

CHAPTER III

FINDINGS

A. Findings

1. Kinds of figures

The writer found about 20 figure that used in the drama script *Arms and the Man* By George Bernard Shaw consist 2 words 18 phrases.

There are 4 kinds of figure that are used in the drama script they are; hyperbole 5, idiom 7, symbolism 3, personification 6.

Those classification are listed and explained in the table below.

ACT I

[Night. A lady's bedchamber in Bulgaria, in a small town near the Dragoman Pass, late in November in the year 1885. Through an open window with a little balcony a peak of the Balkans, wonderfully white and beautiful in the starlit snow, seems quite close at hand, though it is really miles away. The interior of the room is not like anything to be seen in the east of Europe. It is half rich Bulgarian, half cheap Viennese. Above the head of the bed, which stands against a little wall cutting off the corner of the room diagonally, is a painted wooden shrine, blue and gold, with an ivory image of Christ, and a light hanging before it in a pierced metal ball suspended by three chains. The principal seat, placed towards the other side of the room and opposite the windows, is a Turkish ottoman. The counterpane and hangings of the bed, the window curtains, the little carpet, and all the ornamental textile fabrics in the room are oriental and gorgeous: the paper on the walls is occidental and paltry. The washstand, against the wall on the side nearest the ottoman and window, consists of an enamelled iron basin with a pail beneath it in a painted metal frame, and a single towel on the rail at the side. A chair near it is of Austrian bent wood, with cane seat. The dressing table, between the bed and the window, is a common pine table, covered with a cloth of many colors, with an expensive toilet mirror on it. The door is on the side nearest the bed, and there is a chest of drawers between. This chest of drawers is also covered by a variegated native cloth; and on it there is a pile of paper

backed novels, a box of chocolate creams, and a miniature easel with a large photograph of an extremely handsome officer, whose lofty bearing and magnetic glance can be felt even from the portrait. The room is lighted by a candle on the chest of drawers, and another on the dressing table with a box of matches beside it

Table 3. 1 Kind of Figures (ACT. 1)

Drama Script	Kind of figure	Meaning of figure
<p>CATHERINE <i>[entering hastily, full of good news]</i> Raina! <i>[She pronounces it Rah-eena, with the stress on the ee]</i>. Raina! <i>[She goes to the bed, expecting to find Raina there]</i>. Why, where--? <i>[Raina looks into the room]</i>. Heavens, child! are you out in the night air instead of in your bed? Youll catch your death. Louka told me you were asleep</p>	Hyperbol e	She means: you'll be sick
<p>RAINA <i>[coming in]</i> I sent her away. I wanted to be alone. The stars are so beautiful! What is the matter?</p>	Idiom	Ask her to go
<p>CATHERINE. Of course: he sends me the news. Sergius is the hero of the hour, the idol of the regiment.</p>	Symbolis m	It means he is hero at the time
<p>CATHERINE <i>[with surging enthusiasm]</i> 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 Servians 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>	Hyperbol e symbolis m	When he attack, he surprise the enemy like avalanche Underestimate the enemy as chaff/bran.
<p>RAINA <i>[laughing and sitting down again]</i> Yes: I was only a prosaic little coward. Oh, to think</p>	Hyperbol	Be inferior to do

<p>that it was all true--that Sergius is just as splendid and noble as he looks--that the world is really a glorious world for women who can see its glory and men who can act its romance! What happiness! what unspeakable fulfilment! Ah! <i>[She throws herself on her knees beside her mother and flings her arms passionately round her. They are interrupted by the entry of Louka, a handsome, proud girl in a pretty Bulgarian peasant's dress with double apron, so defiant that her servility to Raina is almost insolent. She is afraid of Catherine, but even with her goes as far as she dares. She is just now excited like the others; but she has no sympathy with Raina's raptures, and looks contemptuously at the ecstasies of the two before she addresses them].</i></p>	e	something
<p>RAINA. I wish our people were not so cruel. What glory is there in killing wretched fugitives?</p>	Hyperbole	Describe how cowardly they are.
<p>A MAN'S VOICE <i>[in the darkness, subduedly, but threateningly]</i> Sh--sh! Don't call out; or you'll be shot. Be good; and no harm will happen to you. <i>[She is heard leaving her bed, and making for the door]</i>. Take care: it's no use trying to run away. Remember: if you raise your voice my revolver will go off. <i>[Commandingly]</i>. Strike a light and let me see you. Do you hear. <i>[Another moment of silence and darkness as she retreats to the dressing-table. Then she lights a candle; and the mystery is at an end. He is a man of about 35, in a deplorable plight, bespattered with mud and blood and snow, his belt and the strap of his revolver-case keeping together the torn ruins of the blue tunic of a Servian artillery officer. All that the candlelight and his unwashed unkempt condition make it possible to discern is</i></p>	Idiom	Its mean the revolver will shoot Turn on the light

