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Pseudo Patriotism in Shaw's *Arms and the Man*

Shaw'ın *Silahlar ve Adamlar* Oyununda Düzmece Vatanseverlik

ABSTRACT

This study aims to reveal the private follies of the characters in G.B. Shaw's *Arms and the Man* in terms of their pseudo- patriotism. Honour, idealism, heroism, social justice, gender equality, hypocrisy, and many other social values are the usual themes considered by Shaw in his plays. In this sense, his *Arms and the Man* is not an exception. Rather, romance of marriage and different inferable components of patriotism have been exposed with special emphasis and in greatly different depths and sincerity in this play. It is the influence of the disgusting image of squalid war, love, hope and faith that demonstrates the falsity and changeability of the idealistic beliefs of the individuals. Although the depicted war is restricted to the Balkans only, Shaw harshly criticizes it in general because, no how much local or worldwide, the war's unavoidable outputs are destruction, bloodshed and poverty everywhere. It also exhibits Shaw's having a passion for social and moral problems: he ultimately desires to reform society's conventional behaviour in order to rescue it from fake idealism and pseudo-patriotism.

Keywords: Idealism, War, Patriotism, Shaw, Heroism.

ÖZET

Çalışma, Shaw'ın *Silahlar ve Adamlar* adlı oyunundaki düzmece vatanseverliği ve karakterlerin aptalca davranışlarını ele almaktadır. Onur, idealizm, kahramanlık, sosyal adalet, cinsiyet eşitliği, ikiyüzlülük ve sosyal hayatla ilgili daha birçok konu ve değerler Shaw'ın oyunlarının ana temasını oluşturmaktadır. *Silahlar ve Adamlar* oyunu da benzer konuları değinmektedir. Evliliğin romantizmi ve vatanseverliği oluşturan değişik unsurlar ele alınmıştır. Savaşın korkunçluğu, sevgi, umut, inanç, insanların yanlış ve sahte idealizmini değiştirmek için Shaw'ın çabası ve eleştirisi verilmiştir. Bu oyunda savaş, Balkanlarla sınırlı olmasına rağmen, Shaw, savaşı yıkım, kan dökme ve yoksulluk olarak gördüğü için acımasızca eleştirmektedir. Shaw'ın toplumsal ve ahlaki sorunlara karşı duyarlılığı, toplumdaki basmakalıp davranışı ve sahte idealizmi ve düzmece vatanseverliği değiştirme arzusu da ele alınmıştır.

Anahtar Kelimeler: İdealizm, Savaş, Vatanseverlik, Shaw, Kahramanlık.

Introduction

George Bernard Shaw (1856-1950) was a leading playwright and critic of the late 19th century and first half of the 20th century English literature. He is regarded as the founding father of Modern British Theatre. Shaw's plays, in general, are known to deal

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with such social and moral problems of his time such as income inequality, oppression, history, war, marriage, religion, socialism, social justice, and authority and women's rights (Şekerci, 2015: p. 8).

After penning down some unsuccessful novels; he turned to drama and wrote more than 60 plays and was awarded the Nobel Prize in literature in 1925 (Shaw, 1965: p. 92). Shaw described his first plays as "Plays Unpleasant" as they compelled the audience at that time to face unpleasant facts of life. The plays touch the social problems, evils, and crimes. On the other hand, some of his other plays are labelled as "Plays Pleasant" as they deal with issues favoured by the society (Shaw, 1981: p. 7). Moreover, to Shaw, the theme of the play seems to be more important than its unity and plot to stir some thought in audience, since he aims to arouse the audience's thinking and transform their thoughts rather than make them laugh. Shaw puts it as "when a comedy is performed, it is nothing to me that the spectators laugh: any fool can make an audience laugh. I want to see how many of them, laughing or grave, are in the melting mood" (Shaw, 1973: p. 7).

As Fraser states (1954) "Shaw's great gift was to wake up people to see the hypocrisies and stupidities in life. Whatever he wrote was an attack on shams, hypocrisies and stupidities prevailing all spheres of life. His primary weapon for doing this was his wit" (p. 13). Henderson also shows how Shaw was determined to take our attention to the false illusions and ideals prevailing in the society and worked hard to destruct those false ideals and illusions obsessing the soul of man. For Anderson, Shaw severely attacked the false ideals because they were leading people astray and blinded them to the real truths of their life (Henderson, 1907: p. 300).

