A CRITICISM TOWARD MARRIAGE AND SOCIAL CLASS IN VICTORIAN SOCIETY THROUGH THE CHARACTERS IN BERNARD SHAW’S ARMS AND THE MAN

AN UNDERGRADUATE THESIS
Presented as Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra in English Letters

MUHAMMAD FAJAR ARYANA
Student Number: 054214037

ENGLISH LETTERS STUDY PROGRAMME
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2012
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Demikian pernyataan ini saya buat dengan sebenarnya.

Dibuat di Yogyakarta.
Pada tanggal: 28 Agustus 2012

Yang menyatakan,

Muhammad Fajar Aryana
I cherished the memories of my grandson’s question
He asked me the other day,
When he said, “Grandpa, were you a hero in the war?”

Grandpa said, “No, but I served in the company of heroes”.

(Richard Winters - Band of Brothers)
Dedicated for:

My Lord, Allah SWT

My beloved father, Suparno

My beloved mother, Sriyati

“Star” in my darkest hours, Putri Ayu Cahyaningrum

My little brother, Ilyas

The great family of Al Maidah Catering
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TABLE OF CONTENTS

TITLE PAGE .................................................................................................................. i
APPROVAL PAGE .......................................................................................................... ii
ACCEPTANCE PAGE ...................................................................................................... iii
LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI ............................................... iv
MOTTO PAGE ............................................................................................................... v
DEDICATION PAGE ...................................................................................................... vi
ACKNOWLEDGEMENTS .............................................................................................. vii
TABLE OF CONTENTS ................................................................................................. ix
ABSTRACT ..................................................................................................................... xii
ABSTRAK ....................................................................................................................... xiii

CHAPTER I: INTRODUCTION ......................................................................................... 1
A. Background of the Study ......................................................................................... 1
B. Problem Formulation ............................................................................................. 4
C. Objectives of the Study ......................................................................................... 5
D. Definition of Terms ............................................................................................... 5

CHAPTER II: THEORETICAL REVIEW ......................................................................... 7
A. Review of Related Studies .................................................................................... 7
B. Review of Related Theories .................................................................................. 9
  1. Theory of Character Characterization ............................................................ 9
  2. Theory of Social Class ...................................................................................... 10
C. Review of Historical Background ....................................................................... 11
  1. Characteristics of Victorian Era ...................................................................... 11
     a. Upper Class Life in the Victorian Era ...................................................... 13
     b. Lower Class Life in the Victorian Era ..................................................... 14
  2. Theory of Marriage ......................................................................................... 15
     3. Marriage in the Victorian Era .................................................................. 16
        a. Marriage of the Upper Class in the Victorian Era ............................. 17
        b. Marriage of the Lower Class in the Victorian Era ......................... 18
D. Theoretical Framework ....................................................................................... 19

CHAPTER III: METHODOLOGY ................................................................................... 20
A. Object of the Study ............................................................................................... 20
B. Approach of the Study ....................................................................................... 22
C. Method of the Study ........................................................................................... 23

CHAPTER IV: ANALYSIS .............................................................................................. 25
A. The Characters in *Arms and the Man* ............................................................... 25
1. The Characterization of Catherine Petkoff ........................................... 26
   a. An Upper Class Lady ........................................................................ 26
   b. A Woman with Reputation-Oriented .............................................. 26
   c. A Woman with High Enthusiasm .................................................... 28
   d. A Conventional Lady ..................................................................... 29
   e. Open for New Inventions ............................................................... 30
2. The Characterization of Raina Petkoff ................................................. 30
   a. Critical ............................................................................................. 31
   b. Courageous ...................................................................................... 32
   c. Expressive ......................................................................................... 32
   d. A Woman with High Self-Pride ...................................................... 33
3. The Characterization of Paul Petkoff .................................................... 34
   a. A Man with Great Reputation .......................................................... 34
   b. Old Fashioned .................................................................................. 34
   c. Impatient ............................................................................................ 35
4. The Characterization of Sergius Saranoff ............................................ 35
   a. An Ideal Husband ............................................................................. 36
   b. Ambitious .......................................................................................... 36
   c. Deceitful ............................................................................................ 37
5. The Characterization of Captain Bluntschli (The Man) ......................... 38
   a. Typical of Soldier ............................................................................. 38
   b. Realistic .............................................................................................. 39
6. The Characterization of Louka ............................................................... 40
   a. Open Minded and Ambitious ............................................................ 40
   b. Defiant and Apathetic ..................................................................... 41
7. The Characterization of Nicola .............................................................. 42
   a. Tidy .................................................................................................... 42
   b. A Realistic Man with High Dedication ........................................... 42

B. The Characters’ View about Marriage and Social Class ....................... 44
   1. Catherine Petkoff ............................................................................. 45
   2. Raina Petkoff ................................................................................... 47
   3. Nicola .................................................................................................. 48
   4. Louka .................................................................................................. 49

C. Criticism toward Marriage and Social Class through the Characters in the Play ................................................................. 51
   1. Raina Petkoff ................................................................................... 51
   2. Catherine Petkoff ............................................................................. 54
   3. Paul Petkoff ....................................................................................... 57
   4. Sergius Saranoff ............................................................................... 58
   5. Captain Bluntschli ............................................................................. 60
   6. Louka .................................................................................................. 64
   7. Nicola .................................................................................................. 67
ABSTRACT


This study analyses a drama entitled Arms and the Man written by George Bernard Shaw. The analysis more focuses on the characters and the dialogues which are considered as a medium for Shaw to reveal his criticism about the view of marriage and social class to Victorian Society.

There are three purposes in writing this thesis; (1) To find out how the characters in the play are described. (2) To know how the characters in the play view an ideal marriage and social class. (3) To analyze what criticism the playwright wants to reveal through the characters as one of the significant elements of the play to criticize Victorian society.

This study is a library research. The primary source is Bernard Shaw’s Arms and the Man, some books of literary theory, and books of English history. Sociocultural-historical approach is the most appropriate because it talks about the social condition in which a work was created.

There are three points that can be concluded after analyzing the play. First, the character in the play is Raina Petkoff who is critical, courageous, expressive and a woman with high self-pride. Catherine Petkoff is typical of a mother and a woman of upper class and open for new inventions. Paul Petkoff is man with great reputation, old fashioned and impatient. Sergius Saranoff is an ideal husband, ambitious and deceitful. Captain Bluntschli is typical of soldier and realistic. Louka is open minded, ambitious, defiant and apathetic. Nicola is a typical of manservant and realistic. Second, Catherine follows the rule of marriage in the Victorian upper class designed for financial prospect, political connection and social status. Nicola seems to obey the rule which lower class in the Victorian has created. Raina Petkoff has an opinion that marriage should be based on love and not bound to any definite rules. Louka has an opinion that marriage should be based on free will and her ambition to raise a better life and dismissed the idea of lower class marriage rule. Third, Shaw tries to criticize the society of Victorian era through Raina and Louka as the central critics who stand as agents of change in the play by breaking the ideal marriage in upper and lower class and carrying the idea of equality between men women in marriage. Catherine, Paul and Nicola denote the people who hold the ideal marriage firmly. Sergius and Bluntschli denote the the typical attitude of upper and lower class especially in the appearance and their qualities.
ABSTRAK


Studi ini menganalisa teks drama berjudul Arms and the Man yang ditulis oleh George Bernard Shaw. Analisis lebih memfokuskan pada karakter-karakter dan dialognya yang dianggap sebagai media bagi Shaw untuk mengungkapkan kritik tentang bagaimana mereka memandang pernikahan dan kelas sosial terhadap masyarakat pada masa Ratu Viktoria.

Ada tiga tujuan dalam penulisan skripsi ini: (1) Untuk mengetahui bagaimana karakter-karakter dalam drama tersebut dideskripsikan (2) Untuk memahami bagaimana karakter-karakter tersebut memandang pernikahan dan kelas sosial (3) Menganalisa kritik-kritik yang Shaw coba ungkapkan lewat karakter-karakter sebagai salah satu elemen signifikan untuk mengkritik masyarakat pada masa Ratu Viktoria.

Skripsi ini adalah studi pustaka. Sumber utamanya adalah drama Arms and the Man karya George Bernard Shaw dan buku-buku teori sastra serta buku-buku sejarah Inggris. Pendekatan yang paling sesuai adalah sosiokultural historikal sebab membahas kondisi sosial saat karya sastra diciptakan.

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
CHAPTER I

INTRODUCTION

A. Background of The Study

Drama is one of literary works which has different characteristics from any other form of literary works. Through drama, the playwright can share his or her vision or conviction about the world. It is also through drama; the readers can unfold and discover the author’s intention through how he or she developed the actions, events and characterizations in the play. Then, the readers can, at last, find the relationship between the elements in the play with those in the societies and the universe (Barrangers, 1994:8).

The elements, which are usually used by the playwright to create the universe of the play, can be in the form of social issues; the issues among society or social values that encourage a writer to criticize the society. As writers are also the part of the society, they often try to criticize their society as a form of care and try to make their society have a better condition. Shaw, as one of the notable writers of his era, was encouraged by the condition of his surroundings to make a form criticism Victorian society.

The reign of Queen Victoria, in which the episode of Arms and the Man was taking place, faced a terrible condition not only the worsening condition of the economy, but also in all aspects of the society as Hans P. Guth stated on his book The Literary Heritage:
Yet, aside from the feeling of unity provided by Queen Victoria’s longevity; it was the age of “the great depression” (1982:129).

He also states in the same book that the “great depression” of 1873-1896 was marked by the economic collapse of the 1930. It became the late-nineteenth-century economic indicators which marked by downwards-prices fell, profit margins fell, and interest rates fell. The declining of agriculture that also brought major anxiety to the people of England. Those leading factors of the economic depression had made a terrible impact for England society which put them in an awful condition (1981:130).

Smith stated on his study, *Arms and the Man; An Analysis of the Social Context*, that:

At the time George Bernard Shaw wrote the Arms and the Man, there were a number of class struggles taking place in Britain as a new wave of socialist ideology was taking hold. In response there were several workers movements that rose up across the nation and this drew the attention of artists and writers such as Shaw (http://www.articlemyriad.com/arms_man_social_analysis.htm).

When George Bernard Shaw wrote *Arms and the Man*, there were several movements and struggles from the workers as a form of protest to condition of declining system of the proper wages for the working class. This moment of great depression encouraged them to make such movement in order to get justification for their future.

Bernard Shaw was known by British people as a socialist and a revolutionary writer who played an important role on contemporary social and political thoughts through his writings and also as a person who gave a lot of contribution for the changes in the twentieth century (Ward, 1950:21-37). The characters on his play are often said as more than puppets or creations of the
author, they convey or carry ideas and also have the life of their own. The ideas which are carried by the characters Bernard Shaw had created may come from the situation at the time the play was written (Ward, 1950:31-32).

*Arms and the Man* is a comedy, but even a comedy is not always a mere comedy. They can be a form satire or criticism toward certain issues. Since the forms of satire itself can be in many forms of literary works, in this occasion the writer consider that *Arms and the Man* is one of those kinds of satire which is written as a form of criticism toward marriage and social class. Satiric comedy, which the writer considers *Arms and the Man* fits in this form, has made the comedy itself provides more interesting points behind its outer layer, as a mere comedy, to be analyzed deeper. This is what Abrams says on his book, *A Glossary of Literary Terms*:

Satiric Comedy ridicules political policies or philosophical doctrines, or else attacks deviations from the social order by making ridiculous the violators of its standards of morals or manners (1993:29).

G. K. Chesterton mentions in his book, *George Bernard Shaw*, that *Arms and the Man* is the manifestation of a strong satire in the idea and a play that carries something more than just a plain performance (1949:51-52). He states more clearly in the next line of the same page that *Arms and the Man* is nearly like all Shaw’s plays which refers to the dialogue of a conversion. What he means by the conversion here is that the play contains the changes of the characters’ point of view because they face facts which are very different with their belief or opinion at the beginning of the play.
Since the criticism itself can be form of a satire, then the writer decides that this play is a decent object of study which shows a mere true criticism. The way Bernard Shaw presents the ideas and criticism into a play by creating satire through the characters in the play is a distinctive way in the terms of preserving certain ideas and issues into a play, especially the values in the upper class society of England and the common view of upper class society about an ideal marriage which Shaw wants to criticize. It has also made *Arms and the Man* as a completely worth-analyzing one. Instead of using English society directly as the object of criticizing, Shaw used another society to represent the condition of English society at the time the play was made. Taking set in the Bulgaria, *Arms and the Man* offers a different situation, but still it has interesting points to be criticized. The writer sees that all of those points reflected in the play are the mere truth happens in the society in the Victorian era and Shaw’s distinctive way preserving his idea and criticism reflected through the characters in the play has made it a worth-analyzed object of study.