<p><i>that he is of middling stature and undistinguished appearance, with strong neck and shoulders, a roundish obstinate looking head covered with short, crisp bronze curls; clear quick blue eyes and good brows and mouth, a hopelessly prosaic nose like that of a strong minded baby, trim soldierlike carriage and energetic manner, and with all his wits about him in spite of his desperate predicament: even with a sense of the humor of it, without, however, the least intention of trifling with it or throwing away a chance. He reckons up what he can guess about Raina--her age, her social position, her character, the extent to which she is frightened,--at a glance, and continues, more politely but still most determinedly] Excuse my disturbing you; but you recognize my uniform--Servian! If I'm caught I shall be killed. [Menacingly] Do you understand that?</i></p>		
<p>MAN [<i>cunningly</i>] Ah; but suppose I dont shoot you, what will happen then? A lot of your cavalry--the greatest blackguards in your army--will burst into this pretty room of yours and slaughter me here like a pig; for I'll fight like a demon: they shant get me into the street to amuse themselves with: I know what they are. Are you prepared to receive that sort of company in your present undress? [<i>Raina, suddenly conscious of her nightgown, instinctively shrinks, and gathers it more closely about her neck. He watches her, and adds, pitilessly</i>] Hardly presentable, eh? [<i>She turns to the ottoman. He raises his pistol instantly, and cries</i>] Stop! [<i>She stops</i>]. Where are you going?</p>	Symbolism	As we know pig usually known as a coward animal
<p>MAN [<i>yielding to her</i>] Theres just half a chance, if you keep your head. Remember: nine soldiers out of ten are born fools. [<i>He hides behind the</i></p>	hyperbole	He insult other person

<p><i>curtain, looking out for a moment to say, finally]</i> If they find me, I promise you a fight--a devil of a fight! <i>[He disappears. Raina takes off the cloak and throws it across the foot of the bed. Then, with a sleepy, disturbed air, she opens the door. Louka enters excitedly].</i></p>		
<p>MAN. A narrow shave; but a miss is as good as a mile. Dear young lady: your servant to the death. I wish for your sake I had joined the Bulgarian army instead of the Servian. I am not a native Servian.</p>	Symbolism	Describe how kind the lady
<p>RAINA <i>[catching her arm]</i> Dont, mamma: the poor darling is worn out . Let him sleep.</p>	Idiom	Describing her sympathy to the man

ACT II

[THE sixth of March, 1886. In the garden of Major Petkoff's house. It is a fine spring morning; and the garden looks fresh and pretty. Beyond the paling the tops of a couple of minarets can be seen, shewing that there is a valley there, with the little town in it. A few miles further the Balkan mountains rise and shut in the landscape. Looking towards them from within the garden, the side of the house is seen on the left, with a garden door reached by a little flight of steps. On the right the stable yard, with its gateway, encroaches on the garden. There are fruit bushes along the paling and house, covered with washing spread out to dry. A path runs by the house, and rises by two steps at the corner, where it turns out of sight. In the middle, a small table, with two bent wood chairs at it, is laid for breakfast with Turkish coffee pot, cups, rolls, etc.; but the cups have been used and the bread broken. There is a wooden garden seat against the wall on the right.

