First year An Introduction to Drama

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**Some important definitions in drama :**

**Genre** : Is a **literary kind** or type . In literary term , genre **refers** to the main types of literary form : poem , play ,novel ,etc . It **can also refer** to forms that are **more specific** to each literary form like tragedy and comedy being " genres " of drama

**Drama** : Is a **literary genre** realized in **performance** . In literature, the word drama defines a genre, or style of writing. Drama is a play that can be performed **on theatre, radio or even television** by characters who are assigned specific roles .These plays **are usually written** out as a script, or **a written version of a play** that is read by the actors but not the audience.

**The basic difference between drama and other literary forms** is that it is written in the form of dialogue ( conversation among characters on the stage ) .

 Drama is an **adaptation** , a **recreation** ,or a **reflection** of reality on the stage . It is by far the most **active and interactive o**f all literary genres as it **impacts** large number of people ( the audience ) directly . Therefore we find drama used to **educate as to entertain** .

**Dramatist** : A dramatist is **a person** who writes drama like Shakespeare or George Bernard Show. He is also called **playwright** .

**Theme** : Is what the play means **as opposed** to what happens . It is the **overarching message** or **the main idea** of a literary or dramatic work .

**Act** :Is" **chronological order**". An act is a division or unit of a [drama](http://en.wikipedia.org/wiki/Drama). The number of acts in a production can range from one to five or more, depending on how a writer structures the outline of the story. Acts may be further divided in to scenes . May be used to indicate a change in time or place .

**Action** :Is the **movement** in the play from the initial ( primary – opening ) entanglement **through the rising action , climax ,and falling action to resolution .**

**Protagonist**: Is **the hero** of the play , the main character .

He / she is usually opposed by the **antagonist** who tries to prevent the **Protagonist** from achieving his / her goals or creates for him / her difficult situations .

**Antagonist** :Is the character who **provides** obstacles to the **protagonist**'s objective in the play . The antagonist sets the conflict in motion .

**back stage** :Is the **area** behind the set or back drop that is not seen by the audience .

**character** :Is a **person** in a play who plays specific roles , or the personality of that person .

**dialogue** :Is a **speech** between two or more characters. It is the conversation between characters in a novel, drama, etc.

**Monologue** : Is **a work** written to be spoken by just one person .

**Soliloquy**: Is **a speech** in which an actor , usually alone on stage , speaks his / her thoughts aloud .

**Matinee** :Is **a theatrical performance** given in the afternoon .

**Motif**: Is a **recurrent character** , incident , or concept in literature .

**Props** :Are the **items** carried by an actor to represent objects mentioned in the script . Sometimes the props are actual ( food items that are eaten by characters )or something else like ( a hand-fan , a hat, a book , etc ).

**Elements of drama**

A play usually needs the following elements in order to be called a play : ***Characters, Actions ,and Plot , Dialogue ,Setting and a Stage*** .

**1-Characters :**

characters are **personas** in a play and each character **should play a role** .

 It is important to know that some plays have a small number of characters. **Monodrama** is a play that has only one character .Other plays have a large number of characters , and characters are not all equal in importance . Some characters are very important and others are less important . Indeed , one of the characters is the most important character in the play . We call him a hero or the protagonist . In the play this hero is challenged by another main character , that character is called the **antagonist** who is usually **bad or evil** . The characters could be either **minor or major characters .**

**We can tell the importance of a character by :**

**1-The number of the character's appearances** in the play . If the character doesn't appear a lot s/he is minor character . **2-The number of speeches :** If the character has the largest number of speeches , he is considered to be the hero . **3-** **The importance of the character's role** in the play . If the character plays a very important role in the play , he is the hero .

**4-The title of the play :** If the title of the play carries the name of a character ,this character is the hero . For example, **Hamlet** and **Romeo and Juliet** by Shakespeare.

