CHAPTER -II

Satire in *Arms and the Man* and its translation: An Evaluation

2.0. George Bernard Shaw takes the title of his play ‘*Arms and the Man*’ from the opening lines of Virgil's *The Aeneid*, an epic-poem describing the adventures of Aeneas, the Trojan Prince "of arms and the man I sing". Virgil glorified war and the heroic feats of Aeneas on the battlefield. One of the characteristic features of Satire is as suggested by Gilbert Highet (1962:15), "By quoting the actual words or a line of a poem of a distinguished satirist, the author gives a hint or makes it plain, without a direct statement informing the readers that he is writing a satire". The title itself indicates an ironical treatment, which leads to satiric expectations. However, Shaw's purpose in this play is to attack the romantic notion of war by presenting a more realistic depiction of war, devoid of the idea that such death and destruction speaks of nobility. Still, '*Arms and the Man*' is not an anti-war drama, but rather a satirical assault on those who would glorify the horrors of war. Shaw has aptly called ‘*Arms and the Man*’ an anti-romantic comedy. In the play he has exposed the hollowness of the romantic notions of love and war. The term romantic, according to Shaw meant untruth. Romance refers to a kind of fiction, which does not concern itself with real life; it gives greater importance to idealization.

*Quick Facts* about George Bernard Shaw:

- Birth: July 26\(^{th}\) 1856.
- Death: November 2\(^{nd}\) 1950.
- Irish born British Dramatist & Literary critic. Wrote more than 50 plays.
- Won the Nobel Prize in Literature in the year 1925.

2.1. Shaw was a professed social reformer and Satire was the weapon he used to convert the society to his own point of view. In each successive play, he lashes at
one social evil after another. In ‘Arms and the Man’ he had satirized the romantic ideals of life. More specially the romantic view of war and soldiering and romantic love and social snobbery. In this play his main aim was to bring a correct understanding of the true nature of love and war.

Shaw is a man of ideology and active member of The Fabian Society, a middle-class Socialist group committed to transformation of English government and society, "Which includes the establishment of equal citizenship for men and women". (Johari, J.C. 1989:674 & 5). He presents a contrast between the pros and cons of the same idea. He says that when he wants to change a person from his/her follies, first of all he wants to change the root for an idea, which a society had in particular. Shaw had ruthlessly exposed the vanities and follies of man. However, the play is a satire on the romantic notions of young peoples' idea of war and love. Often the dramatist laughs with mild nature without any corrective intention, merely for the sake of the laugh. ‘Plays Pleasant' includes Arms and the Man (1894), Candida (1894-95), The Man of Destiny (1896) and You Never Can Tell (1877).

The preface to Plays Pleasant was written in 1898. Towards the end of the preface Shaw says "That he can no longer be satisfied with fictitious morals and fictitious good conduct ‘shedding fictitious glory on robbery, starvation, disease, crime, drink, war, cruelty, cupidity and all other commonplaces of civilization which drive men to the theatre to make foolish pretences that such things are progress, science, morals, religion, patriotism, imperial supremacy, national greatness, and all other names the news papers call them". "Arms and the Man, subtitled as an 'anti-romantic comedy', is a satire on the conventional idealistic views on war and marriage". (Riaz Uddin Ahmed. 1995:16).

2.2. For the convenience of the study some background about the play like: setting, conflict, themes, plot and act wise summary is discussed in detail.
2.2.1. Setting: Prince Alexander I, the regent of Bulgaria, led the Bulgarian army against the Serbs who had declared war in November 1885. The Russians helped the Bulgarian Army whereas Austrians led the Serbs. The Swiss supplied a large number of mercenaries and Captain Bluntschli is one such soldier fighting on the Serbian side. Such mercenaries had no feelings. At a crucial point Russia called back her officers and Bulgaria was left to fend for herself. In spite of such mishaps the Bulgarians were victorious in the Battle of Slivnitz in November 1885.

Characters and their brief introduction:

Raina Petkoff: Raina, the heroine of the play, is the only child of Major Petkoff and Catherine Petkoff. She is a 'romantic' and had romantic notions of love and war.

Catherine Petkoff: Catherine Petkoff, Raina’s mother, is a middle-aged affected woman, who wished to pass off as a Viennese lady. She is 'imperiously energetic' and good-looking.

Major Petkoff: Major Petkoff has acquired his position in the army more because of his wealth than his ability. In military strategy he takes help from Bluntschli, but believes that he himself has made all the plans. However, he is a good father and husband.

Sergius: Sergius is handsome, as a romantic hero ought to be, has a good position in the army and is supposed to be brave. He supposedly in love with Raina, but flirts with Louka.

Captain Bluntschli: Bluntschli is a Swiss professional soldier. He believes that it is better to be armed with chocolates than with ammunitions on the battlefield. In contrast to Sergius he is of middling stature and undistinguished appearance. He is energetic and carries himself like a soldier.
Nicola: Nicola is an old servant of the family. He displays a lot of discretion in dealing with the members of the family as well as their guests. He is fond of Louka, who disapproves of his servility.

Louka: Louka, a servant girl in the Petkoffs household, is proud and looks down on servility, she is ambitious and wishes to rise up in life. Nicola wishes to marry her but she has other plans.

2.2.2. Conflict: The major conflict in “Arms and the Man” is between opposing beliefs and ideas.

Protagonist: Raina is the Protagonist. She has romantic notions about war and love.

Antagonist: In a way, Bluntschli could be considered the antagonist. Since, he presents a realistic picture of war. Louka is the other antagonist who makes Raina and Sergius aware of the practical side of love.

Climax: Bluntschli’s arrival with the coat is the climax. At that point the play gets most complicated.

Outcome: The outcome is a happy one. Raina marries Bluntschli and Louka secures Sergius. Overall, the main characters come down to the practical realities of life.

2.2.3. Themes: The play has two major themes: War and Marriage. Romantic illusion about war leads to disasters, in the same way romantic notions of love and marriage lead to unhappy marriages. A minor theme is the relationship between the upper and lower classes as represented by the Petkoffs and their two servants Nicola and Louka. Shaw upheld social equality.
Mood: Pleasant. The play was published together with the others in 'Plays Pleasant'.

2.2.4. Plot: In a war between Bulgaria and Serbia, the Serbian soldiers are fleeing. A Serbian soldier surprises Raina, the heroine, by entering into the bedroom for shelter. The Serbian officer is a Swiss mercenary soldier fighting on the Serbian side. His name is Captain Bluntschli. Raina Petkoff had been dreaming of her fiance Sergius about how valiantly he had led the Bulgarians to victory. Bluntschli is a soldier who prefers a supply of chocolates to bullets when he goes to the front. He gives an account to Raina about the Bulgarian victory, which according to him was a fluke as someone had forgotten to supply the Serbian army with ammunition. Her romantic notion about soldiers receives a shock when he tells her that he is afraid and unwilling to die. However, when the pursuers enter the house, she manages to hide Bluntschli successfully. Only Louka, the maidservant notices the pistol and knows that the fugitive is hiding in the room.

Four months later after the war. Major Petkoff and Sergius get a warm welcome from Mrs. Petkoff and Raina. The two men talk about a young Swiss soldier officer who had impressed them with his practical approach to the exchange of soldiers. Louka and Nicola discuss Raina's encounter with the Swiss soldier and Nicola advises her not to talk about it. Sergius is attracted to Louka and flirts with her when they are alone. The man has also heard stories about the Swiss soldier's escape and how a young girl had given him shelter. They do not know that the incident had taken place in Major Petkoff's own house. While the two men retire to the library, Captain Bluntschli arrives to return the coat that Catherine and Raina had lent him. The two women want him to go away and pretend not to know him when Major Petkoff and Sergius greet him warmly. The men persuade him to stay back for lunch.
After lunch, Bluntschli helps Major Petkoff and Sergius to make arrangements for the transport of troops. Major Petkoff asks for his coat and Raina is apprehensive that he may discover the photograph, which she had put in the pocket for her ‘Chocolate Cream Soldier’ and challenges Bluntschli to a duel which Raina interrupts and expresses her real feelings for Bluntschli. Louka succeeds in securing Sergius for herself and Major Petkoff and his wife give their consent to Bluntschli to marry Raina.