B. **Problem Formulation**

1. How are the characters described in the play?
2. How do the characters of upper and lower classes in the play view marriage and social class?
3. What are the criticisms toward marriage and social class reflected through the characters in the play?
C. Objectives of The Study

Related to the problems formulated, this study has three objectives. The first is that this study will find out how the playwright describes characters in the play. The second one is that this study wants to know how the characters in the play view an ideal marriage and social class. The third goal is to find out what criticism the playwright wants to reveal through the characters as one of the significant elements of the play to criticize Victorian society.

D. Definition of Terms

There are some terms in this thesis which are needed to be clarified in order to make the readers understand the content of the thesis.

1. Social Class

According to Roucek and Warren, in their book *Sociology: An Introduction* (1959:61), state that social class is “an unorganized group of people who become members by birth or by later entry into the group, who treats each other as approximate equals, who associate with each other more intimately than with other persons, and who have approximately the relationship of super ordination or subordination to persons from other groups within society.”

It means that the people in the same class tends to have something in common which also keeps the in the same spirit of the same equality. That people of the same class share their time mostly with other people who is also from the same class rather than with those from the different class.
2. Criticism

In Webster’s Encyclopedia Unabridged Dictionary of the English Language (1989:344), criticism is any of various methods of studying text or documents for the purpose of dating or reconstructing them, evaluating their authenticity, analyzing their content, etc. Here in this thesis writing, the criticism itself is meant for the analyzing the content of a play, evaluating the authentic proves and historical events and facts which also include the culture and the environment when the play was made, then drawing a conclusion which is bound to help in finding the criticism.

3. Victorian Era

The term Victorian era which is used in this thesis is in Queen Victoria’s reign or between 1873 until 1901 in England. It can also be said that this era is in between late eighteenth century and early nineteenth century (Swisher, 2000:11).
CHAPTER II

THEORETICAL REVIEW

A. Review of Related Studies

George Bernard Shaw is one of great writers in his era. He was born in July 26, 1856 in Dublin, Ireland in a lower-middle class family of Scottish-Protestant ancestry but spent most time in his life in England. Jim McNabb stated on his study entitled *Arms and The Man, Study Guide*, that Bernard Shaw is a strong supporter of woman’s rights, a teetotaler, a vegetarian, a music critic, one of the most popular speakers of his time, a great wit, a critic of Shakespeare’s writing, an advocate of simplifying the alphabet and spelling of English, an Oscar winner, a Noble winner, an avid socialist, and one of the most performed playwrights in the English language (http://www.anoisewithin.org/docs/Arms_SG.pdf)

It can be concluded that Bernard Shaw is a really great writer of that era, and this study helps the writer to know what the common characteristics of Bernard Shaw are and these will be used in analyzing the connectivity between the play, the society and the satire which the playwright wants to convey. As a socialist, Bernard Shaw always wants to criticize the class system in the society within his literary works.

McNabb also adds on his article that Bernard Shaw never uses his name “George” because he hates it. Shaw’s career as a dramatist began slowly with his plays unappreciated, such as one of his critical play *Mrs. Warren’s Profession* which is banned in the early years it was published. He was then recognized as a great wit after his production of *Arms and The Man* (1894), but with the
production of *Man and Superman* in the year of 1905 his name as a serious playwright was well-established. Shaw also wrote several other plays which has become his great literary works such as, *You Never Can Tell* (1899), *The Doctor’s Dilemma* (1906), *Candida* (1897), *Misalliance* (1910), *Major Barbara* (1905), *Pygmalion* (1913), *Caesar and Cleopatra* (1906), *Overruled* (1912), *Saint Joan* (1923), *The Apple Cart* (1929), *Androcles and The Lion* (1912), and *Heartbreak House* in 1920 (2003:4).

According to Leah D. Frank in his article in *Theater Review; Arms, Men and Chocolate Soldiers* in *The New York Times*, Bernard Shaw presents archetypal characters and multi-textured work in *Arms and The Man*. Leah also defines that Bluntschli, one of the main characters in the play, is a pragmatic soldier who hates the cruelty of war and also a man who decries the artificiality of romance. The article also adds that *Arms and The Man* is a witty and romantic high comedy (http://query.nytimes.com/gst/fullpage.html?res=9B0DE4DE123AF936A25750C0A961948260)

Moreover Leah says that *Arms and the Man* is a multi-textured work which contains the morality and politics through the characterization of Raina and Bluntschli. Those two topics then lead to a discussion about the fruits of war (http://query.nytimes.com/gst/fullpage.html?res=9B0DE4DE123AF936A25750C0A961948260).

In other words, this study defines how *Arms and the Man* carries a high comedy that also, at the same time, conveys some ideas such as morality, politics and the facts that soldiers bears in the field of war.
While Neil Genzlinger, on his article, sees social criticism and the definition of “Arms” in Shaw’s *Arms and the Man*. He also sees the difference between a maid and a lady in the play. This study encourages the writer to differentiate social class reflected in the play which has become the main discussion in the analysis.

The best moment of social criticism comes from Nicola (T J Edwards), another servant, who expounds to Louka about the differences between a maid and a lady. So “Arms” today relies on its humor, which percolates along nicely, with silly asides about bathing, the hanging of laundry and such (http://theater2.nytimes.com/2006/10/11/theater/reviews/11arms.html).

Those studies above are closely related to this study. The discussions which have been given by the experts are really helpful for the analysis later on, but they have not yet answered the problems in this study. In the analysis, what the writer tries to reveal is the social criticism toward marriage and social class that happened when the play was published.

B. Review of Related Theories

1. Theory of Characters and Characterization

Character is one of the most essential parts in literary works. There are two concepts of characters according to Abrams in his books; *A Glossary of Literary Terms*. The first one is that, the character is the name of a literary genre; it is a short, and usually witty, sketch in prose of a distinctive type of person (1981: 23). He also mentions about the second concept, that is;
character are the persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral, dispositional, and emotional qualities that are expressed in what they say—the dialogue—and by what they do—the action (1981:23)

According to Stanton in his book *An Introduction to Fiction*, there are four basic methods to analyze the characterization (1965:17-18). First one is by character’s name; it is the way to interpret the character through his or her name. Second, personal description which may give a description and any comment about the character. Third method is that the characterization is provided by the other characters; it is how the other characters can support the major character through the expression of thought, attitudes and behaviors. The fourth is by seeing from character’s own dialogue and behavior which usually makes the reader easy to recognize the character through his or her words (speech) and action.

2. Theory of Social Class

In *The New Encyclopedia Britannica Vol. XVI*, it is stated that in Britain there are some social class divisions. These are the brief explanation about classes in the society of Britain.

a. The Upper Class

The upper class or the aristocrats was the richest and the highest class that had a considerable influence upon economic and political decision (1983: 949). While according to McKay and Hill in their book, *A History of Western Society*, includes The Royal family, the Nobility, the Aristocracy and the family of new capitalist as the people from the upper class (1983:847-851)
b. The Middle Class

The middle class was much larger, much less wealthy and increasingly diversified group (1983: 847-851). Doctors, engineers, clergymen and writers are the people who are classified into middle class and they hold important roles in England because of the new system of economy and for that it is very difficult for the upper class to maintain their exclusive political power (1983:847-851).

c. The Lower Class / Working Class

The lower classes were categorized between skilled, semi-skilled and unskilled workers on income levels. They had low education and low standard quality of living (1983: 949).

C. Review on Historical Background

1. Characteristics of Victorian Era

Ronald Carter and John McRae (2001:249) states in *The Routledge History of Literature in English, Britain and England* that the age of Victorian was characterized by optimism and a sense that everything would continue to expand and improve as industrial revolution and inventions in the industrial machine kept growing from time to time. There are also several major inventions during the reign of Queen Victoria such as steam machine, printing presses, industrial looms, efficient postal service and telephone. However, Carter and McRae (2001:250) say on their book that beneath the optimism and positivism of the England society there are also paradoxes and uncertainties covered the mind of everyone, especially working class. The working class, whether in the colonies or home, is considered the one who is being exploited.
At the time Shaw wrote *Arms and the Man*, there were several problems in the middle of England society. Upper class and lower class’s relationship in the Victorian era was not in harmony. The Victorian era is considered as the era where society in England faces a difficult time, not only for the working class but also the upper and the middle class. Herman Ausubel stated the same thing in his book *The Late Victorians; A Short Story* that it is an age of instability and insecurity for the upper, the middle and also for the lower class (1955:231). Hans P. Guth also gives his support to the previous statement by stating in his book, *The Literary Heritage*, that Victorian era is an unstable period because there are complicated problems such as the soaring of unemployment rate, the raising in bank failure’s number, the declining of the total production of goods and services. Then all of those problems lead to the declining of the average living standard and all the economic prosperity indexes go wrong as a result (1981:129).

Guth adds that the farmers do not receive compensation for fewer crops by higher prices. As a result, they face a terrible condition because they have nothing in return for their effort and so Britain at that time can also be said as a period of agricultural collapse. Many businessmen in England conclude the late nineteenth century as an economic depression because the prices they receive for their products fall at a fairly steady rate (1981:130-131).

The high cost of life forced the farm workers in the villages across England to search a new occupation for a better life. Most of them encouraged themselves to work at the industrial towns. They also had with them their children to do the
same thing in town to earn money in expectation they can have better wages and
greater opportunities (Ausubel, 1955:246)

a. Upper Class Life in the Victorian Era

According Buckley and Fawcett in their book *Fashioning the Feminine*,
Victorian era was marked with the rapid development in the field of fashion. This
happens because many people especially from the upper class often spend their
most precious time to attend operas and theatres. This kind of performances shows
the high level of clothing and for that many people in England tend to imitate the
way the actors and actresses in the stage dress themselves with such beautiful and
high fashion. That is why the era can also be called as battlefield of
representation. (Buckley and Fawcett, 2002:16-20)

Wealthy women in society did not have a very difficult life. Their day
consisted of activities like sewing, visiting family, friends or paupers, reading,
writing letters, entertaining visitors, and dancing. Although they did have a variety
of activities to do, their days mostly consisted of the same routines. One of their
favorite things to do was to go out to evening parties. (http: victorianerawomen.blogspot.com)

Housing of upper class can be seen from Mitchell and Leys’s book, *A
History of the English People*, where great houses of the upper class or often
called manor house are decorated beautifully and stuffed with fine quality
furniture. The ballroom itself usually has seven large oval pier glasses, three
chandeliers, a variety of card-tables, stools, armchairs, and six double-headed
couches (1967:581)
The wealthiest of the upper class moved their residences as far away as possible from the crowded slums of the poor; they rode through the city streets in horse drawn carriages while everyone else walked. When city life became oppressive and unpleasant, upper class families took journeys into the countryside, as their aristocratic ancestors had. They luxuriated at their vast inherited or purchased country chateaus while lower class servants, tenant farmers, and sharecropping laborers worked to produce income for them and maintain their grand lifestyle. Upper class families living in cities generally bathed at least once a week; they were most likely to own large tubs in which the entire body could be immersed. Their upper class lifestyle included theatre, opera, entertaining, feasting, and dancing, and required the constant acquisition and consumption of luxury goods; a family could spend the equivalent of at least $10,000 a year on meat alone. Exclusive, specialized, high quality purveyors provided foodstuffs for the upper class. They were the most envied and admired members of society; from the 17th to 19th centuries, leading theatre characters were almost exclusively individuals of wealth and social position. (http://gallery.sjsu.edu/paris/social_classes/upper/upper_more.html)

b. Lower Class Life in the Victorian Era

The lower class women were not treated very fairly. They normally wore fifth hand clothing; they (sometimes servants) ate the leftover food of the higher class people (http: victorianerawomen.blogspot.com).

In The New Encyclopedia Britannica 15th edition, it is said that workers’ houses in the Victorian era are built as cheaply as possible, huddled together with
no taps or toilets indoors and soon become slums where filthy drains are often close to pumps providing drinking-water (1983:119).