However this is not always the case .We have a play called **Waiting for Godot** by Samuael Beckeet . The title of the play suggests that Godot is the hero , but he is not an actual hero , he doesn't appear at all in the play .

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**Classification of characters in terms of how they change throughout the play :**

**1-Dynamic characters** : Dynamic characters don’t remain the same by the end of the play . They are **able to change** their ideas , beliefs and psychology at the end of the play .

They evolve , modify their behavior and adapt to new situations and circumstances.

 **Major characters** are usually **dynamic** characters.

The hero doesn't have the same philosophy that he has at the beginning of the play, his ideas and concepts develop.

**2-Static characters:** Static characters don't develop or change throughout the play.

 For example , in **Arms and the Man Raina** is round / **dynamic** character because she evolves from innocence and naivety to maturity**. But** her mother , **Cathrine** is a **static** character because her opinions and attitudes remain the same throughout the play.

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**Classification of Characters in Terms of Perspective :**

**1-A round character** : a character who can be seen from different angles like Hamlet , who can be seen as a son , a lover , and a hesitant person.
**2-A flat character:** a character who can be seen from one perspective or one angle like minor characters.

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**2-The Plot and The Action**

A story is a series of events in which there is a time order " chronological order"

The" chronological order" indicates the sequence of events according to time **(a certain event happened before another order )** if they violate the" chronological order" it is not called a story .

 However ,plot is more important than story in drama .In the plot there is a " chronological order" and a "logical order "of events , and the playwright presents characters in action . The series of events that constitute the plot is referred to as action .

***The structure of the plot***

**1-Beginning** or introduction of the action .

**2-Complications** through conflict.

**3-Crisis** that results from the conflict .

**4-Climax** in which the conflict in a play reaches its peak .

**5-Coclusion** or resolution that concludes the play

The plot of every play begins by introducing the setting and information about the characters and their present condition .

the main plot deals with the major events of the action in a play while the sub-plot deals with smaller incidents that can be separated from the main plot without affecting it .

**Action of the play:** action of any play is the events of the play as seen from the way characters behave on stage and from what they say and think .

 It is reflected in the structure of the plot . The action "rises" with the conflict and complications, and " falls" after the climax and the resolution,

 Action involves activity . On stage , you see characters move around, sit down, perform a task , speak, cry, laugh, get angry, fight ,etc. All of that is what we call **Dramatic Action**.

 **A playwright** will develop the action of his/her play through the **dialogue and the stage- directions.**

In the dialogue the characters tell of events, stories, plans, truths or lies which move the action forward. As for how the characters behave when they say these things, the dramatist uses passages that explain what they are wearing and where they are sitting . those passages are usually printed in ***italics*** and in parenthesis ( ) . They are called **stage directions .**

The first page of **Arms and the Man** is a long passage of **stage – directions** which describes of Raina's bed room as well as the young lady herself.

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 **3-Dialogue**

**Dialogue is the conversation among characters on stage which reveals what happened in the past , what is happening now , and what will happen in the future .**

It **shows** the **personality** of the characters and it shows also the **playwright's main way** of presenting the ideas and the action of the play . The word **" dialogue"** means the conversation between at least two people . sometimes character is left alone on the stage and s/he talks to himself/ herself.

This is called **"soliloquy"**

**Soliloquy** is a speech made by a character alone on the stage so that only the audience hears it.It usually reveals the character's thoughts , worries, feelings, or reaction to specific events in the play.

When the character **talks to himself** / herself or makes a remark or a comment **in the presence of another character** , we call the speech an **Aside** .

 However , that other character **is not** supposed to hear the speech , **only the audience** hears it which usually means that the speaker steps aside from the main action and speaks in a low voice , or turns his/her head away from the other characters .