Tearing the mask of idealism is clearly depicted in his 'L'Humanité Nouvelle', Shaw says "Suppress that phase of human activity which consists in the pursuit of illusions, and you suppress the greatest force in the world. Do not suppose that the pursuit of illusions is a vain pursuit: on the contrary, an illusion can no more exist without reality than a shadow without an object. Unfortunately the majority of men are so constituted that reality repels, while illusions attract them." (Ibid.: p. 301).

Hoffsten's opinion is different from the above mentioned one. He argues "Mr. Shaw has no taste for what is called popular art, no belief in popular morality, no belief in popular religion, no admiration for popular heroics. He is a socialist intolerant of fashionable life yet neither a sceptic nor a cynic in these matters, but simply understanding life differently from the average respectable man" (Hoffsten, 1908: p. 218).

For several critics, Shaw's dialogue is often long-winded, or talky, and it is hardly eligible for such disparagement if the critic perceives the author's intention of reproducing the effect of actual conversation. Some other critics claim that Shaw's plays are full of heedful ideas, so the reader may disregard the triangle plot as a commonplace of drama or as something with which Shaw did not bother about it (Wilbur, 1949: p. 308).

For Shaw, literature can play a vital role incurring the ills of the society. Drama, in this sense, was a principal weapon for him to change the social situation radically. As

we read in Barnet “his plays will not say the final word either, for as society evolves (partly through the instruction of the artist), it has new needs, and future geniuses will supply new art” (Barnet, 1956: p. 894).

1-1- *Arms and the Man* (1894)

Arms and the Man is one of Shaw's “Plays Pleasant”. It is an anti-romantic comedy revealing human follies. Its main focus is on the “romance of war” in terms of its devastating and negative effects on the soul. In this play Shaw examines some eternal themes such as romance, war, honour, realism, idealism, heroism, patriotism, and to certain extent, marriage. Sawyer regards it as “unique among Shaw's plays in several respects:

- 1) It was the first of his plays to be produced for a commercial theatre;
- 2) It was the first of his plays to be acted in America;
- 3) It is the only one to be translated into Basic English; and
- 4) It is the only Shaw play to be printed with three different final curtain lines” (Sawyer, 1986: p. 123).

Arms and the Man exposes the past catastrophic wars from which we learn how European communities suffered considerably: they were afflicted with trauma of losing fathers, mothers, and even children, if not to mention unemployment, starvation and prostitution. Shaw’s fierce attack on the fake ideals in *Arms and the Man* is interpreted by Satran as:

Foremost among the false ideals Shaw appears most resolved to call into question are romanticized notions of war, especially what it means to serve as a soldier. To achieve this end he offers his viewers a Swiss captain to portray the reality of a professional soldier's experience both on and off the battlefield. Shaw casts Bluntschli as a mercenary in service to the Serbians during their November 1885 invasion of Bulgaria (Satran, 2008: p. 14).

Our major concern is to analyse how social values such as patriotism and nationalism which have been reflected in this play. Before we further our study it is imperative to define two terms: patriotism and nationalism. Oxford Advanced Learner’s Dictionary (2000), defines nationalism as (1) “nationalism is the desire by a group of people who share the same race, culture, language, etc. to form an independent country, (2) a feeling of love and pride in your country; a feeling that your country is better than any other”. Broadly speaking, nationalism is a person’s devotion, dedication, loyalty, and love of one’s own nation (p. 847). The term ‘nationalism’ has different definitions in its modern sense. Although advocates from different fields have come up with different definitions, none of them can be classified as substantive and fundamental (Tan, 2013: p. 10). It is generally accepted that nationalism is a process of formation or growth of nations.

To OALD (2000), *patriotism* means “love of your country and willingness to defend it” (p. 929). Stanford Encyclopaedia of Philosophy defines it as “love of one's country, identification with it, and special concern for its well-being and that of compatriots”.

Nationalism and patriotism are often confused by lack of clarity because of the failure to distinguish the two terms. Many authors use these terms interchangeably. We do not intend to delve into the historical background of nationalism in Europe and in particular in England. What we are trying to do is to focus on how *patriotism* is depicted in the play in terms of *sentimental point of view*.