Shaw develops an ironical contrast between the two central characters. The play begins with an account of the glorious exploits of Major Sergius Saranoff, a handsome young Bulgarian officer, in a daring cavalry raid, which turns the war in favour of the Bulgarians over the Serbs. In contrast, Captain Bluntschli, a professional soldier from Switzerland, acts like a coward. He climbs up to the balcony to escape capture, he threatens a woman with a gun, and he carries chocolates rather than cartridges because he claims that sweets are more useful on the battlefield.

In Raina Petkoff’s eyes, the young romantic idealist who has bought into the stories of battlefield heroism, Saranoff is her ideal hero. However, as the play proceeds, we learn more about this raid and that despite its success, it was a suicidal gesture that should have failed. Eventually Saranoff is going to end up dead if he continues to engage in such ridiculous heroics. Meanwhile, we realize that Bluntschli has no misconceptions about the stupidity of war and that his actions have kept him alive.

"Arms and the Man" was subtitled ‘A Romantic Comedy’ on its first program, and "An Anti-Romantic Comedy in subsequent publications, evidently because original audiences had tended to enjoy the fun and miss the serious concerns. The play was particularly concerned with love and heroism. It was a comedy whose point of departure was not Romantic Comedy, but Romantic Drama, and particularly Military Melodrama”. (Martin Meisel,1984:186).
As is the case with many of George Bernard Shaw's plays, "Arms and the Man", is a delightful comedy. The plot is rather straightforward, but does offer some unique surprises. The setting is during the Balkan wars of the 1880's. Like the area that surrounds modern-day Israel, the Balkans has always suffered from a constant history of unrest and conflict. "Arms and the Man" is a satire that exposes the romantic ideals that center on war, which are personified in Bluntschli, a Swiss mercenary, and Sergius, a Bulgarian officer. Raina Petkoff holds to an unrealistic view of war at first and must eventually decide between her fiancé, Sergius and Bluntschli, who hides in her bedroom when he flees from the front lines with the rest of the defeated Serbian army. The play has three acts and is introduced by Shaw's philosophy of drama.

2.2.5. Act-wise summary of the play

**Act-I:** The scene is at Bulgaria. It is Raina Petkoff's bedroom; the heroine walks on the balcony enjoying the beauty of nature. It is in the year 1885. It is a war between the Bulgarians and Serbs. Major Petkoff, Raina's father and Major Sergius, her fiancé have gone to fight against the Serbs. A Swiss soldier, Bluntschli, who was fighting with Serbian army escapes from the battlefield and enters Raina's bedroom to save himself from the Bulgarian soldiers. Raina gives him chocolates to eat because he was hungry and calls him "Chocolate Cream Soldier". A Russian officer of the Bulgarian army searches the house for the fugitive but he couldn't find him because the soldier hides behind the curtain. Raina lets her mother Catherine know about the fugitive who is sleeping on her bed. Next day the mother and the daughter send the Swiss soldier off, giving him Major Petkoff's old coat. Raina secretly puts into the pocket of the coat, her photograph writing on the back of it "Raina to her Chocolate Cream Soldier: a Souvenir".

**Act-II:** It starts with Major Petkoff, Raina's father and Major Sergius Saranoff, Raina's betrothed, both of them return from the war. Here in the house we can see the 'romantic' love' between Sergius and Raina. Sergius calls Raina 'My
Queen' and promises higher and eternal love for her; at her back he secretly makes love with the maidservant, Louka. Later she tells him that Raina is in love with a Swiss soldier where she has decided to marry if he comes back. Sergius shows his anger. Bluntschli comes to return the coat. Petkoff welcomes the guest. Major Sergius and Major Petkoff are glad at his arrival and ask him to stay and seek help from him to send some regiments from one place to another.

Act- III: All go into the library. Bluntschli at once understands that fodder is the problem and draws a plan and solves it in a minute. Now Major Petkoff asks for his old coat. Catherine tells him it is in the closet, Petkoff says that it is not there. But suddenly Nicola, their servant brings the coat from the closet. He brings the coat from Bluntschli’s bag and says that he has brought it from the closet. In this way Raina and Catherine are saved from an extremely embarrassing situation. When left alone, Captain Bluntschli and Raina talk and she accuses him of spreading the story of his stay for one night, she thinks she has been defamed. She then asks him about putting the photograph in the pocket of that coat. He says he was not aware of that photograph and did not see that till now. Then the play goes further through telegrams and letters saying that Bluntschli has got great wealth after the death of his father. Sergius meets Louka and knows that it is Captain Bluntschli whom Raina is in love with and Sergius promises to Louka that he would marry her. Raina cleverly removes the photograph from her father's pocket. As the marriage talk goes on, Raina’s parents objects the marriage, as they don't know his position completely. After proving that he is a rich man and after reading out the letter he received which says that he owns a huge property, they are ready for the marriage. Bluntschli marries Raina and Sergius gets married to Louka. But even though the play ends on a happy note, Shaw calls the play an-Anti romantic comedy.

To understand the play 'Arms and the Man', its motives and representation, the following analysis by ‘Scholes Robert' is useful in many ways. “Satire and Romance, rather than dramatizing the dominant patterns of
human experience, embody the essential qualities and potentialities of human nature. Romance bears witness to what humanity can be at its best, Satire to what it can be at its worst. Romance offers us an idealized vision of human potentiality, Satire a spectacle of inferior human conduct. Satire and romance are intended ultimately to produce clear-cut images of good or evil, virtue or vice, wisdom or folly; and those images may be embodied most vividly in characters that are boldly outlined rather than finely detailed. Such qualities may also be highlighted through contrast. Thus, the plots of satire and romance often bring together characters from both extremes, using their interactions to create emphatic contrasts. In defining the emphasis of any play, we can ask ourselves whether the dramatist has focused on the beautiful or the ugly, on the orderly or the chaotic, on what is best or on what is worst in the world. A play that emphasizes the beautiful and the orderly tends toward an idealized vision of the world, which is the mode we call 'romance'. A play focusing on the ugly and chaotic tends toward a debased view of the world, and this we call 'satire'. Both these emphasis depend for their effect upon extreme views of human nature and existence. In contrast to these extreme conditions of romance and satire, another pair of dramatic process takes place in a world neither so beautiful as that of romance nor so ugly as that of Satire-in a world more nearly like our own. Rather, than focusing on essential qualities in the world. In comedy the principal characters ordinarily begin in a state of opposition either to one another or to their world-often both. Satiric drama always expresses a critical attitude toward a particular aspect of human conduct and affairs. The satire may focus on morality, society, politics, or some other dimension of human nature and culture. Our first purpose in reading a satiric play should thus be to identify the focus of its criticism, as we can do by examining the characters themselves to see what particular types of behavior predominate among them. Once we have identified the dominant vices of the characters, we should explore the consequences of their behaviour, and we can do so by examining the incidents of the plot". (Scholes Robert.1982: 690-91).
2.3. According to the convenience of the study some of the satirical sentences and phrases are identified and classified under various headings like War, Love, Society and General. Again these things have been sub-categorized with examples like heroism, soldiering, battle, romance, kissing, passionate, admiration, desire, scolding, prejudice, marriage, status, prestige, pride and manners. All these things are discussed in detail in this chapter.

2.3.1. War: "The play has two major themes: one is war, the other is marriage. These themes are inter woven, for Shaw believed that while war is evil and stupid, marriage desirable and good, both had become wrapped in romantic illusions which led to disastrous wars and also to unhappy marriages. The romantic view of war (Shaw held) is based on the idealistic notion that men fight because they are heroes and that the soldier who takes the biggest risks wins the greatest glory and is the greatest hero" (Ward, A.C.1954: 85). In general people think about heroism in terms of doing great deeds like, fighting battles, bravery and winning in wars. This idea has been exposed by Shaw in the following examples and satirizes their notions about war.
War is to be fought when absolutely necessary, but there should be no glorification of war. War is a brutal affair and one should not sing songs and praise the war. Shaw is against the horrors of war and its cruelty. This can be seen in "Arms and the Man", where he highlights the horrible death of some soldiers burnt alive in a Woodhouse.

In 'The Art and Mind of Shaw: Essays in criticism' Gibbs states that "The two principal and related subjects of satire in the play are: the glorification of war, and the so-called Higher love which is supposed both to stimulated by it. One dramatic form to which the work is related is the military adventure play, a form, which has a long history in England, going back to the love and Honor drama of the 17th century". (Gibbs, A.M.1983:8).