Housing (Mitchell and Leys, *A History of the English People*)

Nowhere was this more apparent than in the housing of the poor. Old houses that had seen better days were converted into tenements containing one family per room, with no water except in the basement and neither sanitation nor amenities of any kind. (1967:538)

There were, too, tenement building shoddily constructed and planned with little regard for comfort and decency, where workers could be herded together in close proximity to their factories. (1967:538)

Aspenleiter in his book *Western Civilization* explains “the lower-class lived in small thatched huts with only a doorway for light and ventilation. The house itself possessed only the most essential furniture of the crudest kind” (1951:169).

Clarice Swisher in *Victorian England*, says that life as a servant in Victorian England are dreary and laborious because the lists of servants’ duties on household management are intimidating and the servants themselves are required to perform hard work. The image comes along with lower class at that time is that they should do anything but work hard and with work hard only lower class can live. It is an idea which every person from lower class should put that into their head (2000:101-102).

4. **Theory of Marriage**

Paul, in the book of *The Choice of Husband*, (1964:56) states that marriage in Christ is the complete and harmonious communion of two human beings of different sexes. Husbands and Wives have their lives linked together and seek the same goals for their future. What is necessary for marriage for both human beings is for each one to be patient enough to listen to the other and humble enough to
accept the truth in each other’s words. If there are differences and disagreement of opinion, the husband and wife have to try and understand each other.

Meanwhile, Leclerq (1942:25) defines marriage in two ways. First, marriage is the lawful union of man and woman. Second, Roma Laws defines marriage as the union of a man and woman, forming bond during their entire lives and involving the common of divine and human privileges.

Kane (1954:92) says that marriage is a sacrament. It is also a public act where church and state admit the rights and the privileges of the couple to live as husband and wife. Basically, it is a time for couple in which relatives and friends join to wish them well and rejoice their union.

5. Marriage in the Victorian Era

In this era, parents advise their sons and daughters to marry young. It is supported by the law “allows girls marry at twelve and boys at fourteen” (Durant, 1967:731).

Mitchell and Leys on their book, *A History of the English People*, states on their book that marriage life in the Victorian era was not as delightful as it is now. Women were in the condition of inferior to men. After a woman married a man, then all of her property automatically became the absolute right of the man. It is considered very normal that a man is not only owning the property that once belongs to the woman, the husband but also taking control over it (1967:625).

On the other pages of their book, Mitchell and Leys say that married life in Victorian age also had a pattern where the man operated the major role in the house by attending more outside-house affairs rather than staying at home. While
the women or the wife spent more of their time doing households and raising children. It seems that married life in the eighteenth century, and still more nineteenth, followed a simple and familiar pattern: Papa attending to his affairs and taking a detached and Jove-like interest in the upbringing of his family, while Mama was fully occupied with the business of child bearing and directing the household. Mothers seem to have accepted their destiny without question (1967:628-629).

a. Marriage of the upper class in Victorian era

Mitchell and Leys say that the pressure of marriage in the society in the Victorian era was so high that it was a common thing for parents encourage their daughter so hard to marry proper men with proper social reputation. Even the parents would search their daughter a husband as a matter of urgency because it was considered a failure if their daughter could not marry a single man.

Until nearly the end of the nineteenth century the unmarried girl of the middle or upper classes was regarded as a failure (A History of the English People, 1967:630).

In The New Encyclopedia Britannica 15th edition, it is said that women of the upper class have their own issues, most of them are educated and it enables them to marry a better husband (1983:121).

In the noble’s point of view of themselves, familial arrangements carried heavy burdens. For the nobles, marriage is expected to provide political power, status, and cash. As the result, through the eighteenth century, personal choices played little role in most aristocratic marriage decisions. Ideally marriage was intended to secure for a family distinguished connections, connecting the family
with in-laws who could bring it new luster and powerful political connections. For more important, marriage had to serve economic needs. Through most of the eighteenth century, all nobles married for money, in the sense that all girls in this milieu had to bring properties to marriages: either cash, in the form of dowry, of expectations or a substantial inheritance from parents or other relatives (Dewald, 1996:168).

The upper class defines marriage as a tool to enrich themselves, or simply a chance to improve their class, status or image in the society. Marriage’s main purpose is to maintain their reputation. The established career for women in the society was marriage – full stop. They were expected to represent their husbands with grace and provide absolutely no scandal (http: www.aboutbritain.com/articles/victorian-society.asp).

b. Marriage of the lower class in Victorian era

Joan Perkin in her book, Women and Marriage in Nineteenth Century, states “the lives of the poor girl were often dreary and without much comfort, pleasure or interest. Large members chose or drifted off into marriage with men like their fathers and grinding poverty of the kind their mothers endured, rather than accept spinsterhood or uncertain future among strangers” (1989:182).

In The New Encyclopedia Britannica 15th edition, it is stated that women in this period do not have the right to vote and have few rights. A working class woman lives a hard life and usually has a large family in a small, cramped house or if working as a servant, she usually lives in an attic or basement and had very
little time. Most of her everyday jobs are washing clothes, sewing shirts or making matchboxes for very low pay (1983:121).

D. Theoretical Framework

The writer will use theory of characters and characterization to figure out the first problem and the second problem that describing the characters and their characterization in Shaw’s Arms and the Man. This theory is used to recognize, to understand and to describe the main character clearly. Second one, while still using theory of characters and characterization, the writer also use the theory of marriage, theory of social class and historical background about characterizations of Victorian era, the marriage and people’s life in the Victorian period to support the appropriate characterizations in analysis about character’s view about marriage and social class.

The last, the writer uses the review of historical background and the related theories about marriage, social class and the life and characterization of Victorian era to find out the author’s social criticism toward marriage and social class in Victorian era through the characters that stand as critics in the play.
CHAPTER III

METHODOLOGY

A. Object of the Study

The object of this study is *Arms and the Man* which was written Bernard Shaw. This play was first performed in April 21st, 1894 at Avenue Theatre, London. The writer uses *Arms and the Man* play script that is included in Sylvan Barnett’s *Literature for Composition* 2nd edition, which is published by Little, Brown and Company in 1988. This three-act play is taken from page 511 to 566 of Sylvan Barnett’s *Literature for Composition*.

The play takes place during the Serbo-Bulgarian War. Raina, is a young Bulgarian woman who has been engaged to Sergius. He is a hero of the Bulgarians, a commander of a cavalry charge regiment of Bulgarian Army, whom Raina and her family very much idolize. Raina herself comes from a family with a great reputation in Bulgaria. Her father is a major in the Bulgarian army, Major Paul Petkoff.

One night, there are some shootings in the streets near Raina’s house. Suddenly, a Swiss voluntary soldier to Serbian Army, named Bluntschli (The Man or The Chocolate soldier) sneaks through her bedroom window. He begs Raina to hide him so that the Bulgarian Army cannot capture him. When the Bugarian Army patrol reaches Raina’s house, Bluntschli knows that it is all over for him. The patrol will take him and slaughter him, but Bluntschli promises Raina to fight...
until his last blood. Instead of giving Bluntschli to the patrol, Raina helps him to hide in her room.

After the patrol has gone, Raina takes a glare to the pistol cartridge. It is an empty cartridge. Instead of loading his cartridge with full ammunition, Bluntschli brings chocolates in his pocket in order to survive. Raina looks very surprised, because she thinks that soldiers are not afraid with death. When the shootings is over, Bluntschli urges Raina to let her mother, Catherine Petkoff, know his presence. Then Raina and her mother get Bluntschli out of the house by disguising him in an old coat of her father, Major Petkoff.

When the peace treaty between Serbia and Bulgaria has been signed and the war is finally over, Major Petkoff goes back home with Sergius. Raina spotted Sergius’ flirting with Louka (the house servant girl). Louka herself apparently is engaged to the loyal man servant of the house, Nicola. Raina begins to find out that Sergius is annoying and far from what she had expected, especially when she asked Bluntschli about the commander of cavalry charge and she found out that Sergius is a mere coward.

Bluntschli unexpectedly returns in order to give back the old housecoat he wore to sneak out from the house. Raina is shocked and at the same time confused because when her father reveals that they have met Bluntschli before, instead of treating Bluntschli as an enemy, Major Petkoff invites him to stay and insists him to have a night rest before he returns.

When Raina is left alone with Bluntschli, she finally realizes that Bluntschli respects her as a woman more than Sergius does. She also tells Bluntschli that she
left a portrait of herself in the pocket of the old housecoat at the time Bluntschli sneak out from the house. There is an inscription on the portrait. It is written “to my chocolate-cream soldier”. But when Raina tells him about the inscription, he says that he did not find it. Louka figures out that Raina has felt in love with Bluntschli and tells it to Sergius. Sergius who knows this thing then challenges Bluntschli to have a fight; a duel, but Bluntschli avoids the fight and says that it is not worth it.

Major Petkoff, in the other occasion, discovers the portrait in the pocket of his old housecoat. This convinces Sergius to break off his engagement with Raina. He decides to propose Louka, and Nicola wisely lets Sergius to have her. Bluntschli, recognizing Nicola’s dedication, then offers him a job as a hotel manager. Bluntschli’s father has just died and left him a grand inheritance of Swiss luxurious hotels. Raina, having realized the hollowness of her romantic ideals and her fiancé’s values, protests to Bluntschli that she would prefer to have her poor ‘chocolate-cream soldier’ to this wealthy businessman. Bluntschli says that he is still the same person, and the play ends with Raina proclaims her love to Bluntschli. So the story ends happily for each every one of the characters in the play.

B. Approach to the Study

The most suitable approach which will be used to answer the problems in this study is the socio-cultural historical approach. Socio-cultural historical approach is the suitable approach for analyzing Shaw’s *Arms and the Man* because the significant points are concerning the social, cultural, and historical
environment of the literary work. It will be helpful to reveal the truth behind the
text significant to the culture or the society of certain place and period. This is to
point out that the creation of literary work must be related with the society in
which it is produced, reflect the culture, and related to the history. According to
Rohrberger in his book entitled *Reading and Writing Literature*, sociocultural-
historical approach insists that the only way to locate the real work is in reference
to the civilization that produces it. They define civilization as the attitudes and
fictions of a specific group of people and point out that literature takes these
attitudes and actions as its subject matter. They feel, therefore, that it is necessary
that the critic investigate the social milieu in which a work was created and which
it necessarily reflects (1971:9).

C. Method of the Study

The research for this study will take many sources to get valid data. The
sources are taken from texts in the books in library as the main data and also from
the internet to support the analysis. Therefore, the study is a library research
because it concerns in the texts as the main source of studying.

There are two steps in answering the problems that have been formulated,
the first one the writer will use theory of characters and characterization to figure
out the first problem and the second problem which are how the characters are
described in the play and how the society in the Victorian era is depicted through
those characters. These theories are used to identify which parts of the play that
can represent the condition of society in the Victorian era, whether it is through
the characters and their behaviors.
After the first problem and the second problem have been finished, then the writer will combine review on historical background with those theories mentioned above to find out what criticism the playwright wants to show through the characters in the play.
CHAPTER IV

ANALYSIS

This chapter is divided into three parts. The first part is about the characterization of the characters in *Arms and the Man*. The second part discusses the characters’ view about marriage and social class. The third as well as the last part mainly discusses the criticism toward marriage and social class revealed through the characters.

A. The Characters in *Arms and the Man*

In this part of analysis, the writer will divide the characters into two parts: the characters from the upper class and those from the lower class. The upper class characters consist of Catherine Petkoff, Raina Petkoff, Paul Petkoff and Sergius Saranoff, while the lower class characters include Bluntschli, Louka and Nicola.