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**4-setting**

The setting of the a play is the location where the action takes place , and the time when it happens .**We have Temporal /historical settings**

**and geographic / physical setting**

**Geographic / physical setting** refers to the place and the location . It is usually indicated in the stage direction .In the introduction to Act1 of **Arms and the Man** Shaw tells us that the play is set in the Bulkan , more specifically in Bulgaria

This is the general setting of the play . But also we have specific settings for each Act and Scene . In Shaw's play , Act 1 takes place in Raina's bed room , Act 2 in the garden , Act3 in the library .

**Temporal /historical settings** refers to the period of time in which the play takes place . Again here we have general timing from the whole play as well as specific timings for each act . **General time or historical period** is indicated by dates , seasons , general atmosphere .

 ***Arms and the Man*** is set during the Bulgarian – Serbian War of 1883 .

The action of the play takes place in 1883 .

Furthermore, Temporal setting can be the time of day , the hour , when something happens . Act 1 of **Arms and the Man** is set at night because we see Raina in sleeping attire and we see the stars from the balcony .

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**5-stage**

Stage is the place where the play is acted . It is a high platform on which the actors stand and deliver their speeches .

Traditional play : the audience sits in front of the stage . Some modern plays use a **Trust stage** which protrudes in to the space where the audience sits and therefore the audience will be sitting around the stage , watching the action from different angles.

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**Types / Kinds of Drama**

Also it is called **" genres of drama"** .

 **major types** of drama are : **tragedy , comedy , tragic-comedy , and melodrama**

There are also other kinds ,such as **drama , mime , musicals ,and pantomime** , but for this course we will only focus on the major types .

**1-Tragedy**

We say some events are tragic when there is **a sad misfortune** .

 when someone dies ,or has bad luck we say this is tragedy .

We use this term in drama to **refer** to play **that deals** with a serious object matter and **involves** sad events and un happy endings. Tragedy in drama is believed to have **originated in Greek times .**

According to the **Greek philosopher Aristotle** , tragedy is **the most respectable** of the dramatic genres .

 He **defines** tragedy as **" an imitation of an action that is serious , complete and of a certain magnitude ,**

**Language is embellished with each kind of artistic ornament in the form of action not of narrative , through pity and fear effecting a proper purgation of these emotions "**

 This definition means that tragedy **should only deal** with a serious important idea , and it **should use** suitable sophisticated language to talk about this idea .

**It should create** feelings of pity and fear in the minds and hearts of the audience .

 **pity** , because they **feel sorry** for the hero who suffers on stage ,

 **and fear** because they are afraid this hero is **going to meet a terrible destiny** which cannot be stopped .

 The ending of tragedy **should allow** the audience to **get rid** of these negative feelings ( pity and fear ) and end up with a new **revelation and perspective about their existence** .

Tragedy **carries** a serious moral lessons which the audience learn from watching the misfortune of tragic hero .

The **classical tragic hero** is a man of noble birth ( a knight , a prince , or a king ) who is a **good character** and **who holds a high ideals .**

**But** this hero usually **suffers** from a **weakness or a flaw** .

this weakness **leads** the hero to **extreme** suffering which eventually **facilitates** his downfall and usually to his death .

 William Shakespeare wrote many tragedies which presented classical heroes . Hamlet , for example , is a **tragic hero who is a good natured prince .**

The weakness he suffers from is his **hesitation** in taking **revenge** for the death of his father .

Hamlet suffers a lot because he is **unable** to **make a decision** At the end of the play , Hamlet kills his uncle , the man who murdered his father and married his mother . Other characters are also die at the end of the play such as his mother and his best friend .

Modern tragedy **doesn't follow the strict rules of Greek or Classical tragedy** .

Modern writers **believe** that since drama **reflects real life** , it **should** also **present real characters .**

Therefore, we find the modern tragic hero is usually an **ordinary person** who **suffers not because of a personality flaw , but because of the pressures of life** .

**2-Comedy**

Some people think of comedy as opposite of tragedy .

Tragedy is **sad** and **makes us cry** while comedy is **funny and makes us laugh**.