**Heroism:** In medieval tales there are accounts of tournaments; the competitions between knights for military glory. People compete with their opponents with great vigor and valor to show their skill. Killing, winning, bravery are the only things to be there in military code and warfare.

Eg.1: *The Man:* Yes; but when the sergeant ran up as white as sheet...And there was Don Quixote flourishing like a drum major, thinking had done the cleverest thing ever known, where as he ought to be court martialed for it. Of all the fools ever let loose on a field of battle, the man must be the very maddest. He and his regiment simply committed suicide; only the pistol missed fire that's all. P.14-15.
Explanations: Raina asks Bluntschli about the leader of the cavalry charge in the battle. Raina knew that the leader was Sergius, she was under the impression that he is the bravest man. But Bluntschli calls him a coward and a fool and he describes his behavior in the battlefield. His action in attacking the Serbian army was a foolish act and more or less looked like the action of Don Quixote while attacking the windmills. In The Spanish novelist, Cervantes’s *Von Quixote*, the hero, Don Quixote goes out in search of adventure. He thought that he had done something very brave and fine, but it was a criminal act, and a military court should try him out for the crime. This man is the greatest fool of all those who had gone for war. He acted like a man out of senses. It was as if he and his regiment wanted to commit suicide. This is a fine example of dramatic irony. The audience and the readers know that the leader was Sergius, the betrothed of Raina. But Bluntschli doesn’t know it and speaks disparagingly about him. We are told of the heroic cavalry charge of Sergius and Raina is in raptures. But very soon Bluntschli focuses the searchlight of reason on war and soldiering. He makes Raina realize that Sergius, cavalry charge was in reality a rash and foolish act.

Some expressions like ‘cleverest thing ever known’, ‘court martial led for it’ were missing in the translation. Where as ‘Don- Quixote’ has been translated as *దోన్ క్యాస్* . Irony of situation has been missing here, the possible translation could be: *అత్యధిక శ్రేవతి గా నిర్ధారించడానికి లేదు లభించాలి* which is very important element of satire. Where the readers won’t be able to understand the foolish thing ever done in words ‘Cleverest thing ever known,’ which was done by Sergius. ‘Court martial led for it’ (not translated): ‘సుపరిచితులు వాడారానికి’ gives the impression of his deed in the battlefield that how stupid he had behaved there. Here the translator had done free translation, the translator might have thought that these expressions are not so important.
**Soldiering:** Soldiers, mean people who are involved in the military of any particular nation. Soldiers are brave and strong. They will have patriotic feelings and they should fight for their own country's reputation. This is the notion we all have on soldiers; here we can see how Shaw had treated them.

**Eg.1:** *The Man:* Nine soldiers out of ten are born fools. P.9.

Belief of the people at that time was that all soldiers are and should be brave and great. It comes out by Raina saying a cavalry charge, etc., Here the translator made it very effectively. We can see how Raina is shocked when *the man* insults the soldiers, where as she is fascinated about war. One more possibility of translation is අසුරිය ආරක්ෂාය, even though it serves the purpose of translation.

**Eg.2:** *The Man:* Well, I don't intend to get killed if I can help it. Do you understand that?. P.7.

Here 'if I can help it' has not translated, it can be as: මෙම අදිතියක් මගින්, even though it serves the purpose. Here, her idea of Soldiering, which was heroic, has been vanished when the man says that escape is the best policy in war. Raina is under the impression that soldiers should be brave and they should not even think of escaping from the war. Of course the translation was effective and apt with up to the mark sentences, but on the whole the chain of events where Shaw intentionally laughs at, was missed by the translator. Here we can see Raina’s imagination about soldiers have been brought into normal level by Bluntschli’s reasoning about life. It can be done as
Eg.3:- **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 harms way when you are weak. That is the whole secret of successful fighting. P.30.

He is disgusted and resigns for the job, because he has won a splendid victory, but he is not promoted because he has not followed the principles of war. He explains to Catherine why he resigned from the job; he tells that the profession of a soldier is a profession for a coward and not for a man like him. According to the rules of the warfare, a soldier should not risk the lives of his regiment in fighting with the enemy. He should attack the enemy when they were weak. Here in this way Shaw satirizes the romantic notions of glory of war, and the heroism of soldiers. War may become a necessity sometimes, even though it should not be glorified. Soldiers are not heroes but ordinary people. The way in which victory can be gained, over the enemy into a position, which is most advantageous and disadvantageous to the soldiers.

**Heroic:** At that time people had a high opinion about soldiers and they had some specific ideas about hero's and their deeds when they went to war.

Eg.1:- *The Man: (with grim good humour)* All of them, dear lady, all of them, believe me. It is our duty to live as long as we can. Now if you raise an alarm— P.7.
Raina has romantic ideas of war and thinks that a soldier should die in the battlefield fighting bravely. She ironically states that he is one of the cowardly soldiers who is afraid to die. Bluntschli replies that all soldiers are afraid to die, nobody wants to get killed, he further says that it is the duty of a soldier to live as long as he can. Here ‘*with grim good humour*’ has not been translated, where it is useful as an expression, which has some other meaning where we can see the sarcastic laughter of ‘the man’ when he generalizes the nature of soldiers when they are in the battle field. Like that of an impression, which is intentional. 

Unnecessary explanations are made here, such as: బ్యాట్లి. Here we can see the over translation.

**Battle:** Here even he went to the extent of ridiculing her idea about soldiers by his escape from the battle field as a soldier in particular and generalises with all the soldiers.

**Eg.1:** - *Catherine:* - Such news! There has been a battle.  
*Raina:* - Ah *(her eyes dilating)*.

*Catherine:* - A Cavalry charge! Think of that! He defied our Russian Commanders-acted without orders-lead a charge on his own responsibility-headed it himself-was the first man to sweep through their guns. Can't you see it, Raina: our gallant splendid Bulgarians, with their swords and eyes flashing, thundering down like an avalanche and scattering the *wretched* 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. P.2-3.
Here in the above speech Catherine comes to inform Raina that her betrothed Sergius has won the battle of Slivnitza, fought between the Serbs and the Bulgarians in 1885. Sergius is a hero of his regiment and won the battle with his performance. Enthusiastically she tells about the cavalry attack on the Serbs. He was the first man to attack the army without caring about the danger. In order to convey the message to Raina, she compares the Bulgarian horsemen to a mass of snow and ice rushing down a mountainside and carrying all before it. The Serbs have Austrian officers who are proud and conceited but they too, could do nothing to stop him. Sergius’s cavalry charge is regarded both by Catherine and Raina as a heroic act. This is dramatic irony, this notion of battle is scattered when Bluntschli talks about that act of Sergius as a foolish act in the later part.

Eg.2: - The Man: - ..I never felt so sick in my life; though I've been in one or two very tight places. And I hadn't even a revolver cartridge: only chocolates. Wed no bayonets: nothing... P.14.

Raina’s ideals of the heroism of soldiers had crumbled down when she asks Bluntschli about not having bullets in the battlefield. Here, Raina gets a shock when he says that he doesn’t have cartridges when he goes to the battle field by saying that he had chocolates, from here onwards the entire Romantic notions of War and Soldiering of Raina starts to crumble down. Here the irony of speech ‘sick’ and 'very tight places' are very much contradictory, when he was in tight
places (middle of the battle) he was not supposed to be sick. The translator has mentioned about chocolates and bayonets. In the above sentences only we can understand ridiculing the war place. He can do that as:

Prejudice: On several occasions in this play Sergius's individuality and his nature can be seen in the words he speaks, his arrogant behaviour and poses he gives, as a soldier he was proud of his position in the military.

Eg.1: - Sergius: I never apologise. P. 63.

Tr. ప్రత్యేకప్యందంలో నీవు వినాయకం చేసేది. P.65.

This is over translation, possible translation could be: నీవు పరాశ్రయం చేసినది

Eg.2: - Sergius: nothing binds me. P. 71.

Tr. ఇది కావాలను నిర్భయంగా మార్గాలను స్థలాంశం చేసిన తన కోరి. P.75.

This is wrong translation. It can be translated as నీవు కావ వినాయకం చేసినది. The expression ‘nothing binds me’ is not translated properly. The translated version gives the meaning that he has changed his mind, which is useful in the later part of the play.

Eg.3: - Sergius: I never with draw. P.29.

