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Anton chekhov's the cherry orchard analysis pdf full text

She is now returning from France, where her abusive lover had robbed and abandoned her. Ironically, he encourages the party to continue, even though the hosts are no longer in the mood to celebrate. Act IV shows Madame Ranevsky leaving the cherry orchard for the last time. The play is in many ways an elegy for an old Russia that was in the process of dying at the turn of the century, with the new Russia powerless to be born. Another former serf, Firs, readies the house during Lopakhin's speeches. She can lease them and use the money to pay the mortgage. Lopahin, Ranevskaya, and Gaev join Yephikhodov, a local clerk, and Dunyasha, a maid from the estate. Pishchik takes out loans from Madame Ranevsky, whose own funds are dwindling away to nothing. On the night of the auction, no solution has arrived. Madame Ranevsky has two daughters. She had fled the cherry orchard five years before, after the deaths of her husband and young son. She is told by the merchant Lopahin, an old friend of the family who was once looked after by Madame Ranevskaya, that she will have to sell the cherry orchard on her estate in order to pay off her debts. Loading Preview Sorry, preview is currently unavailable. A year after the play premiered, there would be a failed Russian revolution, a sort of 'dry run' for the Bolshevik uprising in 1917 that would lead to the establishment of Communism in Russia. Her friends and family are overjoyed to see her. And Ranevskaya herself, who could easily provoke ridicule for sentimentally clinging to her childhood home and living beyond her means in Paris, and for failing to ignore the practicalities of economy (the word, we should remember, literally comes from the ancient Greek meaning 'management of the house'), is someone who also invites our sympathy, not least because of the family tragedies that precipitated her flight to Paris in the first place. The action takes place over the course of five or six months, but the histories of the characters are so complex that in many ways, the play begins years earlier. The play opens in May, inside the cherry orchard estate; friends, neighbors, and servants are preparing for the long-awaited return of Madame Ranevsky, the mistress of the house, and her daughter Anya. Barbara is furious, and Madame Ranevsky is devastated. A tutor named Petya Trofimov arrives, and we learn that Trofimov tutored Ranevskaya's son Grisha, who drowned five years ago, not long after his father. Ranevskaya's husband, died. Lopakhin misses his last chance with Barbara, and Dunyasha cries that Yasha is leaving. Madame Ranevsky and Gayef share a nostalgic moment alone before leaving on a relatively optimistic note. She returns to this estate from Paris, where she has been staying. In the last moment, we hear axes cutting down the orchard, and Firs stumbles on to stage, forgotten, locked in the house. Also in attendance is her loyal footman, Firs, who is in his late eighties but doggedly determined to serve his mistress. But it represents the vast estates of old, aristocratic Russia, so it needs to be big for this point to be clear to us. Madame Ranevsky and Gayef object to the idea, and prefer to work something out on their own. Dunyasha confesses a potential romance between she and Ephikhodof, but no one is interested. Finally, Madame Ranevsky returns. The second act of The Cherry Orchard takes place in some fields lying outside of the estate. The main intrigue of the play, however, hinges on Madame Ranevsky's debt. However, as spring passes into summer, Madame Ranevsky only finds herself more in debt, with no solution in sight. You can download the paper by clicking the button above. Ranevskaya has received a letter from her lover in Paris, who wants her to return to him. Trofimov argues with Ranevskaya, who rejects his idea that he should give up the cherry orchard: it has too much importance for her family's history. Other symbolic touches are easier to decipher: Gaev's obsession with miming billiards and describing tricky moves in the game is symptomatic of the sort of life he has led: unlike Lopahin and other (former) serfs, he has enjoyed a life of leisure and hasn't had to work hard for a living. But what makes The Cherry Orchard such a rich and enjoyable piece of drama is the faint hint of the absurd in such details, so that they simultaneously operate on a symbolically true, but also borderline farcical, level. The Cherry Orchard: analysis The Cherry Orchard is about a country in crisis, undergoing a dramatic shift between an old, traditional way of life and a whole new system. Similarly, Trofimov's talk of revolutionary politics was deliberately exaggerated and made absurd. Pennington and Unwin tell us, so Chekhov could get such talk past the theatre censors; but the character is making a serious point, and many of his views would feed into the Russian Revolution thirteen years later. Strange romances between Anya and Trophimof and Dunyasha and Yasha continue, while nothing develops between Lopakhin and Barbara and Dunyasha and Ephikhodof. Firs' health is declining. Lopahin seems genuinely to want to help his old friend and one-time mother-figure to keep the cherry orchard, and is exasperated when she fails to heed his advice (though he still cheerily snaps up the orchard at the ensuing auction, outbidding Gaev's meagre sum). Many characters try to confirm that Firs has been sent to the hospital. Gaev, meanwhile, has his own plans for how to solve the family's financial