Shaw deliberately designates a Swiss Bluntschli as the real hero, in comparison with whom the Bulgarians were inferior culturally. However, true heroism is shown by Sergius, and the saving of Bluntschli's life by the Bulgarian woman is celebrated (Tan, 2013: p. 69). But some passages are concerned with Austro-Hungarian foreign relations which Weiss (1990) puts as:

The questionable passages were no doubt those which mentioned the role of the Austrian and Russian officers in the Serbo-Bulgarian War, Raina's indignant outcry against the Austrians' setting on the Serbs to rob Bulgaria of its freedom, Catherine's anger at letting the Austrians force peace on Bulgaria instead of annexing Serbia, (p. 30).

The play begins with a Bulgarian cavalry charge compelling Bluntschli to climb Raina Petkoff's window and hide in her bedroom. Once he is there, he lets down the young woman's every expectation of how a soldier ought to behave and act:

Instead of behaving nobly and heroically - as she believes her beloved Sergius Saranoff did by leading the charge against the Serbs - Bluntschli cowers in her bedchamber making every effort not to be found. Satran puts it as "though Bluntschli manages to evade the Bulgarians' charge, he unwittingly finds himself performing as Saranoff's foil. His sudden appearance presents everyone watching with an unplanned opportunity to rethink commonly accepted views on soldiering, war, and masculinity" (Satran, 2008: p. 15).

With his interpretation of the Serbo-Bulgarian War in "A Dramatic Realist to His Critics" (July 1894), he wanted to please Bulgarian people also concentrated on the historical facts on this war. *Arms the Man* covers the theme of nationalism and the patriotic sentiment in the Balkans.

1-2- Pseudo Patriotic Sentiments

CATHERINE. Such news. There has been a battle!

CATHERINE. A great battle at Slivnitza! A victory! And it was won by SERGIUS.

Catherine is so delighted with war because the battle was won by her would-be bride groom, SERGIUS.

RAINA (with a cry of delight) Ah! (Rapturously) Oh, mother! (Then, with sudden anxiety) Is father safe?

Raina seems to be very dedicated to her father, so she is deeply worried about her father as he is at war.

CATHERINE. Of course: he sent me the news. Sergius is the hero of the hour, the idol of the regiment.

RAINA. Tell me, tell me. How was it! (Ecstatically) Oh, mother, mother, mother! (Raina pulls her mother down on the ottoman; and they kiss one another frantically).

Raina loves being boasted and boasting as her mother does, she is happy as she has something to boast about because her fiancée is at battlefield.

CATHERINE. (with surging enthusiasm) you can't guess how splendid it is. A cavalry charge—think of that! He defied our Russian commanders—acted without orders—led a charge on his own responsibility—headed it himself—was the first man to sweep through their guns. Can't you see it, Raina; our gallant splendid Bulgarians with their swords and eyes flashing, thundering down like an avalanche and scattering the wretched Serbian dandies like chaff". And you—you kept Sergius waiting a year before you would be betrothed to him. Oh, if you have a drop of Bulgarian blood in your veins, you will worship him when he comes back (Shaw, 1926: p. 5).

What Catherine's speech reveals is that she is also a patriotic woman but her patriotism is based on her gains from the war. She expects that on the condition that the war were won then her income and fame will increase hugely and she believes that they will have higher positions in their lives.

RAINA. What will he care for my poor little worship after the acclamations of a whole army of heroes? But no matter: I am so happy—so proud! (She rises and walks about excitedly.) It proves that all our ideas were real after all (Ibid.: p. 5).

Sergius, somehow, wins Raina's heart by his victory at war because Raina worships to any sort of power.

CATHERINE. (indignantly) Our ideas real! What do you mean?

RAINA. Our ideas of what Sergius would do—our patriotism—our heroic ideals. Oh, what faithless little creatures girls are! I sometimes used to doubt whether they were anything but dreams. When I buckled on Sergius' s sword he looked so noble: it was treason to think of disillusion or humiliation or failure. And yet and yet.