Here one last expression was not translated, where as it can be translated it as:

Tr. ఇది కావ లేదు మార్గాలను సొదరగా చేసినది. P.79.

Sergius says he was a man of hard determination, but he withdraws in the last part of the play, when he challenges Bluntschli for a fight and Louka says that 'he had beaten you in love and he will defeat you in the battle too'. Sergius's poses
are ridiculed here. In this way Shaw has emphasized the truth about soldiers and the wars they fight.

**Summary:** The action evolves out of the background of war and deals with men in arms. The play opens with a tale of heroism and military alarms. Shaw shows that the glory of war and the heroism of soldiers are mere illusions. War is a ridiculous and horrible act. Life is more important than soldiering to death under the title of patriotism. It is for this reason Bluntschli runs away from the battlefield. The hero of Slivnitza appears in a comic light; the absurdity of his heroics is exposed and ridiculed. At last Bluntschli helps Raina to understand the reality about romantic illusions of war and her love towards Sergius. And through him her romantic ideals of war are demolished.

2.3.2. Love: As mentioned earlier, that this play is a Satire about the wrong notions of war and love. Raina is a romantic girl who, at the opening of the play stands at the balcony admiring the beauty of the night looking at the stars. Sergius is her lover and is supposed to marry her soon. On Sergius’ return from the war after four months we get a scene of higher love in-between them. In the course of the play, we can see the heroic ideals of Raina gradually crumbling down and falling to pieces.

**Romance:** Bernard Shaw gives instructions to producer of the drama Arms and the Man as: "If the audience thinks it is being asked to laugh at human nature, it will not laugh. If it thinks it is being made to laugh at insincere romantic conventions, which are an insult to human nature, it will laugh very heartily. The fate of the play depends wholly on the clearness of this distinction". (Quoted from Gibbs, A. M.1983: 69).

Eg.1: - **Catherine:** - (indignantly) Our ideas real! What do you mean?
Raina: - Our ideas of what Sergius would do, our patriotism. Our heroic ideals. I sometimes used to doubt whether they were anything but dreams. Oh, what faithless little Creatures girls are! 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-(she sits down again suddenly) promise me you'll never tell him. P.3.

Sometimes she thought that in reality Sergius would not be able to live up to her idea of his heroism in the battlefield. She thinks that all her ideas about his bravery are unreal and they were like a dream. Now she realized that it is the nature of the girls to doubt others. When Sergius was going to the war, she had tied his sword to his belt, and her part to think that all her ideas about his heroism would prove false. But now she realizes that she was wrong; Sergius has proved his bravery and heroism by his cavalry charge. This is very much an instance of dramatic irony. Raina realizes about her idea of Sergius’s heroism is baseless. Bluntschli makes her understand that Sergius is not a hero but a fool. He doesn't know that Raina is betrothed with Sergius.

Eg.2: - Raina: {placing her hands on the shoulders as she looks up at him with admirations and worship). My hero! My King!. P.33.

This not translated, it can be translated as:


Eg.3: - Sergius: My queen! (he kisses her on the/ore head) P.33.

This is not translated, it can be translated as:
There is nothing of realism in it. It is all acting and posing. They search for the divine in each other. As a matter of fact, their love is not real love. It is based on unreality. Just we can see the way he praises her lover by kissing on her forehead, later he kisses the maidservant and marries her. We can see the wrong notion of love over here. Without love in the heart, he poses as her (Raina) lover, and flirts with the other girl (Louka).

Passionate: In the name of love, lovers praise each other after a long gap between them. They exchange their feeling on one another. This can be seen in the following example.

Eg.1: - Raina: And you have never been absent from my thoughts for a moment. P.33.

This is not translated, it can be translated as:

Tr. తిరువు - కారు ఎందుకంటే నిదానమ్మ యాదు‌ అదనాక కాసి పై నిదానం.

When they call each other ‘King’ and ‘Queen’. Raina says that he has never been absent from her thoughts. Their love is pure love, that love is contrasted with the ordinary physical attraction. When she thinks of him, she fells that she can never think of a wicked thought. This is an exaggerated statement about love and affection. We can understand the irony of it, where as we are aware that the girl is in love with Bluntschli. The statement looks ridiculous from the reader’s point of view.

Admiration:

Eg.1: - Sergius: I think we two have found the higher love. P.33.

This is not translated it can be translated as:

Tr. సర్జియస్: - మీరు మనం మనం కళాశాస్త్రం లేని శైలి ప్రతిరోజులం.
By this time the readers will know that she is in love with the Swiss soldier, we can see the de bunking of the ideas of love and higher love in terms of the contrasting idea of a normal love. This is an exaggerated statement about love, whereas in the later part of the play Shaw ridicules their idea of love and romance through their actions, which change their positions.

Eg.2: - Sergius: My lady and my Saint! (He clasps her reverently) P.33. This is not translated, it can be as:

Tr. សេងនឹង: ក្រុមក្រុមស្រុកចុះឆ្នោត, សិប្បស្រុកទែនជា ស្រុកមួយ។

Here we can see Sergius is bluffing that she is the only person whom he loves forever. Whereas in reality that's not his real intention. It is important to translate it as satire because the idea of exchange of love will vanish between Raina and Sergius in the later parts of the play.

Eg3: - Raina: (returning his embrace) My lord and my - P.33. This is not translated. But it can be translated as:

Tr. រ៉ានា: រាជធានីបុជណានឹងយក និង រស់នៅផ្សេយរ...

We can see the extremes of sharing love and affection; this has been shifted to some other person in the later part of the play. It is very important to translate it when we talk about satire, because the idea of exchange of love will vanish between them in the later parts of the play, when Sergius holds Louka and is making love with her behind the bushes.

Eg.4: - Raina: I trust you. I love you. You will never disappoint me, Sergius. (Louka is heard singing within the house. They quickly release each other). P.33. This is not translated. But can be as:
Desire:

**Eg.1:** - Sergius: Be quick. If you are away five minutes. It will seem five hours. (Raina thus——). P.33.

**Tr.** ుదించండి. రైనా! రైనా! రుండి బిగాడుతుంది వారికి. సాధిండి సాధిండి వారికి విస్తరించండి. P.37.

The translation is not so effective; here he can translate it as:

రైనా! రైనా! రుండి బిగాడుతుంది వారికి విస్తరించండి.

We can see the exaggeration in this statement, which is not true from both the sides. One of the satiric qualities is exaggeration; as soon as she turns her back Sergius starts romancing with the maidservant, Louka.

**Eg.2:** - Sergius:- Louka: do you know what the higher love is?. P.34.

**Tr.** రుండి బిగాడుతుంది వారికి రుండి బిగాడుతుంది. P.37.

This is exact translation and it is effective. Here the sense has been translated well. In the earlier speeches Sergius talks about love and higher love with Raina, here in this speech we can see his false pretension about love when he questions about love to Louka, here the folly of a man has been brought out. Here in the above sentences the translation is acceptable, but the appraisal of each other about love has not been translated. Without talking about that it is impossible to draw the attention about ridiculing the characters and their intentions.

Romance:

**Eg.1:** - Sergius: (letting go her hand and slipping his arm dexterously round her waist) do you consider my figure handsome, louka? P.34.
We can see the complexity of the character, many-sided faces of Sergius is revealed through his deeds. His complex personality has been shaped out of opposites, and hence the apparent contradiction in his conduct. This sentence was not translated; the translator might have thought that this information is unnecessary; G.B. Shaw wants to project the idea of ridiculing the romantic notions of love in these words. When we talk about satirizing the character through the intentions where another wants to ridicule; that sense has to be taken care in the translation. In the last expression 'handsome', he says to Louka, whereas in the earlier example (speeches) between Raina and Sergius, his behaviour looks ridiculous.

**Scolding:** Though they pretend to be in love, in real life there is some misunderstanding. Shaw satirically pointed out this type of marriage life.

**Eg.1:** *Louka:* then stand back where we cant be seen. Have you no common sense? P.34.

**Eg.2:** *Sergius:* (Again putting his arm round her). You are provoking little witch, louka. If you were in love with me, would you spy out of windows on me?. P.35.
The character's nature has been highlighted here, whereas Louka is a servant and Sergius is engaged with Raina, at that time society will not accept the flirting with servants and marrying them.