Louka, smoking a cigaret, is standing between the table and the house, turning her back with angry disdain on a manservant who is lecturing her. 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 servitude, and the imperturbability of the accurate calculator who has no illusions. He wears a white Bulgarian costume: jacket with decorated border, sash, wide knickerbockers, and

on you to hold your tongue and serve the family faithfully. Thats what they like; and thats how youll make most out of them.		
LOUKA [<i>as she collects the coffeepot and cups on the tray, and carries it into the house</i>] Youll never put the soul of a servant into me.	personification	As the tribute to her employer
CATHERINE. You are a barbarian at heart still , Paul. I hope you behaved yourself before all those Russian officers.	personification	He still like a barbarian
PETKOFF. Yes; so that he could throw away whole brigades instead of regiments. It's no use, my dear: he hasnt the slightest chance of promotion until we're quite sure that the peace will be a lasting one.	personification	He wants to get rid the whole brigades
SERGIUS. I won the battle the wrong way when our worthy Russian generals were losing it the right way. That upset their plans, and wounded their self-esteem. Two of their colonels got their regiments driven back on the correct principles of scientific warfare. Two major-generals got killed strictly according to military etiquette. The two colonels are now major-generals; and I am still a simple major.	Idiom	Insulted someone
PETKOFF. They wouldnt let us make a fair stand-up fight of it. However, I suppose soldiering has to be a trade like any other trade.	Symbolism	Ask soldiering to have attitude like other

ACT III

[IN the library after lunch. It is not much of a library. Its literary equipment consists of a single fixed shelf stocked with old paper covered novels, broken backed, coffee stained, torn and thumbed, and a couple of little hanging shelves with a few gift books on them: the rest of the wall space being occupied by trophies of war and the chase. But it is a most comfortable sitting room. A row of three large windows shews a mountain panorama, just now seen in one of its friendliest aspects in the mellowing afternoon light. In the corner next the right hand window a square earthenware stove, a perfect tower of colored pottery, rises nearly to the ceiling and guarantees plenty of warmth. The ottoman in the middle is a circular bank of decorated cushions; and the window seats are well upholstered divans. Little Turkish tables, one of them with an elaborate hookah on it, and a screen to match them, complete the handsome effect of the furnishing. There is one object, however, hopelessly out of keeping with its surroundings. This is a small kitchen table, much the worse for wear, fitted as a writing table with an old canister full of pens, an egg cup filled with ink, and a deplorable scrap of heavily used pink blotting paper.

At the side of this table, which stands opposite the left hand window, Bluntschli is hard at work with a couple of maps before him, writing orders. At the head of it sits Sergius, who is supposed to be also at work, but is actually gnawing the feather of a pen, and contemplating Bluntschli's quick, sure, businesslike progress with a mixture of envious irritation at his own incapacity and awestruck wonder at an ability which seems to him almost miraculous, though its prosaic character forbids him to esteem it. The Major is comfortably established on the ottoman, with a newspaper in his hand and the tube of his hookah within his reach. Catherine sits at the stove, with her back to them, embroidering. Raina, reclining on the divan under the right hand window, is gazing in a daydream out at the Balkan landscape, with a neglected novel in her lap. The door is on the same side as the stove, farther from the window. The button of the electric bell is between the door and the stove.]

Table 3. 3 Kind of Figures (ACT. 3)

Drama Script	Kind of figure	meaning of Figure
RAINA <i>[pretending to sulk]</i> The lady says that he can keep his tablecloths and his omnibuses. I am not here to be sold to the	Idiom	She tells: her self is not for rich

highest bidder.		man, but for someone who love her anyway
------------------------	--	--

2. Kinds of Expressions

Expression is countless and appear in every dialog also always change depending the actors or actress feeling. But there are: confusion, focus, happines, fear, sadness, seduction. So the writer just explain some expressions that appear with some figures that found in discussion.

For the examples you can see in the table below.