The characters may have several contradictory characteristics in this part of analysis. The writer is well aware that in defining a character, it is very important to see a character as a whole unity. However, the importance in revealing the criticism from Bernard Shaw has made the writer to consider that the contradictory characteristics in a character can lead into several issues which then can be useful to determine the criticism. That is why, as mentioned in the background of this undergraduate thesis, *Arms and the Man* is a play which consisting criticism in the way Bernard Shaw presents the criticism through the characteristics on each character in the play.
1. The Characterization of Catherine Petkoff

Catherine Petkoff is a woman who comes from a family which has great reputation in Bulgaria, the Petkoffs. She is married with Paul Petkoff, a respectable major in the Bulgarian army, and a caring housewife with a notion of upper class in every thought and she has a daughter, her only one, named Raina. She is one of main characters in the play who plays important role in shaping Raina’s way of thinking. It is the way of thinking of an upper class, that a woman from a rich family like Raina should marry a gentleman like Sergius Saranoff.

a. An Upper Class Lady

To start discussing the characterization of the characters, the author of a certain literary works often mentions the appearance of a character in the first place. In this play, Bernard Shaw describes Catherine Petkoff as a woman with fashionable dress to show the sense of a high class lady. It is reflected in the way she wears the dresses especially in the beginning of the play which is already shown by the appearance of a woman over forty determined to be a Viennese lady (Barnett, 1988:512). Viennese lady becomes a trademark of a woman in that age especially those who comes from a rich family and Catherine marks herself with fashionable tea gown which seems to be her favorites because she always wears the gown almost in all occasions.

b. A Woman with Reputation-Oriented

Petkoff is a family with a great reputation in the country which Catherine spends most of the time of her life, Bulgaria. As her husband, Paul Petkoff is a major in the Bulgarian army; Catherine has to keep her family reputation in the
highest priority. Therefore she insists her only daughter to marry a man with a
great reputation too. Sergius, a hero in the Bulgarian army, has been appointed to
hold the honour to marry Raina.

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 you see it, Raina: our gallant splendid
Bulgarians with their swords and eyes flashing, thundering down
like an avalanche and scattering the wretched Serbs and their
dandified Austrian officers 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. (Barnett, 1988:513)

Catherine always idolizes Sergius as the idol of the regiment and the man
who can keep the reputation of her family in the middle of the society. This is the
basic thoughts in upper class society, where the men of upper class always marries
a woman of upper and for those from lower class are supposed to marry people
from the lower class. In this case, she is seeking the idol, the best person or the
one who has a good reputation in the society—so that the dignity of the family
will always be in a high position.

The sign of Catherine’s characteristic can also be found in the end of the
Act Three as she states with a loft tone in her respond towards Bluntschli proposal
to replace Sergius Saranoff as the suitor to Raina. Although in the dialogue there
is an effort of Catherine’s being polite in her respond, the statement itself still
contains a soft refusal and also a warn that her family is the richest in the country.
She shows a notion of a mother and a person who does not want to ruin the
reputation that her family has carried for generations. The other hidden objectives
in her statement are that Bluntschli has to take this reputation matter seriously and that Bluntschli is no match for her daughter’s suitor because it will bring the Petkoffs a downgrade for their position among the society.

CATHERINE (loftily polite): I doubt sir, whether you quite realize either my daughter’s disposition 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 twenty years. (Barnett, 1988:565)

c. A Woman with High Enthusiasm

In this play, Raina is the one who is engaged to Sergius, but it seems that Catherine who always idolizes Sergius a lot more than Raina does. Every moment Sergius pays a visit to the house of Petkoff, it is Catherine who treats him with a real manner or in high enthusiasm, even regard him as her own son more than any other family members in that house. The mother side always the one who shows a splendid gesture by offering her hands for Sergius to kiss, while Raina simply with her plain enthusiasm.

The high enthusiasm in her manner can be seen in the following dialogue between herself and Sergius. The dialogue shows her real manner and such enthusiasm for reasons, it is to guarantee her wealthy and gracious future son-in-law by treating him well and with that her family will get a good impression from Sergius. A good impression brings intimacy and that means securing her path to ensure a smooth engagement for her daughter.

CATHERINE: My dear Sergius! (She holds out both her hands.)
SERGIUS (kissing them with scrupulous gallantry): My dear mother, if I may call you so.

..........................
CATHERINE: You look superb. The campaign has improved you, Sergius. Everybody here is mad about you. We were all wild with enthusiasm about that magnificent cavalry charge. (Barnett, 1988:532)

d. A Conventional Lady

As a mother, Catherine always keeps traditional values in the society from being criticized by her own daughter and she manages to remind Raina about the values which her family kept for many years. The description of Catherine for always carrying the old rules of the society of upper class is when Raina tries to criticize about Sergius as her fiancé and his heroic ideas. It is a strict rule in especially in the upper class which has been descended through generations that a lady should marry a gentleman, and this rule is always bounded to Catherine to look after.

RAINAN. 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.

CATHERINE (indignantly). Our ideas real! What do you mean? (Barnett, 1988:513)

From the quotation above, it can be seen how Catherine tries to convince Raina that the ideas that cover Sergius as a hero of nation and an ideal husband are real and she tries to straighten back Raina to the common traditional values which hold firmly the idea of an ideal husband. Values which also cover Sergius as a man with high reputation in the country who comes up with his heroic ideas; a man from a definite upper class like him will make him a great husband to any daughter and a profitable son-in-law for any mother in the world. Those are just the common traditional values which Catherine, as a mother, always insists to
Raina. It is a definite and a similar case to every mother and daughter of the upper class in Bulgaria, to put those strong values rooted in Raina’s mind.

e. Open for New Inventions

Apart from being the old values keeper, Catherine is also a typical of person who is open for new things, this is shown when her husband went home and she insists Paul not to yell to their servant because they already have an electric bell. In their times, it is very rare to find a house with an electric bell in it. She says that it is more civilized for people if they use the electric bell rather than using the old custom to make the servants come. Paul often shouts for the maids to make them come and he still applies the same method even after the electric bell is founded. Catherine considers it very rude for a noble man like Paul found shouting for servants rather than using the bell they had in their house. This indication of accepting new invention such as electric bell by Catherine is a proof that she is an open minded for things she had never seen before.

PETKOFF. Why not shout for him?
CATHERINE. Civilized people never shout for their servants. I've learnt that while you were away. (Barnett, 1988:530)

2. The Characterization of Raina Petkoff

The protagonist and also the main character of the play, Raina Petkoff is the only daughter and child in the family of Petkoff. She had a nature of critical thoughts which she often gets confronted from her mother. She is engaged to Sergius Saranoff, an officer and also a hero of Bulgarian army in the battle of Slivinitza, whom she adores through the picture of him hanging in the wall of her
bedroom and Catherine admires as the perfect figure of a husband for her daughter.

a. Critical

Raina has always been critical towards things, and one of them is shown by her criticism towards the idea of heroism. The idea of heroism, in which Sergius has himself, is something that Raina considers to be very absurd and mere false. Raina often questions the portrait of Sergius whom her mother adores and idolizes is a mere a dream. Sergius himself is a hero of the Bulgarian army in the battle of Slivinitza, a battle between Bulgarian army against the army of Serbian, and it has spread to the entire country that Sergius is a brilliant commander who drives the army into victory.

Raina’s critical attitude which she often shows is also a result of her mother’s and upper class’ rules about the idea of a hero makes an ideal husband. A husband should come from the equal class that makes Raina sometimes questions about things she had been forced to accept without attempting further reasoning or asking questions towards her mother’s sayings.

RAINNA. 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— (Quickly.) Promise me you'll never tell him. (Barnett, 1988:513)

She thinks that the idea of heroism which already existed in the society is merely dreams because that idea comes from reading literatures and attending opera nights. As a woman from rich family, Raina uses to live in a glamorous way such as watching theatres or operas, or reading literatures as educated upper class
woman of her age. And yet, she wants to live in a different life, a life she considers to be a real one and not what people of the upper class usually think.

b. **Courageous**

There is a sense of “woman protecting man” in the scene where Raina tries to hide Captain Bluntschli from the Bulgarian patrol. It is considered a common thing if a man who is far more powerful than woman and a man has a duty to protect woman from harm.

MAN (grimly). The first man in will find out. Keep out of the way; and don’t look. It won’t last long; but it will not be nice. (He draws his sabre and faces the door, waiting)


It is Raina who offers Captain Bluntschli to hide behind the curtain in her bedroom, instead facing the patrol like a brave soldier in the battle. She also manages to command Bluntschli to load his weapon when she finds out that instead loading his gun with bullet, he loaded it with chocolate. It can be concluded that Raina is a brave woman despite the fact that Captain Bluntschli is an enemy’s soldier and he is the one who carries a gun in this occasion.

c. **Expressive**

Raina is an expressive woman in a way that she can express her opinions even in front of stranger and defend her opinion without any hesitation. She speaks her strong words against Bluntschli about the Austrian and the Serbian army cooperating to invade her country to a man whom she knows for the first time and demand him to load his weapon straight away.

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! (Barnett, 1988:519)
Raina also seems expressive in showing her enthusiasm at the time she tries to find out Sergius in a cavalry charge through Bluntschli’s story and figures out that Bluntschli’s explanation is just a spinning around and avoiding to tell her about the fact about how Sergius’ foolish action in the real battlefield.

d. A Woman with High Self-Pride

Raina comes from the family of a great reputation as well as a rich one. It is the reason why when she has a conversation with Captain Bluntschli, she tries to show him her dignity by telling that her family is truly a rich family who has library and her father is a well-known person in the country. Raina also mentions that her family always attends the opera season in the Bucharest or just spending her time in Vienna just to make sure she is a lady from a noble family.

Raina (rather indignantly). I mean that I belong to the family of the Petkoffs, the richest and best known in our country.

RAIN A (affectedly). I tell you these things to shew you that you are not in the house of ignorant country folk who would kill you the moment they saw your Serbian uniform, but among civilized people. We go to Bucharest every year for the opera season; and I have spent a whole month in Vienna. (Barnett, 1988:524-525)

From the quotation above, it can be seen that Raina is a woman with a high self-pride. She is well aware her status and what family she comes from and that make Raina thinks that her family is the richest and the best in the country and tries to show it to all people.
3. Paul Petkoff

Paul Petkoff is a respectable fifty year old man and a major in the Bulgarian army who has a traditional habit in the advancing civilization of Europe. He is, too, a husband of Catherine and a father of Raina.

a. A Man with Great Reputation

Paul Petkoff is a fifty year-old man with great reputation behind him. The great reputation itself comes from his important role in the army. He is a major who holds the highest chain of command in the Bulgarian army. Paul is a well-known person in his country for his achievement in the army of Bulgaria and for that his family also holds an important role in the local society. He is a cheerful and excitable person. Major Paul Petkoff is the father of Raina and the husband of Catherine (Barnett, 1988:529).

b. Old Fashioned

As a man of his age, he does not really like new inventions or new things. He prefers the old customs which allow him to shout when calling Nicola or Louka rather than ringing a bell. It happens when Paul comes home from war and suddenly shouts for Nicola to come quickly. Catherine, who already has civilized notion, recommends him to ring the bell in order to call Nicola but eventually Paul still prefer uses his shouting to call the servant.

In another occasion, Paul finds out that his wife still hangs her washing on the bushes. Therefore he strikes back Catherine with his satiric tone that civilized people do not hang their washing on the bushes where visitors can easily see it. Paul then orders Catherine to put those washing somewhere else.
PETKOFF (over his coffee and cigaret). I don't believe in going too far with these modern customs. All this washing can't be good for the health: it's not natural. (Barnett, 1988:530)

From the quotation above, it is shown how Paul does not really like the modern custom which requires people to wash their neck in order to stay clean. Paul thinks that Catherine’s sore throat comes from the habit of washing her neck. He also has his own opinion that the washing is not natural and can be bad for someone’s health.

c. Impatient

Paul is also known as an impatient man especially toward the servants of his house. He often shouts with rough words of commanding notion for Nicola or Louka to come and serve him. It is shown when he just comes home from the battle and asks Nicola to open the door and receive Sergius Saranoff.

PETKOFF: You’d better go and slam that bag too, down on Miss Raina’s ice pudding! (This is too much for NICOLA. The bag drops from his hand almost on his master’s toes, eliciting a roar of) Begone, you butter-fingered donkey. (Barnett, 1988:543)

It is in the scene where Paul orders Nicola to bring Captain Bluntschli luggage into the house and the bags seem overwhelmed for Nicola to carry on alone. However, Paul still insists Nicola to carry on the heavy bag himself by saying a rough word and with impatient manner.