Eg.3: - **Sergius**: Devil! Devil!. P.35.

Louka: Ha! ha! I expect one of the six of you is very like me, sir, though I am only Miss Raina’s maid. (She goes back to her work at the table, taking no further notice of him). P.35.

This is not translated. The translator might have thought it is unnecessary information or he might not have seen the play as a satire on the romantic notions of love and war. It can be translated as:

Here when he calls her as Devil, she sarcastically says that one among the six of you is also like me (Devil). She mentions that he has some other forms of behavior; we can see her insulting him indirectly. We can see his inconsistency by calling Louka like that. This expression in tone is harsh and the usage is an insult, he calls her that because she rejects to tell him whom Raina is in love with other than him (Sergius).
Eg4: - Sergius: (Speaking to him self) which of the six is the real man? That's the question that torments me. One of them is a hero, another of buffoon, another a humbug, another perhaps a bit of a black guard. (He pauses, and looks furtively at louka as he adds, with deep bitterness) and one, at least, is a coward: Jealous, like all cowards. (He goes to the table). Louka. P.35.

This is not translated, possible translation could be:

The words are spoken by Sergius himself, he tries to understand his own self. He has six faces, opposite and self-contradictory, that is why he behaves differently at different occasions. Some times he behaves like a hero, some times like a buffoon, a hypocrite and a scoundrel. Sergius flirts with Louka who provokes him. When she insults Raina and comments about their higher love, he tries to understand his self. Here we can see the mockery of his character by himself, whereas he degrades his other shades of man inside him, he insults himself and left with a dilemma as to which one is the real Sergius. Here, Louka's speech is witty and Sergius's is little bit humorous. Even though she talks about six Sergius' he gives explanation for the remaining five impressions, which were comical, any of the shade of Sergius is not manly and gentle. This complete soliloquy is not translated.

Eg5: - Sergius: Damnation! how dare you?. P.36.

Here we can see Sergius getting angry from the tone of his speech with Louka, the translation is not apt. In the translation it means 'you have done a great
thing’. Source language version does not mean that. We can see the scorn words of Sergius where he intentionally insults Louka by scolding her. It can be translated as:

Relationship and Marriage: Relationships should be pure and marriage is bondage between two persons. The idea of valuable relationships are vanished here, we can see that in the characters speeches. Even though after betrothal they are ready to break that bondage and act according to their instincts. As A. C. Ward states "The realities of love and marriage became one of the most frequent themes in Shaw's plays throughout the remainder of his long life. Shaw thought of marriage as a means of satisfying the personal desires of individual men and women, nor as a means of strengthening family ties, but as the means of bringing to birth a new and better generation. Though no one can predict with certainty the consequences of any marriage, Shaw never swerved from the conviction that marriage is a solemn contract, not a frivolous domestic excursion. In "Arms and the Man" he often, elsewhere he laughed at this and other solemnities". (1954:88).

Eg1: - Louka: (Retreating) oh, I mean no harm: you've no right to take up my words like that. The mistress knows all about it. And I tell you that if that gentleman even comes here again, Miss Raina will marry him, whether he likes it or not. I know the difference between the sort of manner you and she put on before one another and the real manner. P.36.
Here, Louka says sarcastically about the behaviour of Raina and Sergius when she mentions the manner of their behaviour with each other and what they really are, it's a satire on their behavior and manners. The ironic expression in this sentence is translated well. In this paragraph we can see that the translator has translated sentence by sentence. Louka knows about the flattering of their love and mentions here in an ironical way about their real nature and what they exactly doing, even though it is transcreation into the TL, the sense and purpose has well been transformed. Whereas, irony means that the literal expression is quite opposite to the figurative expression. We can see the oppositeness in their behavior and in their words they expressed about love and higher love.

Eg2: - Raina: (with cool impertinence), oh, I know sergius is your pet. I sometimes wish you could marry him instead of me. You would just suit him you would pet him, and spoil him, and mother him to perfection. P.39.

When Catherine warns Raina about the cancellation of the engagement with Sergius, if at all he comes to know about the stay of the Swiss soldier in her bedroom. Raina replies to her mother indifferently and in an insulting manner. She even says that it is her mother who likes him, not herself. She wishes that Catherine should marry Sergius instead of her. She is more suited to a man like Sergius, so she would treat him affectionately and take care of him like a pet animal. Raina's words reveal her character as well as her state of mind. In the above speech Raina’s state of mind and heart are revealed through her words to her mother. We can see the author ridicule the hollowness of romantic love, her mentality and her approach towards marriage; her mother has also been insulted and defamed. Regarding the translation, so many expressions in the SL were missing. It serves as humorous in the source language (SL) but that effect is not
carried out in target language (TL). This is over translation; the translator has inserted so many unnecessary expressions. Where as it can be translated as:

Summary: As we know that Raina is betrothed to Sergius in a way of a 'Byronic hero', who has gone to war like knights of the Middle Ages. On his return home, we get the above scenes of higher romantic love with Raina calling him 'hero', 'king', and his (Sergius) addressing her as 'Queen' and 'Saint'. Through Bluntschli she realized the facts about Sergius' real heroism in the battlefield and the false pretensions of love towards each other when Louka mentions about their wrong assumptions on each other regarding respect of love and marriage towards the end.

2.3.3. Society

In any society people feel proud and rich because of money, gold etc,. In this play the idea of richness has been depicted in a humorous way. Whereas nowadays nobody cares for riches by having small, simple and lesser valuable things, prestige and social status has been ridiculed by cutting them down from their normal level. Social snobbery too comes within the lash of Shaw. The Petkoffs are proud of their social status, where we may not be proud of such things. Shaw has satirized such false notions of superiority, and tried to curb them by laughing at them. Here we can see the situations farcical and humorous. Humour grows 'satiric' when there is moral indignation and a desire to reform and correct. We can group them under various headings like Status, Prestige, Pride and Manners.

"On the doctoral front, he (G.B. Shaw) was perhaps of all the leading Fabians, the most determined to carry British Socialism beyond its reliance on
liberal principles, especially those relating to the cause of national self-determination. His importance with that cause was evident in several contexts, for example in the ridicule he heaped on the cultural pretensions of the backward Bulgarians" in "Arms and the Man". (Gareth. Griffith.l993:65).

Status:

Eg1: - Catherine: you are barbarian at heart still, paul, I hope you behaved yourself before all those Russian officers. P. 26.

This is not translated it can be translated as:

Eg2:- Petkoff: I did my best. I took care to tell them know that we have a library. P.26.

This is not translated; the possible translation could be as:

Here we can see Catherine deflating Petkoff about his behaviour, where as he has been treated below the normal level by his own wife.

Here we can see the indirect mentioning of richness or class. Catherine is under the impression that such things would bring some reputation in the society. Shaw laughs at the Bulgarian people's nature of richness. Laughing with others is humour and laughing at them grows satirical. Here Petkoff also behaves like a hypocrite, hypocrisy can be seen in the mentioning indirectly about having a library, which means prestige for them.
**Prestige:**

**Eg1:** - **Catherine:** Ah, but you did not tell them that we have an electric bell in it? I have had one put up. P.26.

Not translated, possible translation could be:

**Tr.** ఆ ప్రాణాలు ముందు నేరు మనం కొదవగా ఇది రావడం లేదు? మెమ్ము లేదా చారిద్వారం.

This is humorous because Catherine feels having an electric bell is one of the status symbol for her, where as the readers would understand her intention about false prestige.

**Eg2:** - **Petkoff:** What's an electric bell?. P.26.

Not translated. But it can be translated as:

**Tr.** ఎయిక్సేల్ కోట్ ఎయిక్సేల్ కోట్?

**Eg3:** - **Catherine:** you touch a button something tinkles in the kitchen? And then Nicola comes in. P.26.

Not translated. It can be translated as:

**Tr.** ఆ ప్రాణాలు ముందు నేరు కొదవగా ఇది రావడం లేదు? మెమ్ము లేదా చారిద్వారం.

Here, her description of electric bell is humorous, indirectly her prestige of richness is exposed here, later her idea has been ridiculed about civilized people's behavior.

**Pride:**

**Eg.1:** - **Petkoff:** why not shout for him?. P.26.

Not translated. It can be translated as:
Eg.2: - Catherine: Civilized people never shout for their servants. I’ve learnt that while you were away. P.26.