RAINA. Well, it came into my head just as he was holding me in his arms and looking into my eyes, that perhaps we only had our heroic ideas because we are so fond of reading Byron and Pushkin, and because we were so delighted with the opera that season at Bucharest. Real life is so seldom like that—indeed never, as far as I knew it then. (Remorsefully)Only think, mother, I doubted him: I wondered whether all his heroic qualities and his soldiership might not prove mere imagination when he went into a real battle. I had an uneasy fear that he might cut a poor figure there beside all those clever Russian officers (Ibid.: p. 5).

Raina has doubts on Sergius' talents as a soldier and his intellect as a man and she seems to be scared of Sergius possible failure at war as a soldier.

CATHERINE. A poor figure! Shame on you! The Serbians have Austrian officers who are just as clever as our Russians; but we have beaten them in every battle for all that.

It demonstrates that the Serbs and Bulgarians are not talented to stage a war and win it because while the Serbs put great confidence in Austrian commanders, the Bulgarians trust the Russian commanders.

MAN. (in the darkness, subduedly, but threateningly). Sh—sh! Don't call out or you'll be shot. Be good; and no harm will happen to you. (She is heard leaving her bed, and making for the door.) Take care, there's no use in trying to run away. Remember, if you raise your voice my pistol will go off. (Commandingly) Strike a light and let me see you. Do you hear? ... Excuse my disturbing you; but you recognise my uniform—Serbian. If I'm caught I shall be killed. (Determinedly.) Do you understand that? (Ibid.: p. 8).

RAINA. Yes.

MAN. Well, I don't intend to get killed if I can help it. (Still more determinedly.) Do you understand that? (He locks the door with a snap.)

The man is too scared to fight in the war so he threatens Raina.

RAINA. (disdainfully) I suppose not. (She draws herself up superbly, and looks him straight in the face, saying with emphasis) Some soldiers, I know, are afraid of death.

MAN. (with grim good humour) All of them, dear lady, all of them, believe me. It is our duty to live as long as we can, and kill as many of the enemy as we can. Now if you raise an alarm... (Ibid.: p. 9).

Bluntschli claims that the first duty of a soldier is to survive not to die as an idiot at a battlefield. What we can infer from that saying is that for many European soldiers to stay alive is much more important to die for one's homeland. We observe it in Bluntschli's acts and behaviour. Raina invests huge expectation on Sergius's possible victory at war to gain from it but she does not hesitate to claim that Sergius is afraid of dying at battlefield (Tan, 2013: p. 73).

RAINA. (cutting him short) You will shoot me. How do you know that I am afraid to die?

The above dialogues prove that even Raina seems to be braver than the man.

RAINA. (with dignified patience) Only to get my cloak.

MAN. (darting to the ottoman and snatching the cloak). A good idea. No: I'll keep the cloak: and you will take care that nobody comes in and sees you without it. This is a better weapon than the pistol. {He throws the pistol down on the ottoman} (Shaw, 1926: p. 9).

Bluntschli seems to be scared to death as he thinks that Raina might tell the soldiers his whereabouts.

RAINA.(revolted). It is not the weapon of a gentleman!

MAN. It's good enough for a man with only you to stand between him and death... Do you hear? If you are going to bring those scoundrels in on me you shall receive them

as you are... No use: I'm done for. Quick! wrap yourself up: they're coming (Ibid.: p. 10).

The dialogues reveal how Raina ridicules Bluntschli, he is not even a man in her eyes. She easily finds out that he is a coward soldier. To Sergius the thing is not to lose his life rather than fighting against the enemy soldiers.

RAINA. (impulsively) I'll help you. Hide yourself, oh, hide yourself, quick, behind the curtain. (She seizes him by a torn strip of his sleeve, and pull him towards the window.)

MAN. (yielding to her) here is just half a chance, if you keep your head. Remember: nine soldiers out often are born fools. (He hides behind the curtain, looking out for a moment to say, finally) If they find me, I promise you a fight—a devil of a fight! (Ibid.: p. 11).

Bluntschli is such a coward that he needs a young girl's shelter. Raina takes pity on him and gives protection to him. Bluntschli finds the soldiers as total idiots so what we infer from his saying is that he does not like being a soldier and his dislike for his comrades (Tan, 2013: p. 74).

MAN. A narrow shave; but a miss is as good as a mile. Dear young lady, your servant until death. I wish for your sake I had joined the Bulgarian army instead of the Serbian. I am not a native Serbian.

RAINA. (haughtily) No, you are one of the Austrians who set the Serbians on to rob us of our national liberty, and who officer their army for them. We hate them!

