

Self indulgence in the cherry orchard

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Abstract- Chekhov is one of Russia's many literary figures, and one of the greatest playwrights of modern time. He was publishing sketches mostly humorous in popular magazines. In the cherry orchard Chekhov takes his theatre of action without explicit drama to its perfection. No one is killed here and quite unlike the other three plays, no shots are fired either on or off stage though the second act opens with Charlotta carrying a sporting gun and Epikhodov revealing that he has a revolver about which he makes dark hints. As in the other plays, drama is based on the ready-made situation around which act is built. For the most part we are aware of these situations around which each is built arrival departure, frustrated misplaced festivities.

Index Terms- Arrival, Departure, Frustrated, Excitement, Declamation.

INTRODUCTION

The cherry orchard opens like Vanya with a servant and a friend of the family in conversation as they await the appearance of the family itself. But in the cherry orchard Lopakhin is waiting for a genuine home coming and the natural excitement which this recent generates is sufficient to sustain the momentum of the whole act. There are discordant notes beneath the surface but what omens there are all seem to augur well. Thus as in the seagull the dogs have been barking all night but Dunyasha interprets this as a sign that they know that their masters are coming. When she herself breaks a saucer because of Yasha's sudden advances on her the usually strict housekeeper Varya says that it is a good omen even the ghost which Lubov andreevna sees in the garden brings a moment of happiness and the act ends on a peaceful pastoral note with shepherd playing a reed pipe off stage.

At first sight the set for seems to be carrying on the pastoral theme. But there are disturbing aspects in the natural setting a ruined shrine large old fravestones and a well on land once used for burial can hardly

indicate springs of purity. There is decay at the heart of this pastoral setting and indeed it is almost immediately after Gave's address to nature that the menacing sound of the breaking string is heard. This in turn is followed by a warning of dispossession. A shabby stranger passes through the estate much as wandering musicians had walked through the Prozorov's garden in the three sisters. Though it is Varya who seems to be most affected nevertheless this figure of a gentleman who has seen better days has most relevance for Gaev. It is he who give him directions and is rewarded by a poetic declamation which seems a comic echo of his own earlier declamation of nature. The stranger's bits and pieces of recitation are both about suffering. First he almost appears to be addressing Gaev himself. Whereas the second is about universal sufferings of the peasants. The stranger is drunk and he wants to go to the station. Gaev's first words had been to comment on the convenience of the railway for going to the town to eat at a restaurant and he had been reproved by his sister for drinking too much for making speeches. The shabby stranger can be seen as a forewarning of the possible future awaiting Gaev himself.

In spite of the would be pastoral setting for the town itself is mentioned in the opening stage directions: in the distance is a row of telegraph poles and far away on the horizon are the indistinct signs of a large town which can only be seen on the finest and clearest days. The suggestive detail of these directions reveals Chekhov the short story writer then the practical dramatist. It is difficult to carry out these instructions to the letter. The town is more a presence which can be vaguely sensed, and amid the natural surroundings such a presence is a threat for it is from same railway which Gaev now finds so convenient for his trips of self indulgence. The telegraph poles another mark of modern world. They too are a threat they carry telegrams summoning Lubov Andreevana back to Paris by her scrounging lover.

There are the guns displayed at its opening Lubov Andrevna's sense impending disaster. Yet in terms of real action nothing dramatic happens and the ends with undoing of the omen on the part of the younger generation. Anya rejects ancestral home and Trofimov tells her that if she any keys she should throw them into the well a symbolic act against the spiritual values of a poisoned past. Anya approves of his suggestion and they both happily flee to the river where her brother Grisha was drowned.

Like of both uncle Vanya and the three sisters, the cherry orchard is centered on would be festivity. The opening stage directions call for light music and movement but they also convey a sense of misplaced celebration through the way in which Varya is depicted. Varya cries quietly and wipes away her tears as she dances. Here is an ambiguity of mood which will be picked up later in the arrival of Gaev with his tears and his purchases of hors d'oeuvre.

CONCLUSION

The cherry orchard follows both uncle Vanya and three sisters in bashing its departure and an in the earlier plays this is undoing of the implications. The opening words of the stage directions take us straight back to the starting point. Yet the set is not the same there are no curtains at the windows no pictures and what furniture's there is has been piled into one corner as though waiting to be sold. The parallel between are striking in both Lopakhin talks of leaving by train for Kharkov and looking at his watch in both Yasha is told that his mother is waiting to see him but is obviously reluctant to see her in both the characters are comment on the cold and both arrival and departure leave the stage empty for a short time but locking of doors in contradicts of windows.

BIBLIOGRAPHY

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