difficulties, one of his ideas being to marry Anya off to a wealthy man. She has accrued great debts during her absence. Lopakhin begins by telling the story of his own success: born a serf, he has managed to make himself a fortune. The third act focuses on a party at the estate. As Pennington and Unwin note, this is a comic moment, but it is comic because it foreshadows later twentieth-century plays by Pinter and Beckett, being almost proto-absurdist in its tone. Following these tragedies, Ranevskaya left for Paris. Meanwhile, Trofimov and Lopahin disagree over the best kind of future for Russia: Lopahin, ever the entrepreneur, argues for a capitalist future whereas Trofimov is all in favour of all-out revolution. Upon her return to the estate she is accompanied by numerous people, including her brother Gaev, her daughter Anya, and her adopted daughter Varya. Before we come to the analysis, however, it might be worth sketching out the 'plot' of the play. The Cherry Orchard was the last play Anton Chekhov wrote before his untimely death, in 1904. The Cherry Orchard has been called the first great Expressionist play, because Chekhov sometimes uses exaggeration for symbolic effect: as Michael Pennington and Stephen Unwin point out in their analysis of the play in A Pocket Guide to Ibsen, Chekhov and Strindberg, the size of the cherry orchard is too great for such a place actually to exist. Lopahin continues to urge the family to take up his idea for how to make the estate financially stable, but they still refuse to listen to his advice. Madame Ranevsky is nervous about the outcome of the auction; she is still hoping for a miracle. Finally Gayef and Lopakhin return: Lopakhin has bought the cherry orchard. The Cherry Orchard: summary Madame Ranevskaya owns an estate in the Russian country. Madame Ranevsky and Trophimof have a serious conversation about Madame Ranevsky's extravagance; not only does she continue to run up debts, but she is now considering returning to her abusive lover in France. The news arrives that the orchard, which has been put up for auction, has been sold, and Lopahin reveals he is the purchaser. In one final, darkly comic moment, Firs wanders into the empty house, and we realise that Ranevskaya has forgotten to take him with her. The Cherry Orchard describes the lives of a group of Russians, in the wake of the Liberation of the serfs. Lopakhin, however, cannot hide his happiness: he has bought the estate where his family lived as serfs. Neither she nor her brother Gayef have money to pay the mortgage on the cherry orchard estate, and unless they find a solution, the state will be auctioned off in August. Lopakhin suggests that Madame Ranevsky build villas on the estate. By the same token, Ranevskaya, for all her attachment to the house and the cherry orchard, nevertheless leaves it at the end having forgotten Firs, her loyal servant, leaving him behind on his own. Charlotte complains that she no longer has a position; Ephikhodof has a new position with Lopakhin. However, she refuses, partly for sentimental reasons: she is convinced she can see the ghost of her mother among the trees of the cherry orchard. Anya is drawn to Trofimov's politics, and to him, but he has his mind only on revolution and cannot think about love or marriage. The fourth act concerns Madame Ranevskaya's departure from the house that has been hers throughout her life (but is no more), as she prepares to return to Paris. But despite this elegiac quality, Chekhov himself considered the play a comedy – a 'four-act vaudeville'. Despite such moments of exaggeration, however, Chekhov approaches the topic of this clash between old and new values with sympathy and subtlety. Gayef has a job at a bank. Barbara a position as a housekeeper, and Yasha will stay on with Madame Ranevsky, who is returning to France. Lopakhin and Trophimof share a tender farewell: Trophimof will return to the university. Madame Ranevsky holds a ball. He now owns the orchard where his ancestors once toiled as lowly serfs. Firs has maintained the same post he always has, despite the Liberation. Act I introduces many subplots: a romance between the tutor Trophimof and Anya, another hopeful romance between her sister Barbara and wealthy Lopakhin, a love triangle between the servants Dunyasha, Yasha, and Ephikhodof, the debt of the neighbor Pishchik, the class struggles of Lopakhin and Firs, the isolation of Charlotte, etc. He advises her to lease out some of the land and to build summer cottages on the estate, which can be rented out to holidaymakers, so she can keep her childhood home and make it financially viable. The sound of the axe chopping down the cherry trees can be heard outside even before she is out of the house. Charlotte performs, and guests and servants alike dance. He lies down to rest and presumably dies. How Chekhov goes about representing this struggle between the old and the new is worthy of analysis. Lopakhin has bought champagne, but no one except the uppity servant Yasha will drink it. Pishchik is able to pay off some of his debts. There is a sense in which, to him, life remains a game, a diversion, a series of moves where the outcome isn't especially important (as his casual approach to finding a solution to the family's financial trouble reveals). Clearly further analysis of the play's structure and style is necessary, in order to understand what makes The Cherry Orchard such a powerful piece of drama. Madame Ranevsky is receiving letters from her lover, and Gayef begins to consider a job at a bank.

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