius can't sit tight for Raina's takeoff so he can grumble about their tiring

relationship to an entirely young cleaning specialist. At last, even Bluntschli grasps his inward romantic self, requesting the hand of the young lady he is stricken with. Each character offers in to his genuine wants and is rewarded with an optimal outcome.

"It proves that all our ideas were real after all." Raina,

*Act I (page 2)*

Finding out about Sergius' heroic cavalry charge, Raina expresses help in light of the fact that the occasion affirms the couple's romantic thoughts of war and love. The theatrical motion clearly prompts a superb triumph, apparently fortifying customary thoughts of courage and valor. Raina, in spite of her practically consistent posing, has genuine questions about the authenticity of the goals she imparts to her life partner. These questions uncover that Raina's romantic fancies are a polish and that she is fit for levelheaded and fair considering. This clarifies her apparently fast difference in heart and possible love for Bluntschli. The qualities she exhibits toward the finish of the play were dependably inside her, only hidden.

"I've no ammunition. What use are cartridges in battle? I always carry chocolate instead". Captain

Bluntschli, *Act I (page 11)*

Captain Bluntschli overturns many of Raina's and the crowd's suppositions about war. Rather than concentrating on the capacity to harm enemy soldiers, the Swiss mercenary concentrates on the capacity to survive, realizing that starvation is an undeniable and difficult plausibility in expanded battles. The gathering of people is later educated that, because of a calculated mistake, the cartridges Bluntschli was issued were of the wrong size. In this light, Bluntschli's decision to convey chocolate apportionments is much more legitimate. The Captain's choice uncovers that he is unconcerned with conventional thoughts of fortitude or machismo, grasping productivity and sober mindedness rather than romantic goals. Raina misunderstands Bluntschli's preferred importance, accepting the chocolate is a luxurious sweet and not the dirty, fragile field proportions it actually is.

"You never saw a cavalry charge, did you?" Captain

Bluntschli, *Act I (page 11)*

At the point when Raina excitedly requests that Bluntschli depict Sergius' heroic cavalry charge,



he responds by questioning her insight into war. Somebody who comprehended the brutal realities of battle would not praise such theatrical and useless gestures. The Captain's predominant information conflicts with Raina's conspicuous numbness. Bluntschli rapidly clarifies her of her dreams, clarifying that Sergius' charge was a poor choice that succeeded exclusively out of blind luckiness. Many of the daydreams held by the characters in *Arms and the Man* are the aftereffect of an absence of data. Once stood up to with information and authenticity, the delicate romanticisms respect more strong practicality. Raina, having never been permitted to take part in war, sticks to unfeasible thoughts, however once given new data, starts to question her beliefs.

"You have the soul of a servant, Nicola." Louka, *Act II* (page 23)

Louka spits the accompanying affront at her life partner Nicola amid an argument about holding fast to class desires. Despite the fact that Louka intends to twisted with her comment, Nicola is not injured by it. He even-mindedly understands and acknowledges his position in the public arena. The more seasoned worker's exhaustive sober mindedness demonstrates his most grounded quality and in the end wins him a vocation managing one of Bluntschli's inns. The comment uncovers Louka's inconvenience with her station. She abrades against the limitations put on her life and is angry when regarded as a sub-par. The quality of the impacts of class on nearby society can be found as far as Louka can tell: she is kept from conveying everything that needs to be conveyed, perusing, and calling her bosses by their first names. Eventually, Sergius influence her his equivalent by consenting to marry her.

"Soldering, my dear madam, is the coward's art of attacking mercilessly when you are strong, and keeping out of harm's way when you are weak."

Sergius, *Act II* (page 29)

Sergius hands down the above indictment on warfare when he comes back from the field. The realities of war have smashed his romantic goals and left him sharp. The customary ideas of respect and courage that he conveyed with him to the battlefield brought about activities that would have caused far

reaching and unnecessary demise notwithstanding a little fortuitous event. Therefore, his advancement through the positions is ended and he leaves from his post. Sergius profoundly despises the more logical and productive strategies championed by current armed forces, assaulting them as cowardly or ethically powerless. However the young Major's pessimism shows that Sergius, as Raina, will in the end have the capacity to drop the façade of romanticism and lead a more practical and happy life.

Louka: "do you know what higher love is?... Very fatiguing thing to keep up for any length of time, Louka. One feels the need of some relief after it".

Sergius, *Act II* (page 32)

Sergius discloses to Louka that he discovers his romantic demands with Raina debilitating. Sergius' romanticism is making him hopeless. The unadulterated and unattainable beliefs he tries to just guarantee that he comes up short. These thrashings aggregate, making a hole between his thoughts of what a romantic relationship ought to be and his real activities and wants. His association with Raina is more much the same as a performance than a genuine romance. Sergius tries to get away from the weights of his engagement with the more grounded Louka. Moreover, Raina is exhausted by putting on a steady romantic performance and is attracted to the Swiss chief. The couple just discovers satisfaction and solace once they abandon their self important thoughts of higher love and embrace more pragmatic relationships with practical people: Louka and Bluntschli.