The man is definitely a traitor that's why he betrays his comrades. What is significant is that after getting help from Raina, he wanted to change the sides as well. It is quite normal because he is mercenary. For him only money matters are important but not to die the country for which he fights.

MAN. (irritably). Don't frighten me like that. What is it?

RAINA. Your pistol! It was staring that officer in the face all the time. What an escape!

RAINA. (staring at him rather superciliously, conceiving a poorer and poorer opinion of him, and feeling proportionately more and more at her ease with him). I am sorry I frightened you. (She takes up the pistol and hands it to him.) Pray take it to protect yourself against me (Shaw, 1926: p. 13).

The man proves that he is a coward and he seems like he likes behaving in that way. It is obvious that it is not a shame for him.

MAN. (grinning wearily at the sarcasm as he takes the pistol). No use, dear young lady: there's nothing in it. It's not loaded. (He makes a grimace at it, and drops it disparagingly into his revolver case.)

RAINA. Load it by all means.

MAN. I've no ammunition. What uses are cartridges in battle? I always carry chocolate instead; and I finished the last cake of that yesterday.

RAINA. (outraged in her most cherished ideals of manhood). Chocolate! Do you stuff your pockets with sweets—like a schoolboy—even in the field?

MAN. Yes. Isn't it contemptible?

RAINA. Allow me. I am sorry I have eaten them all except these (Ibid.: p. 13)

The dialogues clearly show us how Bluntschli takes the war so lightly as he carries chocolates with him. It is clear that he is an adventurer soldier rather than a true soldier. After finding out this, Raina keeps on ridiculing him lightly.

MAN. (ravenously). You're an angel! (He gobbles the comfits.) Creams! Delicious! (He looks anxiously to see whether there are any more. There are none. He accepts the inevitable with pathetic good humour, and says, with grateful emotion) Bless you, dear lady. You can always tell an old soldier by the inside of his holsters and cartridge boxes. The young ones carry pistols and cartridges; the old ones, grub. Thank you. (He hands back the box. She snatches it contemptuously from him and throws it away. This impatient action is so sudden that he shies again.) Ugh! Don't do things so suddenly, gracious lady. Don't revenge yourself because I frightened you just now.

RAINA. (superbly). Frighten me! Do you know, sir, that though I am only a woman, I think I am at heart as brave as you.

Although Raina is a woman, she seems to be braver than Bluntschli. Under the normal conditions such treatment would hurt a man's honour but he does not take it seriously.

MAN. I should think so. You haven't been under fire for three days as I have. I can stand two days without showing it much; but no man can stand three days: I'm as nervous as a mouse. (He sits down on the ottoman, and takes his head in his hands.) Would you like to see me cry?

RAINA. (quickly) No.

MAN. If you would, all you have to do is to scold me just as if I were a little boy and you my nurse. If I were in camp now they'd play all sorts of tricks on me.

The interaction between Raina and Bluntschli shows that he is like a small child rather than a soldier. It is clear that he likes the way Raina treats him.

MAN. There are only two sorts of soldiers: old ones and young ones. I've served fourteen years: half of your fellows never smelt powder before. Why, how is it that you've just beaten us? Sheer ignorance of the art of war, nothing else. (Indignantly.) I never saw anything so unprofessional.

RAINA. (ironically) Oh, was it unprofessional to beat you?

What Bluntschli, in fact, is trying to say that the Bulgarian soldiers are not good at war. He furthers his argument that most of them have not had the opportunity to use real

arms; it shows us that he ridicules them. On other hand, Raina does not agree with him on that by claiming that they are brave and perfect soldiers.

MAN. Well, come, is it professional to throw a regiment of cavalry on a battery of machine guns, with the dead certainty that if the guns go off not a horse or man will ever get within fifty yards of the fire? I couldn't believe my eyes when I saw it.

Now it is Bluntschli's time to ridicule Raina and Bulgarian soldiers. His claim is that the Bulgarian soldiers won the war by accident not by a war strategy.

MAN. (prosaically). You should see the poor devil pulling at his horse.

RAINA. Why should he pull at his horse?