Not translated. It can be translated as:

Tr. కృతాకారిగా ప్రత్యేకంగా బాధితి చేస్తున్నాను. ఇది నేను కానండి .

Cultured people and their habits are being laughed at here, she says that at this age, she has learned that when her husband is away just for four months in a war, the readers are aware of her age, which is ridicule about their hypocrisy.

Manners:

Eg.1: - Petkoff: well, I’ll tell you something I’ve learnt too civilized people don’t hang out their washing to dry where visitors can see it; so you better have at that (indicating the clothes on the bushes) put somewhere else.

Catherine: Oh, that's absurd, Paul; I don't believe really refined people notice such things. P. 27.

This is not translated; the possible translation could be as:

Tr. గ్రామంలో ప్రత్యేకంగా బాధిత వేసినాను. ప్రత్యేకంగా బాధితం చేస్తున్నాను. చిత్రింగా కానండి. కృతాకారిగా బాధితం చేస్తున్నాను.

These dialogues are satirical on the backwardness of Bulgaria and such other countries. Catherine tells the major that in his absence she has installed an electric bell in the house. Catherine explains to him that the device is for calling servants. Such passages gave an offence to the Bulgarians at that time. Here, Petkoff pretends to be civilized when he says about drying the clothes, where as he doesn't know what an electric bell is, here simple things don't mean
civilization. Shaw deflates their narrow mentality about manners. All this conversation has not been translated into the TL. Despite all their social pride nowadays nobody feels proud of having electric bells and manners of hiding the washed clothes etc., at that time of the composition GBS ridicules at the Bulgarian peoples mentality. The translator might have thought that these simple things are unnecessary to translate.

Eg: - *Bluntschli:* ...(To *Louka*) Gracious young lady, the best wished of a good Republican! *(He kisses her hand, to Raina’s great disgust, and retunes to his seat).* P.71.

This is not translated; the possible translation could be as:

**Tr.** (ఎటా) స్త్రీలను పనిచా ఇప్పటి తనంతే, *(హే ఎటాహ లేదు ఎటాహ ఇతర్పరు వారివాడు వారివాడు).*

Here the sudden expression of Bluntschli, which was created by Shaw can be seen where women are not liberated. Here we can see the maidservant coming out of the conservative society and finds freedom in her thought. The depiction of classless society is seen over here, if at all we know that Shaw is a socialist, where as Shaw saw the society where women are not liberated. As much a creature of day as Louka, and *Louka* does actually move up and becomes a lady. Here we can understand George Bernard Shaw's Fabian ideology.

Eg:- *Louka:* I have done Raina no harm. P.71.

Not translated. The possible translation could be as:

**Tr.** ఎటా:- నేను రేనాయ్ నికిల్ చాంపు చేసాంటాకు.

Here we can see the folly of Louka as a person, she knows that Raina is going to marry Sergius, still she flirts with Sergius and neglects Nicola. Whom, *she promises* to marry but rejects just because he is a servant.
All the examples are not translated. Here G.B. Shaw looks like a socialist. He expects change in the society slowly. He didn’t see any class difference between people. He wants to show that Louka rises from the level of maidservant to the aristocratic class by marrying Sergius and behaves like a liberator by saying ‘I have a right to call her by name’. The translator might have missed this understanding of Shaw’s expectations or he might have felt that these things are unnecessary to translate.

Summary: Raina takes the plain Bluntschli as her husband, whose common sense and six hotels in Switzerland will give her stability and comfort. The last part of the play is mostly light hearted fun, though amidst all the fun there are several shrewd hits at some sorts of social snobbery: the snobbery of the Petkoff’s who think themselves better than their neighbours because they have a library and an electric bell. Shaw also believed that it is mean and foolish to act as though the possession of wealth, or any other material advantage, is a sign of personal superiority. People might not any longer think it is impressive to have an electric bell in the house.

2.3.4. General

Eg.1: - Catherine: Oh, my usual sore throats; that’s all. P.26.

Not translated. It can be translated as:

Tr. క్యారీటీన్: ఆనకు సాధారణ సంసారం; ఆమె సంపూర్ణం. ప.26.
Eg.2: - *Petkoff: (with conviction)* That comes from washing your neck every day. I've often told you so. P.26.

No translation. It can be translated as:

**Tr.** ఇది తీత పొందాలి ఉంచాలి మాదిరి చేసి సంపాదించండి. ఈ విధానం చేయడానికి దాని మరొక కారణం.


No translation. It can be translated as:

**Tr.** ఇది ఎంతా చాలా నిసింగా ఉంటే.

Eg.4: - *Petkoff: (over his coffee and cigarette)* 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. There was an Englishman at Philippopolis who used to wet himself all over with cold water every morning when he got up. Disgusting! It all comes from the English: their climate makes them so dirty that they have to be perpetually washing themselves. Look at my father. He never had a bath in his life; and he lived to be ninety-eight. The healthiest man in Bulgaria. I don't mind a good wash once a week to keep up my position but once a day is carrying the thing to a ridiculous extreme. P. 26.

This is not translated; the possible translation could be as:

**Tr.** ఇది రెండవ రకం వాస్తవంగా ఉంటే. ఈ విధానం చేయడానికి దాని మరొక కారణం: ఇది ఒక ప్రత్యేకత. ఆతిడి వాస్తవంగా ఉంటే మరొక ప్రత్యేకత. ప్రపంచ క్రమంలో వాస్తవమైన రూపం ఉంటే మరొక ప్రత్యేకత. ఆతిడి వాస్తవంగా ఉంటే మరొక ప్రత్యేకత.

When he enquires about the health of Catherine, she says that she is suffering from a throat problem. Major Petkoff reminds her habit of taking bath every day is not good for health. He says that it all came from the English
mannerisms of taking bath every day (daily), which became a bad habit of Bulgarians. He gives an example of his father not taking bath for years, and he's the healthiest man at Bulgaria, this looks ridiculous about the nature of Bulgarians backwardness. Here Shaw has represented the Bulgarians as uncivilized and dirty. Such type of passages gave great offence to the Bulgarians. Here we can see Shaw laughing and ridiculing at the customs and nature of the Bulgarian people. If we accept the fact that ridiculing is a form of Satire the above passage is to be considered as Satire, we don't have the translation of it in TL. He might have had the problem with translating *Philippopolis* and *Englishman* and washing will be ridiculous for discussion. Possible translation could be as suggested above.

Eg.5: - *Sergius:* - (releasing her in despair) Damnation! Oh, damnation! mockery! mockery everywhere! everything I think is mocked by everything I do. (He strikes himself frantically on the breast). Coward! Liar! Fool! Shall I kill myself like a man, or live and pretend to laugh at myself?. P.61.

This passage is no doubt a Satire, where Sergius’ deeds are being laughed at by Louka's speech and he insults himself. We get the impression of Sergius’s heroic deeds in the first act of speeches given by Raina. Here he behaves in a different way. This has not been translated into the TL. It could be translated as:

Eg.6: - *Sergius:* (cynically) Raina: Our romance is shattered. Life’s a farce. P.64.

Not translated. It can be translated as:
Here, farce means laughter arising in a situation. But farce is one among so many forms of Satire. Sometimes satirist behaves like a cynic. A cynic is a person who is not satisfied with the people whom he lives with. He says Romance is shattered, he is responsible for the collapse of their romance also and further he says life becomes laughter.

Eg.7: - *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. P.73.

This is not translated. The possible translation can be as:

Already the reader or spectator, if it is a staged, is aware of their impression about status by mentioning the library and electric bell and she says about the family history where we are aware of Petkoffs father not taking bath for 98 years and Catherine mentioning about status, which is a false prestige, the idea of prestige has been ridiculed here by comparing them with the petty things.

Summary: At the end of the play when Captain Bluntschli is ready to marry Raina, her parents objects for the marriage as he doesn't have any higher position and riches to provide a comfortable life to her daughter. In order to prove that he is a rich man he reads out his letters, which shows that he is a rich man with good property. In this process Bluntschli’s interaction about riches by comparing with tablespoons, forks, and tablecloths and horses and their carriages is comic, where as Shaw ridicules the idea of richness where the Bulgarians, especially in the characters of Shaw's composition is revealed. Thus the last part is funny and
ends up in a note of Sergius's comments, which is satiric: ‘What a man. Is he a man/ Thinking that he is like a machine for his work.