Table. 3. 4 Examples of Expressions

No.	Drama Script	Expression
	<i>[She goes to the bed, expecting to find Raina there]</i> You'll catch your death.	Confusion
	I sent her away	Focus
	<i>[her eyes dilating]</i> Sergious is the hero of the hours	Happines
	What glory is there in killing wretched fugitives?	Fear
	<i>“[opening his eyes cunningly]</i> hold your tongue	Angry

	<p><i>“[as she collects the coffeepot and cups on the tray, and carries it into the house]you’ll never put the soul of servant into me.</i></p>	Seduction
--	---	-----------

B. DISCUSSION

In this discussion the writer will explain the meanings of figures and expressions are found in the modern drama script *Arms and the Man* by George Bernard Shaw. There are 20 words and phrases that will explained below:

1. *[She goes to the bed, expecting to find Raina there] You’ll catch your death. (confusion) act. 1*” Hyperbole, this line means that if you are out in the night you’ll be sick. As we know word “sick” related with “death”.
2. **“I sent her away. (focus) act. 1**” Idiom, this phrase means to ask someone to go. ”sent” means post something to somewhere or go in any manner.
3. *“[her eyes dilating]Sergious is the hero of the hour. (happines) act 1*” Symbolism, it means he is the heeo at the time. “hour” is the part of time, the twenty four parts of a day, sixty minutes.
4. *“[with surging enthusiasm]Thundering down like an avalanche. (happiness) act. 1*” Hyperbole, it means when he attack, he surprise the enemy like a avalanche. As we know thunder always surprise everyone.

5. “dandified Australian officers like a **chaff. (Happiness) act. 1**” Symbolism, underestimate the enemy as chaff. The glumers or huks and grasses separated from the seed by threshing and winnowing.
6. “[*laughing and sitting down again*] I was only a **prosaic little coward. (confusion) act. 1**” Hyperbole, it means be inferior to do something.
7. “What glory is there in killing **wretched fugitives? (fear) act 1**” Hyperbole, describe how cowardly they are. Wretched is a miserable person , fugitive means fleeing from persuit.
8. “[*Commandingly*]. if you raise your voice my revolver **will go off. (focus) act. 1**” Idiom, its means the revolver will shoot. “go off” in real meaning is go to some where.
9. “**Strike a light** and let me see you. **(focus) act. 1**” Idiom, it means ask to turn on the light. “strike” means attack in real meaning.
10. “[*He watches her, and adds, pitilessly*]**slaughter me here like a pig. (fear and confuse)**” Symbolism, as we know pig usually known as a coward animal. The man is very scary.
11. “[*Politely*]but a miss is as good as a **mile. (happiness) act. 1**” Symbolism, describe how kind the lady. A certain measure of distance.
12. “[*catching her arm*]**the poor darling is worn out. (sadness) act. 2**” Idiom, describe how symphy she is. Poor darling just a figure for a weak person.
13. “**discharge you for untruthfulness. (focus) act 2**” Idiom, it means drive ot someone for betrayel. Someone could not discharge like a wear.

14. “[*He goes close to her and lowers his voice*]. **to rise out of poverty against them. (focus) act. 2**” Symbolism, describe how weak she is. The quality or state of being poor.
15. “[*opening his eyes cunningly*] **hold your tongue. (angry and focus) act. 2**” Idiom, it means ask someone to silent. Toingue is a part of human body in mouth.
16. “[*as she collects the coffeepot and cups on the tray, and carries it into the house*] **you’ll never put the soul of a servant into me. (seduction) act 2**” Personification, means as the tribute to her employer. As we know a soul could be put by someone.
17. “**you’re a barbarian at heart still, paul. (confusion) act. 2**” personification, still like a barbarian. A barbarian is a human who is perceived to be uncivilized or primitive.
18. “yes, **so that he could throw away whole brigades instead of regiments. (focus)act. 2**” Personification, it means he wants to get rid of the whole brigades. As we know a regiment could not be thrown like a ball.
19. “that upset their plans, and **wounded their self-esteem. (focus) act. 2**” Idiom, it means insulted someone. In real meaning wounded is injure body or hurt someone.
20. “[*pretending to sulk*] **i am not here to be sold to the highest bidder. (seduction)act. 3**” Idiom, it means her self is not for a rich man, but for someone who loves her anyway. A lady should not be sold but be loved.