4. The Characterization of Sergius Saranoff

Sergius is a hero of the Bulgarian army from the action of battle of Slivinitza which the actual action has never brought into clarity by Sergius himself. He is a major in the Bulgarian army; he served the same army as Major
Paul Petkoff. He is engaged to Raina and this engagement seems a very ideal for every people in Bulgaria because both of them come from reputable family and rank in the army which every upper class family would envy.

a. An Ideal Husband

Sergius Saranoff is the hero of the Bulgarian society whose picture is in the Raina’s room. He is described as a handsome with his remarkable character in this play so that Catherine always adores in a full enthusiasm. He is engaged to Raina because he has reputable ranking in the Bulgarian army and after the war, he has become the hero of the regiment.

(Major Sergius Saranoff, the original of the portrait in Raina's room, is a tall, romantically handsome man, with the physical hardihood, the high spirit, and the susceptible imagination of an untamed mountaineer chieftain. (Barnett, 1988:531)

The description of how Sergius is a hero of the regiment can also be seen in the dialogue between Catherine and Raina. It is when Catherine mentions that Sergius leads a cavalry charge with his swords and eyes flashing, thundering down like an avalanche and scattering the wretched Serbs and their dandified Austrian officers like chaff. Catherine then orders Raina to worship him as her ideal husband when he comes back from war (Barnett, 1988:513).

b. Ambitious

Sergius is a portrait a man with fairly ambitious nature, especially when he comes to talk about his recent career in the army. He cannot accept that he is only a major now; he wants to raise his rank by claiming that his action at the battlefield deserves him a promotion. His intention to marry Raina is not merely because he loves Raina but also for the sake of his reputation in his army hood
and also in the society of Bulgaria. This proves that he is a person with a high
taste of ambition.

Catherine. How so?
Sergerius. 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. (Barnett, 1988:532)

Sergius utters his intention to get promoted implicitly toward Catherine. He
knows that by telling her the news of two colonels in the Russian army have got
themselves a promotion and he is a mere major until that moment. Catherine will
then speak to Paul and urges him to get Sergius a promotion. Sergius knows from
the beginning that it is Catherine who is really eager in betrothing her only
daughter to him. Another intention of course, by encouraging Catherine to
persuade Paul, who is the highest commander of Bulgarian army, he will be
granted a promotion because the Petkoffs has no other option other than granting
their daughter’s future husband a rank which can represent the pride of a hero and
the reputation of the two families.

c. Deceitful

Sergius Saranoff has all it takes to be a heroic and promising future
husband who makes every woman in Bulgaria would have wanted to stay beside
him. Still, he is a person of petty and unfair minded when asked about the
principal of soldiering. It is not only that, he is a picture of a deplorable figure
behind all of his sweetness towards the Petkoffs. His approaching towards his
future mother, Catherine, seems to be successful. This is proven when he gets
home from war; Catherine welcomes him with a high enthusiasm and a warm conversation like a mother and son. However, this condition doesn’t convincing enough for Paul Petkoff. Paul stays at a distance every time Sergius tries to approach him a convincing manner that he deserves a promotion and that he is a hero of the regiment.

CATHARINE. And so you're no longer a soldier, Sergius.
SERGIUS. I am no longer a soldier. Soldiering, my dear madam, is the coward's art of attacking mercilessly when you are strong, and keeping out of harm's way when you are weak. That is the whole secret of successful fighting. Get your enemy at a disadvantage; and never, on any account, fight him on equal terms. Eh, Major! (Barnett, 1988:533)

Sergius’ nature of being deceitful person can also be found when he quietly has an affair with Louka while having engaged to Raina and pays several amount of money to Nicola to cover his affair so that the Petkoff will not find out his untruthfulness. In the middle of Act Three, Sergius has a romantic conversation with Louka. It is also the moment Louka tells him about Bluntschli’s relationship with Raina. However, Sergius chooses not remain silence facing this truth; he insists will kill Bluntschli in order to have Raina back and then comes back to Louka when things have been settled down.

5. The Characterization of Captain Bluntschli (The Man)

a. Typical of Soldier

Captain Bluntschli’s appearance in this play is described to be the man of 35 with unwashed condition because he is escaping from the Bulgarian patrol. He is a Swish but he volunteers himself to be a part of Serbian army as a professional soldier. He is described as a soldier with mud covering his body, and the one who
is sneaking into Raina’s bedroom through the balcony. He has a middling stature with strong neck and shoulders, bronze curled hair, and clear quick eyes. Here, Captain Bluntschli introduces himself for the first time to Raina as “The Man” in part of the title of the play “Arms and The Man” (Barnett, 1988:516).

b. Realistic

Bluntschli thinks that every soldier intend himself not to get killed, but being in the battlefield does not mean he is not afraid of death. He tries to straighten out what Raina may think that all soldiers are brave. He also thinks that it is their nature for being afraid and it is a soldier’s duty to survive as long as he can so that he can kill his enemy as many as he can.

RAINAs (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 goodhumor). 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— (Barnett, 1988:516)

He has a simple way of thinking and sees the life as a soldier in a battle in a different way. Instead of carrying a gun, he carries chocolate along with him all the time. He thinks that his primary purpose in battle is to survive the battle and not get killed by bringing chocolate as much as he can. It can be concluded that he is a person with the way of thinking just as what he looks like, a soldier from a low class with simple way of thinking; that is just wants himself to survive another day.

MAN. I've no ammunition. What use are cartridges in battle? I always carry chocolate instead; and I finished the last cake of that yesterday. (Barnett, 1988:520)
6. The Characterization of Louka

Louka is the maid in the family of Petkoff who is described as a handsome and proud girl in the early of her appearance in the play. She wears a pretty Bulgarian peasant’s dress with double apron and sometimes turns out to be a maid who possesses a “different” attitude or servility toward Raina, but she is afraid of Catherine. The different attitude itself is described as something which leads to an almost insolent behavior (Barnett, 1988:514).

a. Open Minded and Ambitious

Louka can be regarded as a woman with an open minded because she smokes a cigarette considering that she is a servant in house of such reputable family. She appears to be a person who likes to dress according her own fashion and her appearance seems to be what her nature is, Nicola often found her wear a dress with sleeves folded up to her elbow while smoking in the backyard.

Louka, smoking a cigaret, is standing between the table and the house, turning her back with angry disdain on a man-servant who is lecturing her. (Barnett, 1988:527)

In the middle of the Act Three, it can be founded that Louka is entering the scene with a heap letters and telegrams for Bluntschli while wearing sleeve looped up to her shoulder with a brooch and it lets her arms naked. It is very different from the appearance of Nicola who is always looks after his appearance and tries to dress as tidy as a proper servant of an upper class family.

Louka is a brave woman in speaking out his mind. She is not afraid when Nicola tells her that she is wrong, she continues to deny Nicola with her strong
words. She often defends her thoughts about life as a servant should be and does not let Nicola force her to match with his ideas of a proper servant-hood, behaving well, and about how Nicola has been very kind to her. Louka keeps arguing with Nicola in the middle of Act Three and says that it is his soul to be a servant. Nicola often says that he better keeps the Petkoff’s secrets so that he can earn money in return for backing up their secrets. It is very typical of servant which Louka does not like and is willing to behave in her own way even if she has to have a quarrel with her own employers.

LOUKA. Yes; and you like me the better for it, don't you? But I know some family secrets they wouldn't care to have told, young as I am. Let them quarrel with me if they dare! (Barnett, 1988:528)

In the other part of Louka’s and Nicola’s arguing about how a servant should be, there is a point where Louka shows his nature of being ambitious. She states that she does not want to be a servant as she is right now. She will be a master someday and she declares it to Nicola firmly about how her ambition is.

b. Defiant and Apathetic

Louka’s life as a servant is not an ideal life that she ever wanted to; she has a desire to raise her life into a better condition by telling Nicola not to put the soul of a servant, which Nicola has for many years, into herself.

NICOLA: Be warned in time, Louka : mend your manners I know the mistress. She is so grand that she never dreams that any servant could dare be disrespectful to her; but if she once suspects that you are defying, her out you go.

LOUKA: I do defy her I will defy her. What do I care for her? (Barnett, 1988:527)
Louka also has a problem in her manner toward the mistress of the Petkoffs, especially to Raina. It is no other manner than a defiant and apathetic which Louka always shows to Raina when they meet each other. There is a scene where Louka defiantly to Raina by not addressing her mistress by calling with “Madame” word or any polite addressing a servant has to address the mistress. Louka calls Raina straightly with her name or directly mentioning ‘you’ to address Raina. There is also a scene where Louka flips her left sleeve up to her shoulder when she tries to deliver the letter for Bluntschli in front of Raina.

7. The Characterization of Nicola

a. Tidy

Nicola is a middle-aged servant in the family of Petkoff. From his appearance, it can be seen that he is a tidy person who always care about his appearance. He is kind of person who put a high respect towards his profession as a servant. Grateful and accepting of what he achieves at the moment are just the characteristic of Nicola knowing that his position in the family as a servant.

He wears a white Bulgarian costume jacket with decorated harder, sash, wide knickerbockers, and decorated gaiters. His head is shaved up to the crown, giving him a high Japanese forehead. His name is Nicola. (Barnett, 1988:527)

b. A Realistic Man with High Dedication

Nicola has the entire requirement to be a good manservant because in him lies keen attitude, satisfaction in life as a servant, and he has no requirement of being ambitious. In the Act Two, there are lines which explain further about how the author describes Nicola.
He is a middle-aged man of cool temperament and low but clear and keen intelligence, with the complacency of the servant who values himself on his rank in servility, and the imperturbability of the accurate calculator who has no illusions. (Barnett, 1988:527)

In another page, there is a situation when Nicola has conversation with Louka and Nicola tells her not to leak the secrets of the Petkoff’s family. He tries to give some examples to Louka that it is not only she who knows the secrets of the family, Nicola also has figured it out but he chooses to remain silence and take the money each member of the family gave him as a bribe. He knows that it is how a servant should be and that is exactly what he will do to make himself successful in a service as a manservant.

The job Nicola has served for many years indeed requires high dedication and he knows that well. It encourages himself to be realistic in life as a poor and as a servant. He has to face the truth that sometimes he has to lie and be obedient in order to maintain her job and to keep on surviving in his life. In the middle of the Act Three, there are lines which explain how Nicola is willing to accept money as a bribe to cover the family’s secrets. For example, Nicola gets twenty leva bill from Sergius for covering his affair with Louka and ten levas from Bluntschli for backing up Catherine’s and Raina’s lies about the night Bluntschli’s escaping from patrol. It is also when Nicola has arguments with Louka about how a servant should act and tries to remind her not to be ambitious and defiant in front of the masters, especially of Raina.
B. The Characters’ View about Marriage and Social Class

In this part, the writer will try to discuss the characters’ view about marriage and social class which has the same characteristic with the view of people in Victorian era sees marriage and social class. This part is essentials and can be defined as a bridge between first part which discusses the qualities of all characters and the third part which analyzes further about the criticism toward marriage and social class through all characters. It is closely related to the first part in terms of a connection between qualities of characters that support their idea and view about marriage and social class. It is also necessary to reveal what characters have in mind about the connection between social class and marriage, how social status affect the arrangement of a marriage and finally it can be used to extend the view of those characters into a various form of criticisms in the part three.

The writer considers this view as a separable part from the characteristics which the characters have in the previous subchapter (Character and Characterization), because in this part of analysis, the characters’ view about marriage can be seen from their dialogues which are already found in their characteristic. In other word, characters’ view about marriage and social class has a bigger area which then includes the characteristics as clues to determine the way the characters view the marriage and social class.

However, the discussion of marriage and social class will not take all the characters in the play in order to match the issues, because only some of them who have clear statements in the play about marriage and social class. The
characters from upper class which will be taken for analyzing the issues are Catherine and Raina, while Louka and Nicola will be representing lower class in discussing the issues of marriage and social class.

Catherine and Raina have clear statement and opinion about marriage because they have a big portion of dialogue and arguments in the play than any characters from the upper class. Raina’s critical way of thinking has led into several arguments with her mother and it is also draws some statements dealing with ideal marriage in the upper class, while Sergius and Paul Petkoff do not have sufficient proof of dialogues which lead into a clear statement about marriage.

The same condition applies toward Louka and Nicola in their portion of dialogues which concludes some points of marriage’s view. Louka is so often in having arguments with Nicola about servant’s role and how marriage should be and this can be used to conclude several proofs about lower class’ view in marriage. Bluntschli, however, cannot be used as a character which has enough cues about marriage. The only cue he has is in the last part of the play when he decides to marry Raina and that will not be sufficient to conclude the analysis about lower class’ view about marriage.