It is not only the characters and sentiments in "Arms and the Man" that have puzzled people. "Shaw's choice of setting has, if anything, been even more completely misunderstood. Shaw had no real knowledge of and no real interest in, and modern critics have generally followed him in looking on Shaw's Bulgaria as a kind of light-operatic prevision of Granstark and Ruritania". (Louis Compton & George Allen, 1971:16).

But those Bulgarian students who rioted in Vienna during the performance of the play, though no more sophisticated than the Irish audiences who regarded Synge's 'Play boy of the Western World' as a slur on the national honour, were nevertheless nearer the mark. Shaw admitted that he had worked out the basic idea of the play before he picked his war and country, but he has testified to his later concern for authentic detail. Indeed, Shaw's picture of Bulgarian realities does not differ markedly from 'Edward Dicey's' analysis in 'The Peasant State', a study published in 1894. Which likens the level of Bulgarian culture, quite un-romantically, to that of western Illinois in the same period. (ibid. 1971:16).

But we will not understand Shaw's play unless we grasp the fact that his programme heading, "Bulgaria, 1885", was charged with very strong and definite emotional overtones for English audiences. Nor were these the connotations of a romantic fairyland. First, the English mind had been inflamed by Gladstone's evangelical, anti-Mohammedan account of Turkish atrocities in his 'Bulgarian Horrors' of 1879. Gladstone's preoccupation of the electorate with 'the eastern question' in the early eighties, Shaw deprecated strongly as distracting attention from pressing social problems at home. Secondly, the Serbo- Bulgarian war of 1885 had been highly gratifying to English popular sentiment. King Milan of Serbia, jealous of Bulgaria's recent acquisition of Turkish territory, had
peremptorily invaded the country, and been roundly beaten by Prince Alexander at Slivnitza just two weeks later. On this account it served morally a whole satisfactory war, with the aggressor punished and the underdog nation triumphant. Audiences in 1894 must have been as much surprised by Shaw's Satire as audiences of today, if the Ethiopians had beaten Mussolini in 1935 and some one had then written a play making fun of the Ethiopians.

2.4. Translation Procedures followed by the translator:

The translator neglects so many, satirical phrases and sentences. We are discussing the procedures followed by the translator for the parts where he has translated.

1. Over Translation.
2. Under Translation.
3. Wrong Translation.
4. Addition.
5. Deletion.

Related to mention above what translation procedures followed by the translator in translating the satirical dialogues related to the above topics. The translations of such satirical dialogues are evaluated and the procedures are viewed under the following topics. Over Translation, Under Translation, Wrong Translation, Addition and Deletion. Though the translator uses such procedures for effective translation, there are quite few lapses in their translation. The major lapses are:

2.4.1. Over Translation: Some times the translator gives extra explanation or details in the translation than required. Sometimes it may lead to divert the attention or do injustice to the author. He doesn't add any points, he elaborates some points unnecessarily.
The main reasons for the over translation are:

- Translator's failure to understand the real intention of the original text/author.
- He thinks that unless the extra information is not given, T.L readers can't understand. So he emphasizes the idea.
- Translator's under estimation of the T.L reader's knowledge.

**Eg.1: - The Man:** Nine soldiers out of ten are born fools. P.9.

*Tr.* చిన్నారు నాలుగు శ్రేయాలు కాలు చట్టదాను నాలుగు శ్రేయాలు నాలుగు శ్రేయాలు P.10

As we have discussed under the heading over translation; the translator thought that extra information is necessary to get the effect in the Translation, so that the target language readers can understand or to emphasize the idea in the S.L.

**Eg.2: - Servius:** I never apologise. P.63.

*Tr.* నేను అప్పాటుగా అప్పాటుగా అప్పాటుగా అప్పాటుగా P.65.

Here in this case also we can observe the extra information given in the target language. Actually he can do it as నేను అప్పాటుగా అప్పాటుగా అప్పాటుగా. In one way it is interpreted either way round.

2.4.2. Under Translation: This is not deletion, for the translator is not giving the complete sense. Sometimes the translator fails to bring the same effect of the original text in their translations. By such act some important point or the stress is lost. The translator sometimes dilutes the main point and fails to convey the intention of the original author in his translation.

The main reasons for such under translations are:

- The translator's failure to understand the real intention of the original author.
• Translator's incapability or inability to reproduce the same effect in the translation.

• Ambiguity in the original text.

• Translators over estimation about the T.L readers etc.,

Eg.1: - Sergius: - .... If you are away five minutes, it will seem five hours. p.33.

Tr. సరిగ్సు: - ఎమి తొమ్మిది సుసంధం తొమ్మిది. p.37.

As we have discussed under the heading under translation, the translator is unable to reproduce the same effect in the translation. This can be translated as:

సరిగ్సు: - ఎమి తొమ్మిది సుసంధం తొమ్మిది తొమ్మిది తొమ్మిది తొమ్మిది.

Eg.2: - The Man:.. Don Quixote...p. 14.

మన్:.. డన్ కిస్టే.. P.18.

It has some other sense in Literature. Which needs an explanation discussed earlier. It clearly shows the ambiguity in the source text.

2.4.3. Wrong Translation: Unable to grasp the intention of the original author, some times translator translates without understanding the text or meaning. Some times translator translates them wrongly with a different sense, such procedure here used as wrong translation.

The main reasons for such wrong translations are:

• Ignorance.

• Absence of notions in the T.L.

• Confusion of the original text.

• Out of negligence.


This can be translated as: తమాశియ పిల్లలు. The translated version gives the meaning 'block head'. This clearly states the translator might have failed to understand the real intention of the original author.

Eg.2: *Louka: .. no common sense?. p 34.

Tr. *ఎలూకా: .. ఎందుకు హైమన్నరు ఉంటాయి... p 38.

The exact translation could be: నల్లప్పుడు మాత్రమే. The S.T doesn't mean 'world knowledge'. This can be differentiated with 'commonsense'. Here we can see the ignorance of the translator.

Eg.3: *Sergius: Nothing binds me. P.71.

Tr. *సర్జియస్: నిషేధం లేదు... P.75.

This is not what exactly the source language means. One of the possible translation could be: బంగారం ప్రతికారం గణమన ఎక్కడ ఉండి...  

Eg.4: *Sergius: Damnation! How dare you?.. p.36

Tr. *సర్జియస్: నాండపోత ఈ పతనం ప్రతి ఎందుకు? p.39

This is wrong translation, the possible translation could be: నాండపోత ఈ పతనం ప్రతి ఎందుకు? 

2.4.4. Addition: In general, addition means adding something extra to the already existing matter. Some times in the translations, additions are made to the original matter for the following reasons.

The main reasons for the addition in translations are:

- To make the reader understand the subject matter or the concept very clearly.
- To remove the ambiguity that prevailed in the original text.
• To give more emphasis to the statement or to a point.
• To make clear the concept or a new idea, etc,
• One of the reasons may be lack of talent to say in brief.

**Eg.1:** - *Raina:* (with cool impertinence), oh, I know Sergius is your pet. I sometimes wish you could marry him instead of me. You would just suit him, you would pet him, and spoil him, and moulder him to perfection. P.39.

**Tr. शर्मकः:-** मानेक हो? मानं न हो। नन्दा नन्दाकाते। नन्दा शरमवानः!

The translator has added extra information, even though the S.T message is not conveyed in the translation. As we have mentioned about the procedure under the heading, addition it is to be assumed that the translator is not talented to say it in brief.

**Eg.2:** - *The Man:* (with grim good humour) All of them, believe me. It is our duty to live as long as we can. Now if you raise an alarm —. P.7.

**Tr. शर्मकः:-** यह! शर्मकः। शर्मकः सर्दियकाले। शर्मकः सर्दियकाले। शर्मकः सर्दियकाले।

In the original ‘believe me’ has translated as: यह! शर्मकः। शर्मकः। शर्मकः। He wants to give more emphasis to the statement, so that the target language readers can understand it.

**2.4.5. Deletion or Omission:** Deletion means leaving out or removing one or a few words or points or sentences from the original text.

The main reasons for this deletion are:
• To avoid the unnecessary and irrelevant matter to T.L readers.
• To avoid the well-known facts.
• The translator's ignorance, negligence or inability.
• To avoid repetition.

The deletion observed in the 'Arms and the Man'. In this play, deletions are observed in 31 places.