 The **character**s in tragedy **are kings and princes or Greek gods** while in comedy the characters are usually of **lower social classes .**

The **purposes** of comedy are **to delight , teach and entertain the audience** through presenting the characters conflicting with each other or with the world around them . but **it conclude**s in general harmony and happy ending .

A good comedy tries to **criticize and correct** some social behaviors or " vices " by **exaggerating and mocking them** . we call this **" satire "**

Some comedy is **based on** physical action that is funny , someone acting like a clown , pulling a chair from someone who is beginning to sit down so that the person falls on the ground .

 characters beating each other up, we call this **" slapstick comedy "** .

On some occasions the comedy **results not** from the **action** , but from the **dialogue and the ideas .**

The comedy which **challenges** some shared ideas amongst the audience members is called a **" comedy of ideas "** Arms and the Man is an example of comedy of ideas .

**3-Tragic Comedy**

If tragedy is a play that is generally very sad and a comedy is one that ends happily , then a **tragic comedy would Be a play that mixes both tragic and comic elements in equal measures .**

 It **creates both** happy and sad emotions .

 It **could be a very serious** play that **ends** happily, or a **funny play** which ends sadly .

 It also **mixes** types of characters : kings and servants , mortals and gods .

**4-Melodrama**

Generally speaking , **a melodrama is a drama that presents serious but highly exaggerated action .**

This action is usually created by a **villain** , or **antagonist** , who wants to destroy good or the protagonist . The protagonist **suffers** in the play but at the **end he wins over evil** .

In melodrama **everything** is **exaggerated ,** there is always a **serious excitement and a sense of thrill and suspense** .

 The plot is **built on constant suspense and tension and creates strong sensational scenes and powerful emotions .** for example of melodrama the TV series .

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## Some Literary Techniques

## 1-Irony

Irony **means** difference and contrast . there are **two types** of contrast or irony :

## A -verbal irony

It means **irony of language** , in what people say . verbal irony is **the difference between** **what you say and what you mean** . you say something and you mean the opposite . for example you may say " thank you " to someone who hurts you but you don’t mean this word exactly you mean the opposite .

## B -dramatic irony

There **are two kinds** of dramatic irony

**a-The difference between what you expect to happen ,and what actually happens .**

**b-The difference between what the audience knows and what characters know .** sometimes, the audience knows things that some characters don't know .

George Bernard Shaw **uses dramatic irony NOT ONLY to a achieve a comic effect** but also **to educate his audience in alternative ways of interpreting things in life .**

## 2-Foreshadowing

Foreshadowing is another technique used in literature . It **means** using something at the beginning of the play which will **give hits** to something at the end .

In other words , **the dramatist prepare the audience for something that will happen later in the play**

## 3-planting

It is the **use of certain props** ( objects on the stage ) **to give more information** about a character or a situation without including it in the dialogue .

**This creates suspense and excitement** .

## 4-Deus ex Machina

**Someone or something which comes to rescue at the last moment** ( especially in a book or play )

This term comes from **Latin** .

It means " **a good from the machine** " in Greek drama , playwrights used to end their plays with a **god** who was lowered to the stage by a machine, and **who gives judgments and commands which solve the problems of the human characters .**

As a literary technique , the term " Deus ex Machina " **is used for any unexpected or improbable device which the playwright utilizes in order to solve a tough problem or save an impossible situation .**

 some example of such devices are : **the discovery of a birthmark, a lost letter or will ,an unexpected inheritance .**

This technique **enables** the playwright to **reveal** some secrets, **resolve** a certain dilemma, **or rescue** the protagonist from an impossible situation at the last moment

 we can see this technique used in our play in Act 3 , When captain **Bluntschi received** a letter from his lawyer informing him of the death of his father and the inheritance of all his fortune .