1. Catherine Petkoff

Catherine sees marriage as a definite rule in the society which cannot be rearranged or altered. Upper class society where she lives urges her to have a son-in-law from the same class, in this case the engagement between her only daughter, Raina, and Sergius. The engagement itself has been arranged so that the reputation of her family can be kept and it maintains the image of her daughter.
Sergius is a handsome, wealthy, eligible young man who comes from the army hood and a hero of Bulgarian in war. According to Catherine, Sergius is the perfect and the most ideal young man to marry her daughter. Sergius can provide brighter future for Raina financially because it is the key for happiness in the marriage.

The way Catherine judge social class background as a measurement to have successful marriage has the same typical with the way people in the Victorian era, especially the upper class people, sees marriage and social class as one inseparable part of the values.

CATHERINE (with surging enthusiasm): You cant 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. Cant you see it, Raina: our gallant splendid Bulgarians with their swords and eyes flashing, thundering down like an avalanche and scattering the wretched Serbs and their dandified Austrian officers 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 (Barnett, 1988:513).

The determination of Catherine in defending the values can be seen when Raina tries to question the idea of marriage and a proper man for her to marry. In this part of dialogue, Catherine tries to describe the portrait of Sergius as an ideal husband, the hero of the country and how lucky Raina can marry such man. The entire portrait of a great man in Sergius which Catherine gives to her daughter is intended to keep Raina in the betrothal. Catherine knows very well that Raina is a critical woman with plenty questions and Catherine is always determined to bring Raina back to original values the family and society (upper class) have for many
years. It is like Catherine who wants to marry Sergius because she always encourages Raina to worship Sergius and insists her husband, Paul, to promote Sergius soon before the marriage realization (Barnett, 1988:540).

The engagement between Raina and Sergius is just one proof of what happens during Victorian period where parents meet high pressure from society to encourage their daughter to marry an eligible young man of the same class who has a proper reputation as well as high prospect in financial. A woman like Raina will be considered as a failure on front of the society if she cannot marry a single man in her life. It will be a burden as well for both of her parents if they cannot afford to find a husband for their daughter.

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 twenty years. (Barnett, 1988:565)

2. Raina Petkoff

Raina is expected to marry Sergius by her parents so that she can continue her family’s tradition to be a role model and the richest family in Bulgaria. However, Raina herself has her own perspective about marriage, social class and the role of woman.

As a woman with critical way of thinking, Raina has an opinion that her marriage is something that she considers to be a perfect marriage, a relationship with no meanness and without any lies among husband and wife. She states her dreams of perfect marriage in front of Bluntschli when they have a conversation in the act three. The engagement she has with Sergius seems the perfect one in her
eyes and it looks promising with Raina’s impression about how perfect figure Sergius is for her. Sergius is a romantic person and a hero of the nation which Raina admires every time she looks at his picture and that also the image which her mother always tries to build inside Raina’s mind.

RAINAJ: Please be serious, Captain Bluntschli. Can you not 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. (Barnett, 1988:548)

Marriage cannot be separated from role of woman and man, because both of them are just two significant elements in marriage itself. Without those two elements, then a marriage cannot be implemented. Raina has a view about her role as a woman when she utters her opinion to Sergius how she has to spend all of her time at home without doing anything. It is obvious that Raina seems useless by staying at home and doing nothing. It is a contradictory with Sergius’ role as a man who has the responsibilities to attend his duty outside to fight the war. Raina also seems jealous with the privileges that Sergius has and she regards herself as woman who has no worthy in front of a man.

RAINAJ: 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. (Barnett, 1988:535)

3. Nicola

Nicola in this part of analysis will be representing people from lower class as his job as a servant in the play encourages him to have some views about marriage and social class.
Nicola thinks that being a lower class person like him is something fixed and one cannot change. Therefore he always reminds Louka to mind her manner in front Raina. Apart from always reminding Louka to behave properly, Nicola has another aim which is to marry Louka whom he considers to be the most ideal person to marry. It is because she comes from the same class and from the same profession, so that it will be easier for him to marry someone who has the same background with him. His hard work as a servant for ten years will be meaningless if Louka ruins his plan to marry her by behaving apathetically and defiantly in front of Raina. It sometimes takes him into lies to cover the secrets of the family which are not supposed to tell to anyone, so that he remains in his job as a servant.

LOUKA: I do defy her. I will defy her. What do I care for her?
NICOLA: If quarrel with the family, I never can marry you. It’s the same as if you quarrelled with me! (Barnett, 1988:527)

Nicola believes that a lower class person like him should have a wife from the same class like Louka. It has been his dream since in the middle of the play that when he has enough money from his “secret covering” then he will open a shop in Sofia with Louka standing as his wife.

4. Louka

Louka is the picture of a lower class woman who has her own view about a lower class should act and a marriage she dreams of along the scenes in this play. Louka is an open minded person who has high expectation in her ambition. It is the reason why she seems to be a defiant and apathetic kind of person every time she behaves in front of Raina.
Louka’s view about marriage can be seen through her dialogue with Sergius in the act three when she places herself as if she were an Empress of Russia. Louka is in love with Sergius and it can be seen throughout the scenes where everyone is leaving them both alone. Sergius also has a feeling toward Louka which he cannot show it until everyone else leaves. In other word Sergius has an affair with Louka and their prospect in love does not seem to go well since Sergius has been engaged to Raina. Louka states that she will do anything she wants including marrying someone she loves even if her position is far beneath her lover or even her lover’s position is far beyond her reach as a lower class. What Louka really wants to say is that in the real life it is Louka’s position which is far beneath Sergius.

LOUKA: Look at me! How much am I allowed to have my own will? I have to get your room ready for you: to sweep and dust, to fetch and carry. How could that degrade me if it did not degrade you to have it done for you? But (with subdued passion) if I were Empress of Russia, above everyone in the world, then!! Ah then, though according to you I could shew no courage at all, you should see, you should see.

SERGIUS: What would you do, most noble Empress?

LOUKA: I would marry the man I loved, which no other queen in Europe has the courage to do. If I 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? No: if you felt the beginnings of love for me you would not let it grow. You would not dare: you would marry a rich man’s daughter because you would be afraid of what other people say of you. (Barnett, 1988:555)

From the quotation of dialogues above, it can be seen that beside Louka’s ambition to marry Sergius as a man she loves, there is also her view about how her role as a maid does not really enable her to do her own will. In those dialogues, she states that as a maid, she has to do all duties of a servant which she
considers to be degrading her role as a woman because Sergius’ preceding
dialogue contains self-compliment of how a brave man he is and no power on
earth can prevent a man’s conscience and will.

C. Criticism Toward Marriage and Social Class Through the Characters in
the Play

In this part of analysis, the criticism toward marriage and social class will
be revealed through characters in the play.

1. Raina Petkoff

Bernard Shaw puts Raina as a main critic in this play through her critical
thoughts and her questions about the rule of upper class marriage which Catherine
always tells her. With her critical thoughts throughout the scenes of the play,
Raina contributes to the criticism toward the women of Victorian era in the way
they see marriage as a definite rule and a tool to maintain their status.

Most of upper class marriages are influenced by social pressure. That is
why most parents in that era encouraged their daughter to marry at a young age,
because it will be considered as a failure if the parents cannot find a proper
husband. Other than the pressure from the society, there are some factors which
affect marriage in the upper class. Political connection, social status and financial
prospect are just some important factors in familial arrangements.
Catherine Petkoff as a mother, who really concerns about her daughter future, decides to arrange Raina a marriage with Sergius Saranoff. The arrangement has the same purpose with the arrangement in the Victorian which is to gain political connection and social status. Petkoffs and Saranoff are two most important and reputable families in Bulgaria, that is why Catherine insists her daughter to marry Sergius so that their family can continue their tradition as reputable family and also maintain political power in the army of Bulgaria.

Although Raina seems pleased with the arrangements and the heroic figure of Sergius in the beginning of the play, she realizes eventually that the arrangement is not meant for her happiness but more for her mother and her family social status in the middle of the play. Raina then decides to reveal the presence of Bluntschli toward Sergius and breaks off her engagement so that she can finally marry Bluntschli.

In the scene where Raina finally decides to marry Bluntschli as her husband instead of Sergius can be considered as a form of criticism that Bernard Shaw wants to show to the society that the solid pattern of an ideal marriage and a perfect husband in the Victorian society especially the marriage in the upper class can be rearranged and changed.

RAIN (pretending to sulk): The lady says that he can keep his table cloths and his omnibuses. I am not here to be sold to the highest bidder. (She turns her back on him). (Barnett, 1988:566)
The marriage which Raina has in mind is something that is not always requires wealth and social status. It is something which she considers as a perfect bound and is most importantly based on love. Raina then finds out that it is Bluntschli who is the one she is looking for, because Raina realizes that Bluntschli is the first man who takes her sayings and point of view as a woman quite seriously. Bluntschli is considered to be a person who talks about deeper subjects since Raina first met him in her room. It is different with Sergius who always talks merely about love in his flirts, the heroic figure of himself, and the war subject which all of them leads into self-esteem. Therefore, in the end of the play she finally chooses to marry Bluntschli because he is the man she loves as a mere “chocolate cream soldier’ which means as a man with simple nature yet acts as a gentleman. Raina’s choice is not based on the wealth which Bluntschli inherits from his father.

There are also some scenes where Raina proves her anxiety not to be an active woman as she actually desires. Although in the play she implicitly states her actual desires by commenting on Sergius’ dialogues in some scenes in the play.

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 (Barnet, 1988:535)

In the dialogue, it can be seen how Raina desires to be an active woman although she does not state the word clearly. However, by producing the statement
that she has to stand still at home inactive, dreaming and doing nothing, Raina firmly considers herself as a useless one and cannot be compared to any man’s role who already has the privileges to act as he desires.

Shaw tries to states his criticism on women and men equality through Raina in terms of role in defining themselves as free individuals who are able to decide their own will and what to do. Victorian women seem to be monotonous and very defenseless with the men who are always on top of things including the ideal role of husband in a marriage and the rule of the society which keeps women under the oppression of men. This kind of situation can be seen from how a woman as a wife has to stay at home at all time and take care households’ matters. In the other hand, a man as a person who plays role as a husband seems to spend most of the time outside the house and has the ability of free willing to conduct whatever activities he wants to do.

2. Catherine Petkoff

Catherine Petkoff is a character in this play that denotes the role of a mother as well as a stereotype of a woman from upper class. She puts the idea of heroism, ideal husband and family reputation as a model rule in arranging an ideal marriage for Raina. Catherine sometimes gets herself criticized by Raina, but she always manages to put Raina Straight back to the path of a defined marriage that Catherine has built from beginning.

CATHERINE: Of course he sends me the news. Sergius is the hero of the hour, the idol of the regiment.
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 you see it, Raina: our gallant splendid Bulgarians with their swords and eyes flashing, thundering down like an avalanche and scattering the wretched Serbs and their dandified Austrian officers 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 (Barnett, 1988:513).

In the Victorian era, it is common scenery for parents to encourage their daughter to marry a man who comes from at least the same class. It is already a custom for them to arrange an engagement which will ensure the future of their beloved daughter. The only way to have such assurance is by providing the daughter with an eligible young man who has great prospect either in financial or one who can provides political power and of course social status. It is an important thing to keep their social status among the society maintained by encouraging their daughter to marry a man from respectable family and one who has political power among upper class society.

It seems that most parents of the upper class are neglecting their daughter happiness and merely seek status and wealth. It is why the marriage of Victorian upper class has the stereotype which is also can be found in the case of marriage in *Arms and The Man* where Raina has been betrothed to Sergius by their parents. Although in the final act in the play Raina chooses to marry Bluntschli, still there is a sign of the typical of upper class in Catherine who measure a man from the wealth he has. It is shown when Catherine asks Bluntschli whether he owns the
first rate stable that Raina is used to and also explicitly questions the status of Bluntschli who is a mere soldier from lower class by stating that the family of Petkoss and Saranoffs is the most important and the richest in Bulgaria.