*Eg.1:* - **The Man:** well, i don't intended to get killed if I can help it. Do you understand that? p.7.
The possible translation could be as:  నిల్వపండితే నువ్వులను నిలువంటైన నిలోత్సాహం చేయండి. We can see the translators' negligence in not translating this.

*Eg.1:* - **The Man:** *(with grim good humour)* all of them.. .analarm. P.7.
This can be translated as:  ఎవి చిములం / సంరక్షణలో రాణుడు

*Eg.3:* - **The Man:** Cleverest thing ever known.. court martialled for it.. p.14.
All these expressions are deleted in the translation. The possible translation could be as:

*Eg.4:* - **The Man:** I never felt so sick in my life; though Ive been in one or two very tight places...... nothing. p.14.
This is also deleted in the translation. This can be translated as:

*Eg.5:* - **Sergius:** I never with draw. P.29
This is also neglected. The possible translation could be:
Eg.6: - **Raina**: (placing her hands on the shoulders as she looks up at him with admiration and worship). My hero! My **king**! p.33

This is not translated. It could be translated as:

(అతను కూలలుతున్న సేదా రవాంసం, అతనికాదమి ను పాలిస్తున్న కొన్నడి).

నేవడశాహితే! నిలయినే!

Eg.7: - **Sergius**: My queen! (He kisses her on the forehead). p.33

This is also deleted. The possible translation could be:

(అదే నిండితలో మనం నీటిడా) నే మలసి!

Eg.8: - **Raina**: And you have never been absent from my thoughts for a moment. p.33.

This is also deleted it can be translated as:

అదు సార్లు నుండి లేని సమయంలో నే సామ్ర్ధ్య నీతిను కలిగి?

Eg.9: - **Sergius**: I think we two have found the higher love. p. 33.

This is also deleted. The possible translation could be:

(అతనును నని ఉట్టరించే కోసారి, నే రుంగరు నీతిను లంగి?

Eg.10: - **Sergius**: My lady and my saint (he clasps her reverently). p. 33.

This is deleted, the possible translation could be:

(ఉత్తరించి అమ్మతకొరి వంటకొరి) నే లంగి, నే లంగరు నీతిను!

Eg.11: - **Raina**: (returning to his embrace) My lord and my ... p.33.

This is also deleted. This could be translated as:

(ఉత్తరించి లంగి నీతిను) నే తక. నే ... 

Eg.11: - **Raina**: I trust you. I love you. You will never disappoint me, Sergius (louka is heard singing within the house. They quickly release each other). p.33.

This is also deleted it can be translated as:
Eg.13: -Sergius: (letting go her hand and slipping his arm dexterously round her waist) do you consider my figure handsome, louka?. p. 34.
This is also deleted. It could be translated as:
(లుకా, ప్రోఫెసర్ ఆతిష్టుడు! నా వినియోగం మిల్లడించాడు. నా స్మరణయాత్ర ఎలా ఆటిస్టుడు!)

Eg.14: -Louka: ..then stand back where we cant be seen... p. 34.
ఓం, మేమిని ఎక్కడ పంపడంలేదు.
This can be translated as: లుకా, సిడ్డినాటి.

Eg.15: -Sergius: (Again putting his arm around her). You are provoking little witch, Louka. If you were in love with me, would you spy out of windows on me?.. p. 35.
ఇంకా, నీ సిద్ధిద్వారం చేసారి. నాను నంది జీవించడం మీతే మీతే పంపడారి. (లుకా, మనం సిద్ధిద్వారంమీతే మీకి పంపడం వినియోగం చేసారి!)

In the above expression some parts are deleted. Those parts can be translated as:
(ఇంకా, లుకా, ప్రోఫెసర్ ఆతిష్టుడు! నా స్మరణయాత్ర ఎలా ఆటిస్టుడు!)

Eg.16: -Sergius: Devil! Devil!. P.35.
This can be translated as: డీవల్! డీవల్!

Eg.17: -Louka: Ha! Ha! I expect one of the six of you is very like me sir, though I am only Miss Rainas maid. (she goes back to her work at the table, taking no further notice of him). P.35.
This is deleted in the translation. Possible translation could be:
Eg.18: -Sergius: *(speaking to himself)* which of the six is the real man? That's the question that torments me. One of them is a hero, another of buffoon, another a humbug, another perhaps a bit of a black guard. (He pauses, and looks furtively at Louka as he adds, with deep bitterness) and one, at least is a coward: jealous, like all cowards. (He goes to the table). Louka. P.35.

This is completely deleted; the possible translation could be as:

*(ఆహారం సర్వీసు రాకటించడానికి*) ఎందుకంటే వారు విచిత్రంచారు? ఎందుకంటే నీండు నిలువు మాట్సాంచు. ఎందుకంటే సన్నేతే, మాట్సాంచి సన్నేతే, మాట్సాంచి సన్నేతే. (ఆమ్మ నియుక్తి చేయడానికి కామాచారు మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్సాంచి మాట్మించారు.

The reason for deleting this passage could be, the translator might have thought that it is unnecessary.

Eg.19: -Catherine: You are barbarian at heart still, Paul, I hope you behaved yourself before all those Russian officers. P.26.

This is deleted in translation, this could be translated as:


The reason for deleting this passage could be, the translator might have thought that it is unnecessary.

Eg.20: -Petkoff: I did my best. I took care to tell them know that we have a library. P.26.

This is also neglected in translating. It can be translated as:

The reason for deleting these sentences could be, the translator might have thought that it is unnecessary.

_Eg.21: _-Catherine: Ah, but you did not tell them that we have an electric bell in it? I have had one put up. P.26.


This is not translated. It can be translated as:

_Eg.22: _-Catherine: You touch a button something tinkles in the kitchen? And then Nicola comes in. P.26.

This is not translated. It can be translated as:

_Eg.23: _-Petkoff: why not shout for him? 
_Catherine: _Civilized people never shout for their servants, I’ve learnt that while you were away. P.26.

This is not translated. It can be translated as:

The reason for deleting these sentences could be, the translator might have thought that they are irrelevant.

_Eg.21: _-Catherine: Ah, but you did not tell them that we have an electric bell in it? I have had one put up. P.26.


This is not translated. It can be translated as:

_Eg.22: _-Catherine: You touch a button something tinkles in the kitchen? And then Nicola comes in. P.26.

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_Eg.23: _-Petkoff: why not shout for him? 
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_Eg.23: _-Petkoff: why not shout for him? 
_Catherine: _Civilized people never shout for their servants, I’ve learnt that while you were away. P.26.

This is not translated. It can be translated as:

The reason for deleting this sentence might be the translator might have thought it is unnecessary.
Eg. 24: -Petkoff: Well I'll tell you something I've learnt too, civilized people don't hand out their washing to dry where visitors can see it; so you better have at that (indicating the clothes on the bushes) put some where else. P.27.

The reason for deleting this sentence might be the translator might have thought it is unnecessary.

Eg. 25: -Louka: I have done Raina no harm. P.71.

This is also neglected. The possible translation could be:

Eg. 26: -Louka: I have right to call her Raina; she calls me louka. P.71.

The translator might have thought it is unnecessary.

Eg. 27: -Catherine: Oh, my usual sore throats; that's all.

Petkoff: (with conviction) that comes from washing your neck every day. I've often told you so.


This is also neglected. The possible translation could be:

The translator might have thought these are unnecessary for discussion.
Eg.28: -Petkoff: (over his coffee and cigarette) 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. There was an English man at Philippopolis who used to meet him all over with cold water every morning when he got up. Disgusting! It all comes from the English: their climate makes them so dirty that they have to be perpetually washing themselves. Look at my father, he never had a bath in his life; and he lived to be ninety-eight. The healthiest man in Bulgaria. I don’t mind a good wash once a week to keep up my position but once a day is carrying the thing to a ridiculous extreme. P.26.

The complete paragraph is not translated. It can be translated as:

The reason for deleting this paragraph might be the translators’ inability or negligence.


The complete paragraph is not translated. It can be translated as:

The reason for deleting this paragraph might be the translators’ inability or negligence.

Eg.30: -Sergius: (cynically) Raina: Our romance is shattered. Life’s a farce. p. 64.
Eg.31: -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. p.73.

The complete passage is not translated. It can be translated as:

The translator might have thought these are unnecessary for discussion.