MAN. (impatient of so stupid a question) It's running away with him, of course: do you suppose the fellow wants to get there before the others and be killed? Then they all come. You can tell the young ones by their wildness and their slashing. The old ones come bunched up under the number one guard: they know that they are mere projectiles, and that it's no use trying to fight. The wounds are mostly broken knees, from the horses cannoning together (Ibid.: p. 15).

The man's utterance indicates that the war was won by not bravery at battlefield but by chance so it is pointless to declare Bluntschli as a hero. His relentless acts and ignorance helped him win.

MAN. A regular handsome fellow, with flashing eyes and lovely moustache, shouting a war-cry and charging like Don Quixote at the windmills. We nearly burst with laughter at him; but when the sergeant ran up as white as a sheet, and told us they'd sent us the wrong cartridges, and that we couldn't fire a shot for the next ten minutes, we laughed at the other side of our mouths. I never felt so sick in my life, though I've been in one or two very tight places. And I hadn't even a revolver cartridge—nothing but chocolate. We'd no bayonets—nothing. Of course, they just cut us to bits. And there was Don Quixote flourishing like a drum major, thinking he'd done the cleverest thing ever known, whereas he ought to be court-martialled for it. Of all the fools ever let loose on a field of battle, that man must be the very maddest. He and his regiment simply committed suicide—only the pistol missed fire, that's all (Ibid.: p. 16).

Here it is obvious that Bluntschli is making fun of Sergius and he resembles him to Don Quixote. Even though Sergius is presented as the bravest soldier but in reality he is the stupidest soldier.

RAINA. Why do you laugh?

MAN. (shamefacedly, but still greatly tickled). I didn't laugh, I assure you. At least I didn't mean to. But when I think of him charging the windmills and thinking he was doing the finest thing—(chokes with suppressed laughter).

MAN. (with sincere remorse). Of course. Certainly. I'm really very sorry. (She deliberately kisses it, and looks him straight in the face, before returning to the chest of drawers to replace it. He follows her, apologizing.) Perhaps I'm quite wrong, you know:

no doubt I am. Most likely he had got wind of the cartridge business somehow, and knew it was a safe job (Ibid.: p. 16).

Bluntschli keeps on ridiculing Sergius and his fake bravery. He believes that Sergius' cowardness helped him win the war by chance.

RAINA. (coldly) And now I will do a soldierly thing. You cannot stay here after what you have just said about my future husband; but I will go out on the balcony and see whether it is safe for you to climb down into the street. (She turns to the window.)

RAINA. (rushing to him) Stop! (She catches him by the shoulder, and turns him quite round.) They'll kill you.

RAINA. Come away from the window—please. (She coaxes him back to the middle of the room. He submits humbly. She releases him, and addresses him patronizingly.) Now listen. You must trust to our hospitality. You do not yet know in whose house you are. I am a PETKOFF (Ibid.: p. 19).

Bluntschli fulfils her ego. She thinks that he needs her shelter desperately. In reality, Raina treats her like a doll baby.

CATHERINE. (springing erect, with flashing eyes): The war over! Paul: have you let the Austrians force you to make peace?

CATHERINE. You could have annexed Serbia and made Prince Alexander Emperor of the Balkans. That's what I would have done (Ibid.: p. 28).

Catherine is mingling with her husband's military duty even though she has no idea about it. She talks ignorantly about it. She thinks that her husband will conquer Serbia and she will make Prince Alexander come to the throne. But these are only her vanities and unrealized dreams.

CATHERINE. You are a barbarian at heart still, Paul. I hope you behaved yourself before all those Russian officers.

PETKOFF. I did my best. I took care to let them know that we had a library (Ibid.: p. 29).

What Petkoff is doing is boasting about himself even at battlefield. Catherine is paying too much emphasis on her husband's fame, all these prove that even at war time money matters to them greatly.

SERGIUS. I won the battle the wrong way when our worthy Russian generals were losing it the right way. That upset their plans, and wounded their self-esteem. Two of their colonels got their regiments driven back on the correct principles of scientific warfare. Two major-generals got killed strictly according to military etiquette. Those two colonels are now major-generals; and I am still a simple major (Ibid.: p. 31).

It shows that Sergius seems to be dissatisfied with his current position as major rather than being promoted to a higher rank. Actually he does not deserve being a major as well. It proves how selfish he is and how he is unpatriotic.