CATHERINE (loftily polite): I doubt sir, whether you quite realize either my daughter’s disposition 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 twenty years (Barnett, 1988:565)

CATHERINE (severely): My daughter, sir, is accustomed to a first rate stable (Barnett, 1988:565)

In this case, Shaw wants to state his criticism that upper class is a class which has a stereotype of seeking wealth and power by putting Catherine as a model of parent of upper class society who always seeks mere fortune and wealth by her effort in arranging her daughter to marry a man she has already chosen. A man with reputable name in the Bulgarian army and also one with reputable family background so that she can maintain her family tradition in being most famous and important family in the society. The marriage itself is intended by Catherine to gain political power in the Bulgarian army because by putting two great and rich families together and by considering that Paul and Sergius who have already earned high ranks in the army.
3. **Paul Petkoff**

There are not many evidences in the play which can be used to identify whether Paul Petkoff has a deep criticism toward marriage and social class. However, the writer manages to find several dialogues of Paul that show several signs of criticism toward marriage and social class. It is shown when Bluntschli finally states his willingness to propose Raina to be his wife and Paul seems to compare the wealth of Bluntschli and Sergius.

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 (Barnett, 1988:565)

In this dialogue, the social criticism that can be drawn from the characterization of Paul is that the way Paul sees a man as the future husband for Raina is still affected by the rule of upper class selecting husband for their daughter. It is the same point of view that Catherine has in the first place. Paul measures the availability of Bluntschli for his daughter by looking at the number of horses a man like Bluntschli has and it means the social class or social status of Bluntschli has an important role in earning consent from Paul before he can marry Raina.
4. Sergius Saranoff

Sergius is a symbol of arrogance in this play; he is a typical of Victorian aristocrats who has the nature of merely seeking his personal glory by using others as a tool for smothering the career of his own in the army. In this case, Paul Petkoff is a respectable major in the army who can help him achieve his ambition and he will get the great reputation among the Bulgarian society by taking Raina as his wife. Sergius shows his characteristics of showing no mercy and the act of neglecting others by explaining to Catherine in a dialogue that the art of war is art of attacking mercilessly when you are strong, and keeping out of harm's way when you are weak. With this explanation the author obviously wants to show that he is very typical of an upper class whose nature neglecting the poor beneath his own pride and interests.

The ambition of Sergius can be found in the dialogue between Paul Petkoff and Catherine Petkoff. Paul feels pressured by the intention of Sergius to get promoted soon.

PETKOFF. You must talk to him, my dear, until Raina takes him out of our hands. He bores my life out about our not promoting him. Over my head if you please.

CATHERINE. He certainly ought to be promoted when he marries Raina. Besides, the country should insist on having at least one native general. (Barnett, 1988:531)

Sergius' act in war which is praised to be a heroic one and idolized by the whole country especially Catherine Petkoff as his future mother-in-law, turns out to be a worthless one. It is because Sergius still not getting any promotion for that
action in the battle does not earned sympathy and backup from the Russian side which at that time becomes the support for Bulgarian army. Sergius heroic cavalry charge becomes meaningless after his regiment takes a large number of casualties although the Bulgarian is the side which has won the battle against the Serbian. His miscalculating and spontaneous decision to come out charging the artillery regiment of Serbian and under the artillery fire have cost his regiment to lose out many men while Sergius himself only finds empty cartridges in the windmill and does not even find any Serbian army. The proof for Sergius’ foolish act in war can be found in Bluntschli’s dialogue with Raina. Bluntschli put his irony in mentioning Sergius as Don Quixote who leads the whole army in a cavalry charge.

THE MAN: ……………… And there was Don Quixote flourishing like a drum major, thinking he’d done the cleverest thing ever known, whereas he ought to be courtmartialed for it. Of all the fools ever let loose on a field of battle, that man must be the maddest. He and his regiment simply committed suicide; only the pistol missed fire: thats all. (Barnett, 1988:522)

The act of Sergius in the war can be considered as a criticism toward upper class people who always put appearance, reputation and social status in judging people. Sergius’ appearance and reputation does not always carry quality which can match his heroic figure and handsome face. The quality which Sergius does not have in the battle can also be seen in the matter of his deceitful manner and his affairs with Louka while he has been engaged to Raina. It obviously shows how Sergius does not dare to admit his true love because he does not want to lose the reputation and wealth promised by his engagement. He prefers to flirt with Louka
in secrecy and keeps his engagement safe in order to match his ambition to be an idol in the upper class society and merging two richest and most important families in Bulgaria.

In further dialogues in the act three, Sergius finally chooses to marry Louka instead Raina who has been his fiancé through all the previous acts. This however, can show that beside the nature of Sergius who is really typical of an aristocrat, Shaw also put an important social criticism toward Victorian society that it is very possible to break the old rules which is very tightly applied in the middle of society about the idealism in the marriage. By showing Sergius’ taking Louka as his wife can change the assumption that has been rotten in the very mind of every person in the society, that the upper should marry the one from the upper and the lower cannot go beyond their own class in the terms of marriage.

5. Captain Bluntschli

He is a portrait of a lower class who seeks merely survival in daily life which is the same way of thinking of a lower class in Victorian era. His appearance with his body covered with mud and his climbing to Raina balcony can be viewed as a man who has nothing in his mind except surviving another day in his life. Bluntschli also has practical and realistic way of see things in life that can be seen through the scene where he fills his cartridges with chocolate instead of bullets to protect him in battle. He thinks that by filling the cartridges with a lot of chocolate, he can survive himself in the middle of battle because there is no use of ammunition at all. It is better for him to eat chocolate and cake to protect him
from the death rather than carrying guns with full of ammunition. It seems that Bluntschli has an assumption that chocolate and cake can keep his life longer than cartridges of full ammunition.

Bernard Shaw in this occasion has several criticisms in the characterization of Bluntschli. Although through his appearance, Bluntschli seems a typical of lower class soldier who rarely considers about his appearance, there are some points of criticism which can be revealed through his actions and thoughts.

Firstly, Captain Bluntschli’s action by running away from the charge of cavalry regiment led by Sergius Saranoff seems a cowardly act from a man who calls himself a professional soldier. However, if revealed deeply through the next layer of analysis, the act of escaping battle which has been done by Bluntschli has a positive side and also an efficient calculating. His decisions to abandon along with his artillery regiment show how efficient it will be rather than surrender with a huge risk of being slaughtered mercilessly by Sergius cavalry regiment. He then chooses to leave some empty cartridges in the windmill for Sergius to find rather than giving up his life to a sharp cut from Sergius sabre. Apart from it, Bluntschli’s regiment has fired several artillery and successfully hit most of Sergius’ cavalry regiment. It is Sergius’s regiment which takes a large number of casualties if compared with the casualties from Bluntschli’s side. Even Bluntschli’s men are all run away from the battle and only leave the empty cartridges behind for the enemy to find. This shows how practical and efficient Bluntschli’s way of thinking and even more practical than Sergius’ decision to
come out in ravaging and merciless charge under artillery fire which then can cost Sergius’ side to lost more men.

Another scene which proves Bluntschli’s distinctive ability can be seen from his returning to Petkoff’s house in order to bring back the coat Raina lent him at the night he tried to escape from Bulgarian patrol. It is obvious that Bluntschli has a grand politeness and a notion of gentleman. He decides to return the coat by himself instead of sending someone with lower rank to send the coat back to Raina. By returning the coat means he has the risk to meet Paul Petkoff, the highest commander of Bulgarian army, who happens to be his former enemy. Although, peace treaty has been signed, the two sides usually still have the notion of hatred and Bluntschli eventually takes his risk to once again meet Raina.

BLUNTSCHLI: What nonsense! I assure you, my dear Major, my dear Madame, the gracious young lady simply saved my life, nothing else. She never cared two straws for me. Why, bless my heart and soul, look at the young lady and look at me. She, rich, young, beautiful, with her imagination full of fairy princes and noble natures and cavalry charges and goodness knows what! And I, a commonplace Swiss soldier who hardly knows what a decent life is after fifteen years in barracks and battles: a vagabond, a man who has spoiled all his life through an incurably romantic disposition, a man—(Barnett, 1988:564).

He is, then, in the last act of the play becomes a son of a rich man as soon as her father passed away and inherits him with several luxurious hotels in Switzerland to manage. With this event, Shaw is likely to show that a person, even if he comes from a lower class can still manage himself to change the destiny of his own. In the end of the play, Bluntschli finally proposes Paul Petkoff and Catherine to take Raina as his wife after long and memorable introduction. He is
well aware that his status in the army can prove nothing but a clear lower class soldier who dreams of proposing a wealthy family’s daughter.

PETKOFF (with childish awe): Are you Emperor of Switzerland?

Bluntschli: My rank is the highest known in Switzerland: I am a free citizen (Barnett, 1988:566)

However, Bluntschli manages to seriously propose Raina to be his wife although he has several obstacles from Catherine and Petkoff who repeatedly ask him about his status and the wealth he possesses. He answers all the questions from Catherine and Paul with his newly inherited assets in Switzerland. He mentions that he has two hundred horse, seventy carriages, nine thousand six hundred pairs of sheets and blankets, two thousand four hundred eider-down quilts, ten thousand knives, forks and dessert spoons, three hundred servants, palatial establishments, two livery stables, a tea garden, and a private house (Barnett, 1988:565-566). He also manages to show his medals in the army including four medals in distinguished services and his rank of an officer. Buntschli then also tells Paul Petkoff that he can speak three native languages and demands Paul to show him any man in Bulgaria that can match his offer. Finally he ends his offer by saying that he is a mere free citizen of Switzerland and once again proves him to be a humble person although he has all the wealth the Petkoffs require to be their daughter’s future husband.

This situation seems to fit with Shaw’s criticism toward the society how a lower class person like Bluntschli can break the marriage pattern and also view about social classes which occupied among the mind of aristocrat society of
Victorian era. The rule of arranging marriage that Paul and Catherine usually hold firmly in the beginning as the definite rule to follow and the view of social class which extends the meaning of lower class people cannot marry someone from upper class. All those rules and views can finally be break down by the achievements which Bluntschli has earned through a long journey in his life and by the way of thinking that Bluntschli proves himself to be someone who has the capability in making decisions in life and also in the battle even better than the highest rank of an upper class officer.

6. Louka

Bernard Shaw describes Louka as a maid with defiant attitude and ambitious nature. Louka appears to have a frosty relationship with Raina every time Louka behaves in front of Raina. Louka seems defy her mistress because she already has an independent way of thinking about how she considers a maid supposed to be treated as a complete person who also deserves the same treatment from the people of upper class. She has an ambition that someday she will raise herself a better life; therefore, the high expectation in her ambition influences her behavior in front of the ladies in the family of Petkoff. She wants to have an equal position with the ladies in the Petkoffs and for that she requires herself to have a portion of dignity and honor as the ladies usually have.

Bernard Shaw tries to extend the ability of a poor into a more sophisticated one in Louka. The attitude of Luka which is defiant especially to her own master, Raina, is somewhat premature for a person from low class. It is supposed to be a
polite manner a person from lower class should show to those from the upper; especially in this case Raina is her master Louka intended to serve. However, Shaw create something different in the way Louka behave in the natural way which is so defiant and that brings such a new way of criticism toward the fixed rule in manner toward the rich. The defiant manner which Louka has in her nature actually comes from the great ambitions of her. She wants her life to be better and being a servant is something which does not suit her dreams.

Louka also plays an important role as a main critic toward the view of man toward woman and also marriage among the lower class society. Bernard Shaw places Louka in the positions which enables her to have several arguments how a woman should be treated well by man either from her position as a woman and her position of lower class, how a woman as an individual can have their own will and dreams, and how a lower class woman can make her own decision to marry someone she loves.

LOUKA: Look at me! How much am I allowed to have my own will? I have to get your room ready for you: to sweep and dust, to fetch and carry. How could that degrade me if it did not degrade you to have it done for you? But (with subdued passion) if I were Empress of Russia, above everyone in the world, then!! Ah then, though according to you I could shew no courage at all, you should see, you should see.

SERGIUS: What would you do, most noble Empress?
LOUKA: I would marry the man I loved, which no other queen in Europe has the courage to do. If I 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? No: if you felt the beginnings of love for me you would not let it grow. You would not dare: you would marry a rich man’s daughter because you would be afraid of what other people say of you (Barnett, 1988:555).
The lower class women can do nothing but accept the rules the society in Victorian era had set from generations to generations. They usually have their pattern of marriage which is identical with their parents' marriage model. She eventually will take a man from the same class rather that continuing her life in spinsterhood or ending up with uncertain strangers. However, this seems does not suit with Louka view about marriage. She wants to marry someone she loves and Sergius appears to be a figure she always dreams of. She refuses the proposal from Nicola to be his wife. She says that she does not want to be a servant forever and does not want Nicola to put a soul of servant in to her mind. The obstacle which may stand in her way is that Sergius comes from the upper class family and he is already engaged to Raina. However, she still continues to chase Sergius to be her future husband instead.