This turned Bluntschi from **an ordinary professional soldier to a powerful rich man**. Automatically , that **makes** him more **suitable** **suitor** for Raina **and helps** him win her hand in marriage at the end of the play , so ,that letter changed his life at the last minute and that is what do we mean by Deus ex Machina.

## 5 - Symbolism

Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense.

Sometimes, however, an action, an event or a word spoken by someone may have a symbolic value. For instance, “smile” is a symbol of friendship. Similarly, the action of someone smiling at you may stand as a symbol of the feeling of affection which that person has for you.

## 6 -Satire

Satire is a technique employed by writers to **expose and criticize foolishness and corruption of an individual or a society by using humor,**[**irony**](http://literarydevices.net/irony/)**, exaggeration or ridicule.** It intends to **improve** humanity by criticizing its follies and foibles. A writer in a satire uses fictional characters, which stand for real people, to expose and condemn their corruption.

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**George Bernard Shaw**
**his life** :

 He was born on 26 July **1856** in **Dublin** ,**Ireland** .

Shaw was the **third child** and the only son in a family which he once **described as "shabby but genteel**." His father, George Carr Shaw, was **employed as a civil servant** and later became a merchant but not too successful .

Shaw remembered especially his father's **"alcoholic antics ( actions )".**

 His parents were **protestants** . they **descended** from good families , they were **originally** from Hampshire in England .Shaw's family was a **musical one** ; his father was a fine **singer and pianist**, Lucinda Gurley Shaw, the mother, was a **gifted singer and music teacher**; she led her son to develop a passion for music, particularly **operatic music** and his elder sister was an **opera singer** .

 Shaw's **first ambition** was to sing in opera . in Dublin, Shaw **spent** many hours at Dublin Art Gallery , reading books of Shelly and Dickens .

He **left school** at the age of 15 and during the next 5 years , he worked for a Dublin estate agent . He was **unhappy and, determined to become a professional writer**, he resigned after five years of service.

At the age of **19 he left Dublin** and joined his mother and elder sister in London . During the next three years he allowed his mother to **support him**, and he concentrated largely on trying to **support himself as an author**. No less than **five novels** came from his pen between the years 1879 and 1883.

He went to the **theater** whenever he had money for a seat . His **profound ( deep , reflective ) knowledge** of Shakespeare **was based upon** these visits to the theater , he knew many of Shakespeare plays by his heart.

In London , he worked briefly for **a telephone company** and then he decided to **give up** such a work **because** it is against his "nature".

First he **began writing articles** which were **rejected** by magazines and newspapers. Then, he turned to **write novels** which were also rejected by book publishers.

In 1881, he had **a mild attack of small- pox** and **gave up shaving his beard** .

 He read for Karl Marx in French version at the British Museum . On this he comments **'From that hour I became a man with some business in the world "** in deed he became socialist and in 1884 he established with his other friends the Fabian Society .

In 1884, **Arms and the Man** was written to be one of the two **pleasant plays to promote the"New Drama "**

After " Arms and the Man " he wrote **"Candida "** and " **The Man of Destiny** " "**The Devil s Disciple** " . in 1903 he published **"Man and Superman** " and in 1905 he wrote " **Major Barbara ."**

# About Arms and the Man

One of Shaw's **aims** in this play is to **debunk ( expose , show up )**the **romantic heroics** of war; he **wanted** to present a **realistic account of war** and to **remove (take away ,get rid of ) all pretensions of nobility** from war. It is not, however, an **anti-war** play; instead, **it is a satire** on those attitudes which would glorify war.

***Arms and the Man*** presents a world where the **practical man** who lives with **no illusions** and **no poetic views** about either **love or war** is shown to be the **superior creature**.

**Character List**

**Captain Bluntschli** A professional soldier from Switzerland who is serving in the Serbian army. He is thirty-four years old, and he is totally realistic about the stupidity of war.