SERGIUS. Of course he over-reached us. His father was a hotel and livery stable keeper; and he owed his first step to his knowledge of horse-dealing. (With mock enthusiasm.) Ah, he was a soldier—every inch a soldier! If only I had bought the horses for my regiment instead of foolishly leading it into danger, I should have been a field-marshal now! (Ibid.: p. 32)

Bluntschli regards military as a trade rather than duty. It has nothing to do with his patriotism because money counts too much for him.

PETKOFF. (Chuckling.) We shouldn't have been able to begin fighting if these foreigners hadn't shewn us how to do it: we knew nothing about it; and neither did the Serbians. Egad, there'd have been no war without them (Ibid.: p. 33).

The dialogue proves how untalented and useless the Bulgarian soldiers are as they are hugely in need of others' help and support. They are far away from having any sort of patriotic sentiment for their homeland.

RAINA. Are there many Swiss officers in the Serbian Army?

PETKOFF. No—all Austrians, just as our officers were all Russians. This was the only Swiss I came across. I'll never trust a Swiss again. He cheated us—humbled us into giving him fifty able bodied men for two hundred confounded worn out chargers. They weren't even eatable! (Ibid.: p. 33).

What is the most striking thing is that many young Serbian boys escaped from war that proves the homeland does not mean much to them. That proves patriotism means almost nothing to them.

SERGIUS. My queen! (He kisses her on the forehead with holy awe.) .

RAINA. How I have envied you, Sergius! You have been out in the world, on the field of battle, able to prove yourself there worthy of any woman in the world; whilst I have had to sit at home inactive,—dreaming—useless—doing nothing that could give me the right to call myself worthy of any MAN.

It exhibits that Raina cares for Sergius not for his bravery and character but for his fame and money. Power tempts her to marry him.

SERGIUS. Louka: do you know what the higher love is?

LOUKA. (astonished). No, sir.

SERGIUS. Very fatiguing thing to keep up for any length of time, Louka. One feels the need of some relief after it.

SERGIUS.(coming clear of the table and drawing her with him). I am surprised at myself, Louka. What would Sergius, the hero of Slivnitza, say if he saw me now? What would Sergius, the apostle of the higher love, say if he saw me now? What would the half dozen Sergiuses who keep popping in and out of this handsome figure of mine say if they caught us here? (Letting go her hand and slipping his arm dexterously round her waist.) Do you consider my figure handsome, Louka?

LOUKA. Let me go, sir. I shall be disgraced. (She struggles: he holds her inexorably.) Oh, will you let go?

SERGIUS. (looking straight into her eyes). No (Ibid.: p. 37).

Raina and Sergius want to get married not on the basis of mutual love and respect but for money and power and to take advantage of each other's social status. No matter how much they talk about love and respect, they do not sound convincing. It is clear that patriotism does not make any sound to them.

PETKOFF. (eagerly). Yes, that's it. (To Sergius.) He sees the whole thing at once.

BLUNTSCHLI. I think I can shew you how to manage that.

SERGIUS. Invaluable man! Come along! (Towering over Bluntschli, he puts his hand on his shoulder and takes him to the steps, Petkoff following. ..) (Ibid.: p. 46).

Although Petkoff and Sergius know that this Swiss man is a dishonest merchant, they ask him to help them. We can clearly see that these men are ordinary and they can trust an enemy soldier. It also shows us they are incapable men.

BLUNTSCHLI. What a country! They make cannons out of cherry trees; and the officers send for their wives to keep discipline!...

It is clear that Bluntschli is surprised about the inability of Bulgarian military officer. Because they trust their wives to keep discipline in the army and the way of making cannonball is a subject of mocking. It is clearly seen that Bulgarian army is not powerful. Its military officers make strange decisions.

RAINA. (full of reproach for his levity). Can you realize what it is to me to deceive him? I want to be quite perfect with Sergius—no meanness, no smallness, no deceit. My relation to him is the one really beautiful and noble part of my life. I hope you can understand that.

Her utterance shows that she is lying. She is not faithful to Sergius and she loves Bluntschli at first sight. She is interested in another man even though she is engaged. It shows us her fake love and the reason of her relationship with Sergius.