"It is not much of a library". Stage direction, *Act III* (page 45)

The Petkoffs' class pretensions turn into a running joke all through *Arms and the Man*. Every relative gladly talks about their library, as far as anyone knows the just a single housed in a private home in all of Bulgaria. The start of the third demonstration uncovers that the supposed library is only a parlor with a solitary bookshelf. The Petkoffs' want to grasp romanticized ideas of riches and respectability drives their inflated conduct and reliably makes them strange. By differentiate, Captain Bluntschli's riches, enunciated in measures of silverware and covers, is prominently handy. It is not



riches that George Bernard Shaw sticks, but rather the romanticism and feeling of superiority that can accompany it.

"When you get into that noble attitude and speak in that thrilling voice, I admire you; but I find it impossible to believe a single word you say." Captain Bluntschli, *Act III* (page 51)

With this comment Bluntschli at long last prevails with regards to emptying Raina's demands. Her posing and manufactured resentment are just a façade; by declining to succumb to her duplicities, Bluntschli can consider Raina to be she truly is. Raina answers that Bluntschli is the principal man who does not consider her important, but rather the commander counters her, saying he is the primary man who takes her truly. Bluntschli is to some degree enchanted by her performance yet understands that it is just that: a performance, and he is pulled in to what she keeps covered up. This moment speaks to the peak of a pattern that has been working since the Swiss commander and Bulgarian woman met: Bluntschli stands up to Raina's romantic hallucinations and flattens them. These encounters create closeness and shared fascination. After Bluntschli's allegation of posing Raina concedes her preference for being theatrical and takes part in maybe the most legit and self-intelligent discussion of her young life.

"If I loved you, though you would be as far beneath me as I am beneath you, I would dare to be the equal of my inferior. Would you dare as much if you loved me"? Louka, *Act III* (page 58)

Sergius' underlying thoughts on the importance of dauntlessness are oversimplified: he envisions dashing soldiers conflicting in incredible and decent battles. However in chatting with Louka he concedes that the capacity to exact savagery on others doesn't require extraordinary boldness. Louka's test requires a particular sort of valiance, one that empowers somebody to ignore social guidelines and take after their own wants. Sergius grasps this more nuanced understanding of boldness by proposing to Louka at the play's end. By acting boldly along these lines, the young Major exhibits how much he has changed. Rather than grasping old romantic goals, he has embraced more grounded thoughts and finds happiness as a result.

"I'm a professional soldier! I fight when I have to and am very glad to get out of it when I haven't to. You're only an amateur: you think fighting's an amusement." Captain Bluntschli, *Act III* (page 63)

In the wake of being tested to a duel, Captain Bluntschli tersely clarifies the distinction between his own particular expert state of mind and Sergius' romantic mentality towards battling. In proposing a duel Sergius trusts he can win or exhibit respect. Bluntschli approaches the duel from a pragmatic standpoint, figuring how best to keep the two members unharmed. Battling holds no romance for the chief; it is a business and a severe one at that. Despite the fact that Sergius deciphers his hesitance as an indication of good shortcoming, Bluntschli is not cowardly, unwilling or unfit to battle. He just knows the decimation battling can cause great. Then again, Sergius has confronted far less battles and fights and is still largely ignorant of the meaning and consequences of violence.

#### **SERGIUS' VICTORY**

Sergius' triumph is uncovered to be the result of dumb luck rather than aptitude or fortitude. The opposing army's ammunitions were exhausted in view of a mistake in cartridge supplies. While he displayed bravery, he learns that the grand gestures do not amount to success in battle. Being a soldier, he learns,...is the coward's specialty of assaulting mercilessly when you are strong and keeping out of damage's way when you are powerless. That is the entire mystery of effective battling. Get your foe off guard; and never, on any account, battle him on square with terms [9]. War is a calling, an exchange, and not a phase for romantic twists (as Bluntschli says). Sergius' prosperity is just the consequence of someone else's failure.

#### **CONCLUSION**

Sergius and Raina are, at first glance, made for each other. They are from the two richest families in Bulgaria; one is an exquisite woman and the other a war hero. They allude to each other as "king" and "queen". In any case, under this surface untruths two people who are making an insincere effort and putting on a performance of love. Sergius, the "brave" soldier, does not have the get up and go to announce his love for the housemaid. He may lead a rangers charge, however does not set out to wed



underneath his station. Raina's concept of love is theatrical and misrepresented, construct more with respect to the thought than the man. The irony is that the two characters are more suited to their unimaginable mates - Louka and Bluntschli. Before the finish of the play, the right matches are together, and all misrepresentations are dropped. Arms and the Man is a brilliant play by Bernard Shaw, In this play, Shaw assaults agreeably the romantic ideas of war and love. He has adopted sensible approach in delineating each day activities which were basic those days. Here Shaw attacks the social indiscretions of society with a specific end goal to bring a positive change for which he got criticism. Shaw rejects romanticism in order to embrace realism. Finally, he prevails in his endeavor to display the possibility of the pragmatist besting the visionary.

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