**Raina Petkoff** The romantic idealist of twenty-three who views war in terms of noble and heroic deeds.

**Sergius Saranoff** The extremely handsome young Bulgarian officer who leads an attack against the Serbs which was an overwhelming success.

**Major Petkoff** The inept, fifty-year-old father of Raina; he is wealthy by Bulgarian standards, but he is also unread, uncouth, and incompetent.

**Catherine Petkoff** Raina's mother; she looks like and acts like a peasant, but she wears fashionable dressing gowns and tea gowns all the time in an effort to appear to be a Viennese lady.

**Louka** The Petkoffs' female servant; she is young and physically attractive, and she uses her appearance for ambitious preferment.

**Nicola** A realistic, middle-aged servant who is very practical.

**Play Summary**

**Act I**

The **play begins** in the **bedroom** of Raina Petkoff in a Bulgarian town in 1885, during **the Serbo-Bulgarian War**.

As the play opens, Catherine Petkoff and her daughter, Raina, have just heard that the Bulgarians have **scored a tremendous ( marvelous , wonderful )** **victory** in a cavalry charge led by Raina's fiancé, Major Sergius Saranoff, who is in the **same regiment** (troop) as Raina's father, Major Paul Petkoff.

Raina is **so impressed ( affected )** with the **noble deeds** of her fiancé that she **fears** that she might never be able to **live up to his nobility**.

At this very moment, the maid, Louka, **rushes** in with the news that the **Serbs are being** **chased through the streets** and that it is necessary to **lock up** the house and all of the windows. Raina **promises** to do so later, and Louka leaves.

 But as Raina is reading in bed, **shots are heard**, there is a **noise** at the balcony window, and a **bedraggled** ( untidy , messy )enemy soldier with a gun appears and **threatens** to kill her if she makes a sound.

 After the soldier and Raina **exchange** some words, Louka **calls from outside** the door; she says that **several soldiers want to search** the house and investigate a report that an enemy Serbian soldier was seen climbing her balcony.

When Raina hears the news, she turns to the soldier. He says that he is **prepared to die**, but he certainly **plans to kill a few Bulgarian soldiers** in her bedroom before he dies.

Thus, Raina **impetuously ( rashly , hastily , unthinkingly ) decides** to hide him. The soldiers investigate, find no one, and leave.

Raina then calls the man out from hiding; she **nervously and absentmindedly** sits on his gun, but she learns that it is **not loaded**; the soldier carries **no cartridges**. He explains that instead of carrying bullets, he always carries chocolates into battle.

Furthermore, he is **not an enemy**; he is a Swiss, a professional soldier **hired by Serbia**. Raina gives him the last of her chocolate creams, which he devours, **maintaining** that she has indeed saved his life.

 Now that the **Bulgarian soldiers are gone**, Raina **wants** the "chocolate cream soldier" (as she calls him) **to climb back down the drainpipe**, but he refuses to; whereas he could climb up, he hasn't the strength to climb down. When Raina goes after her mother to help, the "chocolate cream soldier" **crawls** into Raina's bed and falls directly asleep.

 In fact, when they re-enter, he is sleeping so soundly that they cannot awaken him.

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**Act II**

begins **four months** later in the garden of Major Petkoff's house. The middle-aged servant **Nicola is lecturing Louka** on the **importance of having proper respect for the upper class**, but Louka has **too independent** soul to ever be a "proper" servant.

She has **higher plans** for herself than to marry someone like Nicola, who, she insists, has the "soul of a servant."

Major Petkoff **arrives** home from the war, and his wife Catherine greets him with two **bits of information**: she suggests that Bulgaria should have **annexed Serbia**, and she tells him that she has **had an electric bell installed in the library**.

Major Sergius Saranoff, Raina's **fiancé** and **leader of the successful cavalry charge**, arrives, and in the course of discussing the end of the war, he and Major Petkoff **recount** the now-famous **story of how a Swiss soldier escaped by climbing up a balcony and into the bedroom of a noble Bulgarian woman.** Raina and her mother are shocked that such a crude story would be told in front of them.