RAINA. (greatly encouraged). Ah, it is natural that you should forget it first. It cost you nothing: it cost me a lie!—a lie!!(She sits down on the ottoman, looking straight before her with her hands clasped on her knee. Bluntschli, quite touched, goes to the ottoman with a particularly reassuring and considerate air, and sits down beside her.)(Ibid.: p. 48).

For Raina, telling lies seems to be an easy thing to do. Actually, she doesn't care about telling lies.

CATHERINE. (loftily polite).I doubt, sir, whether you quite realize either my daughter's position or that of Major Sergius Saranoff, whose place you propose to take. The Petkoffs and the Saranoffs are known as the richest and most important families in the country. Our position is almost historical: we can go back for nearly twenty years.

PETKOFF. Oh, never mind that, CATHERINE. (To Bluntschli) We should be most happy, Bluntschli, if it were only a question of your position; but hang it, you know, Raina is accustomed to a very comfortable establishment. Sergius keeps twenty horses.

BLUNTSCHLI. But what on earth is the use of twenty horses? Why, it's a circus.

CATHERINE. (severely) my daughter, sir, is accustomed to a first-rate stable (Ibid.: p. 78).

Catherine and Petkoff value material things very much over patriotism, when they learn that Bluntschli is very wealthy they want to have such a son in law. It exhibits that Bluntschli gets his value because of his wealth in their eyes. Although Bluntschli is a greedy merchant, he is surprised about their behaviour. Because they can compare their daughter with material things.

BLUNTSCHLI. I have. I have nine thousand six hundred pairs of sheets and blankets, with two thousand four hundred eider-down quilts. I have ten thousand knives and forks, and the same quantity of dessert spoons. I have six hundred servants. I have six palatial establishments, besides two livery stables, a tea garden and a private house. I have four medals for distinguished services; I have the rank of an officer and the standing of a gentleman; and I have three native languages. Show me any man in Bulgaria that can offer as much (Ibid.: p. 79).

After realizing that her family care about only material things, Bluntschli begins to tell about his wealth instead of telling about his sentiments for their daughter.

RAINA. (interrupting him). I did not give them to the Emperor of Switzerland!

BLUNTSCHLI. That's just what I say. (He catches her hand quickly and looks her straight in the face as he adds, with confident mastery) Now tell us who you did give them to.

RAINA. (succumbing with a shy smile). To my chocolate cream soldier! (Ibid.: p. 80).

Raina helps him without knowing his wealth status and loves him. But we see that she can choose Sergius even though she loves Bluntschli because she knows about Sergius's wealth. Material things overweigh for her. But when she learns that Bluntschli is very wealthy, he becomes an ideal husband for her because she also finds love. Anymore, Sergius is not ideal husband for her. She thinks that he can satisfy her emotions and provide money to equal her family status.

The play ends in defeat for Bluntschli as he leaves behind reason to propose marriage. What has been shown is that Bluntschli did not endanger his life for the sake of love, lust or even patriotism. To characters, patriotism seems to be mere symbols of power and status rather love for their homeland.

Conclusion

The characters show no interest for the concept of patriotism for their homeland. They are not loyal to their homeland so their patriotism values material things over other

things. The characters mentioned above are greedy, and they give high esteem to patriotism and morality as long as they serve for their purpose. To Shaw's heroes, success is there provided that it brings benefits and advantages to them. Their patriotism is fake and materialistic in nature. The play explicitly exhibits that Shaw depicts that one cannot love sincerely if one's notion of love is based on a false and unachievable ideal. What Shaw is trying to show us is that one cannot fight courageously if one's patriotism and notion of courage may lead to a certain death. It is also obvious that one cannot continue his life if one bases his love of homeland on pseudo materialistic values and patriotism. We could claim that the character who rejects the notion of patriotism is that he has no spiritual sentiment for his homeland. What counts much for him is those material things. His life's force compels him to go for the materialistic things rather than fostering patriotic sentiments for his homeland.

In *Arms and the Man*, Shaw indirectly makes the audience ask to use their mental faculty and intuition to find out what true patriotism means and assess certain issues which are wrong while the others are right by using their critical eyes. Though the war is restricted to the Balkans, Shaw criticizes war in general because of its destruction, bloodshed and poverty. It demonstrates Shaw's ultimate desire to reform society's conventional behaviour and fake idealism. In a nutshell, Shaw's message is that man must be a realistic rather a romantic dreamer.

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