LOUKA: You were born to be a servant, I was not. When you set up your own shop you will only be everybody’s servant instead of somebody’s servant. (She goes moodily to the table and seats herself regally in SERGIUS’ chair).

.................................

NICOLA (turning, still in his knees, and squatting down rather forlornly in his calves, daunted by her implacable disdain): You have a great ambition in you Louka. Remember: if any luck comes to you it was I that made a woman of you. (Barnett, 1988:553).

Shaw put a freedom in the way Louka sees thing and also freedom in expressing her feeling and makes efforts for her dreams to come true. Louka seems so comfortable with the way she ignores Nicola advises to consider further about her ambition and her affair with Sergius and also to mend her manner in front her mistress so that she will not get into trouble. She is, instead, in the
position of opposing what Nicola has in his mind which is actually a poor usually think and see thing as they are.

The writer sees this as a form of criticism which Shaw tries to include in the characterization of Louka which is to have her own will and dreams to live. Louka also breaks the model rule of marriage in the lower class as in the end of the play Sergius finally decides to marry her. It is a proof that even a mere lower class servant like Louka can marry someone higher in the state of wealth and status with her own style of determination to get Sergius.

7. Nicola

Nicola in this play can be described as a man who owns a notion of realistic way of thinking especially in his position as a servant. In this play, it is told that Nicola has been serving in the house of Petkoffs for almost ten years. He often gives several advises to Louka that a servant should behave well in front of his mister and mistress or keep their secret discreetly so that he can serve as long as possible. This motives Nicola has given in his dialogues shows how it is the secret of life in service.

Though Nicola is often seen as a man with realistic nature, he actually has his own dream that sometimes when he retires from service and has all the money he has earned from the Petkoffs and Sergius, he plans to open a shop of his own in Sofia (Barnett, 1988:562). He also has an expectation to have Louka as his wife and for that he always gives her advice to stay in her limits as a maid and a
woman of lower class in order to save his job as a servant before he can bring his plan to reality.

NICOLA: Be warned in time, Louka: mend your manners. I know the mistress. She is so grand that she never dreams that any servant could dare be disrespectful to her; but if she once suspects that you are defying her, out you go. (Barnett, 1988:527)

NICOLA: If quarrel with the family, I never can marry you. It’s the same as if you quarrelled with me! (Barnett, 1988:527)

Nicola (in a smooth, elderly manner): Oh no, sir: thank you kindly. I was only speaking to this foolish girl about her habit of running up here to the library whenever she gets a chance, to look at the books. That’s the worst of her education, sir: it gives her habits above her station. (Barnett, 1988:554)

As a man, Nicola carries a criticism through his treatment to Louka. In the Victorian era, men are considered far more powerful than women and they have extraordinary privileges such as owning all the property of the women soon after the marriage and have the opportunity to perform their tasks outside the house while the women have to do all the works inside the house. He thinks that man is always more powerful than a woman therefore he seems to force Louka to accept his idea of marrying her and the idea of an ideal servant in the family of Petkoff. He also states his role clearly in front of Louka that it is his role as a man who makes her into a woman as she is now. He considers himself to be a man who gives Louka big contribution in shaping her into a good maid as she is now. He also says that it is a foolish thing to do when Louka often goes to library to read books. It is obvious that Nicola seems underestimate the way Louka tries to educate herself, he thinks that a woman and a maid like Louka should only
perform task she is ordered and not to perform the things which is beyond her nature as an uneducated lower class woman.

With Nicola’s act in underestimating Louka’s efforts to educate her and his act in forcing Louka to be his wife can be considered as a criticism that Nicola is a symbol of men in Victorian era who hold a powerful role and put women as inferior.
CHAPTER V
CONCLUSION

This undergraduate thesis focuses on the criticism toward marriage and social class in the Victorian society revealed through characters’ characterizations in Bernard Shaw’s *Arms and the Man*. Therefore, three problems have been formulated in the earlier chapter. In order to answer the first problem, the writer has conducted the analysis about the characters in *Arms and the Man*. Raina Petkoff is a critical, a courageous, an expressive woman and a woman with high self-pride. Catherine Petkoff is a typical of a mother and a woman of upper class who covers some characteristic such as a chaperon of her family’s reputation, a woman with real manner, a conventional lady, and a woman who is open for new inventions. Paul Petkoff is a man with great reputation, old fashioned and an impatient man. Sergius Saranoff is good looking man, ambitious and deceitful. Captain Bluntschli is a typical of soldier and a realistic man. Louka is open minded, ambitious, defiant and apathetic woman. Nicola is a typical of a manservant who has tidy appearance, high dedication and realistic.

In regard to the second problem, some examination on the society of Victorian era has been conducted before answering the question from the second problem formulation. From the examination, it can be concluded that most of Victorian parents encourage their daughter to marry young because they do not want to see their daughter unmarried as it is considered a failure among society. The marriage itself has granted many privileges to men which enable them to
perform their activities mostly outside the house while the women have to stay at
home doing household duty. The privilege continues after marriage, men
automatically possess all the property of the women and grant themselves absolute
right of the property.

The marriage for the upper class is commonly used as a tool to enrich
themselves by arranging marriage for their daughter to a proper man with proper
reputation. The marriage or the engagement is meant to gain financial security,
political connection and also social status. Therefore, the upper or the rich family
tends to have the future husbands coming from at least the same class for the
daughters. Meanwhile, marriage for women of Victorian lower class only follows
what the parents has in the past. The women have to accept that they will have a
husband from the same class rather that falling into spinsterhood or marrying
uncertain men.

After conducting an examination toward marriage and social class in the
Victorian society, the writer then tries to answer the second problem by using the
condition of upper class and lower class in Victorian era to reveal the characters’
view about marriage and social class. Here, the writer finds that the characters
could be divided into two classes; they are upper class characters and lower class
characters. Upper class characters consisted of Catherine and Raina Petkoff, while
the lower class characters represented by Nicola and Louka. Catherine seemed to
follows the rule of marriage in the Victorian upper class which was designed for
the sake of financial prospect, political connection and also social status provided
by her future son-in-law, Sergius Saranoff. Nicola, who was the manservant of
Petkoffs, seemed to obey the rule which lower class in the Victorian had assembled in the first place. Nicola considers himself to be a lower class manservant and he places himself carefully in the Petkoff’s family and intended to marry Louka as a perfect figure of wife from the same class. On the other hand, Raina Petkoff has her own perspective toward marriage and social class. She thinks that marriage should be based on love and not bound to any definite rules which could prevent her to marry someone she loved. She would prefer marry a man who could took her ideas seriously and Raina did not seem to give any concern to prevent herself to marry a man even from lower class background. While, Louka had a view that marriage should be based on free will and her ambition to raise a better life. Louka dismissed the idea which kept a lower class maid to marry the man she loved; even the man himself came from upper class and had greater reputation than herself as a maid.

In answering the third problem formulation, the writer managed to find several criticisms through the characters in the play. Raina Petkoffs held the central critic or as a main critic in this play through her critical thoughts and her questions about the rule of upper class marriage. She contributes to the criticism toward the women of Victorian era in the way they see marriage as a definite rule and a tool to maintain their status. Raina’s marrying Bluntschli shows that the solid pattern of an ideal marriage and a perfect husband in the Victorian society especially the marriage in the upper class could be rearranged and changed. Raina critical thoughts contributes in criticism on women and men equality through
Raina in terms of role in defining themselves as free individuals who are able to decide their own will.

Catherine Petkoff represents the role of a mother and stereotype of a woman from upper class by putting the idea of heroism, ideal husband and family reputation as a model rule in arranging an ideal marriage for Raina. The marriage itself merely seek great prospect either in financial or one who can provides political power or of course social status by neglecting their daughter happiness. She sees all of those categories in Sergius Saranoff and intends to keep Raina in the bond of ideal marriage in whatever way Catherine can. However, at the end of the play, Catherine finally gives her consent to Raina to marry Bluntschli instead of Sergius and this brings a criticism toward upper class betrothal and the idea of idealism in marriage.

Paul Petkoff, in the middle part of this play, is affected by the rule of upper class in selecting husband for their daughter. It is the same point of view that Catherine has in the first place. He measures the availability of Bluntschli for his daughter by looking at the number of horses and it means the social class or social status has an important role. However, Paul put the decision completely in his Raina’s hands whether she wants to marry Sergius or Bluntschli at the end of the play. This, then, creates a criticism that a strong rule of idealism in marriage of the upper class can still be changed.

Sergius Saranoff is a symbol of arrogance in this play and a typical of Victorian aristocrat who has the nature of merely seeking his personal glory by using other people as a tool for smothering the career of his own in the army. He
is also a typical of an upper class whose nature neglecting the poor beneath his own pride and interests. Sergius contributes a criticism toward upper class people who always put appearance, reputation and social status as determining factors in judging people. His decision to marry Louka at the end of the play contented social criticism toward Victorian society that it is very possible to break the old rules which is very tightly applied among the upper class society about the idealism in the marriage.

Captain Bluntschli was a portrait of a lower class who seeks merely survival in daily life which is the same way of thinking of a lower class in Victorian era. However, he managed himself to break the marriage pattern and also view about social classes which occupied among the mind of aristocrat society of Victorian era. His performance in battle had shown himself that he owned a practical and efficient way of thinking better than a high ranking officer who came from the upper class.

Louka has an ambition in raising a better life, therefore she carries arguments how a woman should be treated well by man either from her position as a woman and her position of lower class, how a woman as an individual can have their own will and dreams, and how a lower class woman can make her own decision to marry someone she loves. She then manages to break the model rule of marriage in the lower class by loving Sergius although it is impossible for a woman from her class to love someone from higher class. At the end of the play, Sergius finally decides to marry her and this then strengthens the criticism toward the lower class rule about marriage.
Nicola denotes the role of a lower class people who had a realistic way of thinking and put his dedication above his own interests. He also contains a criticism toward men in the Victorian era that had more privileges than women. Those privileges can be seen from the field of superiority role which is found in Nicola’s way of prohibiting Louka from going to library and reading books. It has the same sense of mentioning Louka as a woman who does not deserve an education. Another privilege that men in Victorian is his absoluteness in owning the property over women and this sense can be found in the way Nicola in forcing his idea that it is by his merit which can make Louka to be a woman who has job as a servant in Petkoff’s family. This is also the background which makes Nicola thinks that Louka owes a merit she has to pay through fulfilling Nicola’s intention to marry her.

Arms and the Man is a kind of play which not only drives the audience or the reader into a simple comedy and provokes laughter. It also provides some sort of critical thoughts in criticizing the condition of society in the Victorian era. The play tries to criticize the upper class’ idealism in marriage role; the idea that a future husband must come from the family of the same class, the one who is able to provide financial security and political connection. The rule which also roots in the lower class; the rule that requires a similarity in class before an individual decides to marry and sees no class movement, let alone the idea of marrying someone from upper class which happens to Louka and Sergius. The golden era of Aristocrat has come to an end and the play tries to emphasize that the rule which had been created by people from upper class in marriage shall also be considered
as irrelevant toward how the modern society sees things. People can have their own wills and they have a freedom to achieve those wills. It is a criticism that the play tries to reveal throughout the scenes, the dialogues and the characterization of the characters.

Another point of criticism which *Arms and the Man* tries to show is about the equality between role of man and woman. It is also a significant form that brings many points to discuss throughout the scenes in the play. The Victorian society has a stereotype that a man can own an absolute right over a woman’s property after marriage and a man usually perform daily tasks outside the house while his wife has to wait at home doing households tasks. The play carries Raina and Louka as an agent of change in shaping a new kind of view in highlighting the role of woman. Within Raina lies a critical characteristic that sees the common idea in upper class society is a mere false and the idea of woman should stay at home doing nothing but reading and leisuring is a monotonous way of life, while Louka has a view that a lower class woman can raise her life into a better condition and deserves education as an upper class woman has earned that right.
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