When the Petkoffs go into the house, Raina and Sergius discuss their love for one another, and Raina romantically **declares** that the two of them have found a "**higher love.**"

When Raina goes to get her hat so that they can go for a walk, Louka comes in, and Sergius asks if she knows **how exhausting** anf **tiring** it is to be involved with a "higher love." Then he immediately **tries to embrace** the attractive maid.

 Since he is being so **blatantly familiar**, Louka declares that Miss Raina is **no better** than she; Raina, she says, has been having an affair while Sergius was away, but she refuses to tell Sergius who Raina's lover is, even though Sergius accidently **bruioses** Louka's arm while trying to **wrest a confession** from her.

When he **apologizes**, Louka **insists** that he must kiss her arm, but Sergius refuses and, at that moment, Raina re-enters.

Sergius is then called away, and Catherine enters. The two ladies discuss how **angry** they both are that Sergius related the tale about the escaping soldier.

Raina, however, **doesn't care** if Sergius hears about it; she is **tired of his stiff propriety**. At that moment, Louka announces the presence of a Swiss officer with a carpetbag, calling for the lady of the house.

 His name is Captain Bluntschli. **directly**, they both know that he is the "chocolate cream soldier" who is **returning** the Major's old coat that they **disguised** him in. As they make rapid, **desperate plans** to send him away, Major Petkoff **hails** Bluntschli and **greets** him **warmly** as the person who **aided** them in the final **negotiations** of the war; the old Major insists that Bluntschli must their **houseguest** until he has to return to Switzerland.

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**Act III**

begins shortly after lunch and takes **place in the library**.

 Captain Bluntschli is **attending** to a large amount of **confusing paperwork** in a very **efficient manner**, while Sergius and Major Petkoff merely observe. Major Petkoff **complains** about a favorite **old coat** being **lost**, but at that moment Catherine rings the new library bell, sends Nicola after the coat, and astounds the Major by thus retrieving his lost coat.

When Raina and Bluntschli are left alone, she **compliments** him on his looking so handsome now that he is **washed and brushed**.

Raina is **amused**; she says that Bluntschli is the first person to ever see through her **pretensions**, but she is **perplexed** ( confused ) that he didn't feel into the pockets of the old coat which she lent him; she had placed a photo of herself there with the inscription **"To my Chocolate Cream Soldier."**

At this moment, a **telegram** is brought to Bluntschli **relating** the death of his father and the necessity of his coming home immediately to **make arrangements** for the six hotels that he has **inherited**. As Raina and Bluntschli leave the room, Louka comes in wearing her **sleeve** in a ridiculous fashion so that **her bruise** will be obvious. Sergius enters and asks if he can **cure it** now with a kiss.

 Louka questions his true bravery; she wonders if he has the **courage to marry** a woman who is socially **beneath him**, even if he loved the woman. Sergius **asserts** that he would, but he is now engaged to a girl so noble that all such talk is absurd ( silly , ridiculous ).

Louka then lets him know that Bluntschli is his **rival** and that Raina will marry the Swiss soldier. Sergius is **angry**. He sees Bluntschli and immediately **challenges** him to a duel; then he retracts when Raina comes in and accuses him of making love to Louka merely **to spy** on her and Bluntschli.

As they are arguing, Bluntschli asks for Louka, who has been **eavesdropping** at the door. She is brought in, Sergius **apologizes** to her, kisses her hand, and thus they become **engaged**.

Bluntschli **asks permission** to become a suitor for Raina's hand, and when he lists all of the possessions which he has (**200 horses, 9600 pairs of sheets, ten thousand knives and forks, etc**.), permission for the marriage is **granted**, and Bluntschli says that he will return in **two weeks** to marry Raina. **Succumbing** with pleasure, Raina gives a loving smile to her "chocolate cream soldier."

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