

### CHAPTER III ANALYSIS

*The Cherry Orchard* is the story about the sale of the ancestral estate of Ranevskaya into the hand of rich businessman. This estate is proud of Ranevskaya's family, because it is written in encyclopedia. But the orchard should be sold because of bankruptcy. The estate where the orchard within means for every characters. But the sale cannot be avoided.

Eventhough *The Cherry Orchard* is based entirely on material from everyday life, this life has generalizing, symbolical significance. Chekhov does not focus his attention on the cherry orchard such as. The orchard symbolizes the whole country. Thus the play's theme is the fate of Russia, her future. The old master, the gentry, the Ranevskaya and Gayev, are retiring, giving way to capitalists, the Lopakhin. But the latter's rule is to be short lived, for they are destroyers of beauty. The real master will come, and it is they who will turn Russia into a blossoming orchard.

In this chapter, the writer intends to discuss the intrinsic element those are setting, character, and plot. The writer also analyze the causes of the sale of the cherry orchard and the passing of the old order related to the sale of the cherry orchard.

### **III.1. Intrinsic Elements**

In this sub-chapter will perform the analysis of the intrinsic elements of *The Cherry Orchard* those are setting, characters, and plot respectively. This analysis is very important to see how these elements are inseparable and how they always make contribution to each other. Therefore, eventhough the writer devides them into sub-chapter, it is only to make the analysis technically easy to follow and brief.

#### **III.1.1. Setting**

In *The Cherry Orchard* setting plays an important role to know the causes of the passing of the old order. Setting is divided into two part, those are physical and psychological settings. Both settings have important roles to reveal the passing of the old order.

##### **III.1.1.1. Physical setting**

A room that is used to be the children's bedroom and still referred to as the 'nursery'. There are several doors: one of the leads into Anya's room. It is early morning, nearly two. The sun is just coming up. The windows of the room are shut, but through them the cherry trees can be seen in blossom. It is May, but in the cherry orchard there is morning frost eventhough it is spring time.

The play is opened by the return of Ranevskaya from Paris after leave for five years. They gather in the nursery room. It is a children's room of Ranevskaya when she was little. The colour of this room is white and mauve. There is a bookcase in there. From this room, everybody can look on to the orchard and to the long avenue.

The general setting of this play is the ancestral estate of Ranevskaya. The estate is only twenty miles from town, and the railway line is not far away. At the centre of this social landscape there stands the orchard.

Time is moving. The sun has risen. And it is warmer already after frost. The birds are singing in the garden. The blooming of the orchard can be seen clearer. All the orchard is white. (Act I)

An old wayside shrine in the open country, it leans slightly to one side and has evidently been long abandoned. Beside it there are a well, an old seat and a number of large stones that apparently served as gravestones in the past. A road lead to Gayev's estate. On one side and some distance away is a row of dark poplars, and it is there that the cherry orchard begins. Further away is seen a line of telegraph poles, and beyond them on the horizon, the vague outlines of a large town, visible only in very good, clear weather.

The sun is about to set. Charlotta, Yasha, and Dooniasha are sitting on the seat; Yepikhodov is standing nearby, playing a guitar; all look pensive. Charlotta is

wearing a man's old peaked cap; she has taken a shot-gun over her shoulder and is adjusting a buckle on the strap.

When they are chatting, Ranevskaya, Gayev and Lopakhin are coming. These servants are left. When Ranevskaya makes conversation with Lopakhin about the fate of the orchard, heard a sound like music in a distant. It is the famous Jewish band.

They talk until the sun is gone down. Suddenly a distant sound is heard, coming as if out of the sky, like the sound of a string snapping, slowly and sadly dying away. (Act II)

The setting is continued in the drawing room of Ranevskaya's house. Adjoining the drawing room at the back, and connected to it by an archway, is the ballroom. A Jewish band is heard playing in the hall. It is evening, the candles in a chandelier are alight. In the ballroom a party is dancing the Grand-Rond. Simeonov-Pishchik is heard to call, then all come into the drawing room. The adjoining of drawing room is a billiard room. From this room comes the sound of someone playing billiard.

The weather of this night is fine. It can be seen from a woman's voice, coming from beneath the floor. She said that the weather is perfectly marvelous. (Act III)

The setting of act IV is the same with Act I. There are no picture on the walls or curtains at the windows; only a few remaining pieces of furniture are piled up in a corner, as if for sale. There is an oppressive sense of emptiness. At the back, beside

the door, suitcases and other pieces of luggage have been piled together as if ready for a journey. The voices of Varya and Anya can be heard through the door on the left, which is open. Lopakhin stands waiting; Yasha is holding a tray laden with glasses of champagne. In the hall Yepikhodov is trying up a large box. From somewhere behind the scenes comes the low hum of voices; the peasants have called to say good bye. Gayev's voice is heard; saying: "thank you, friends, thank you."

It is October. In this month usually is autumn. But it is still sunny and calm, as if it were summer. From the distance, heard the sound of an ax striking a tree. (Act IV)

### **III.1.1.2. Psychological Setting**

Psychological setting in *The Cherry Orchard* refers the symbolic levels or symbolic values found in this play. It also refers to the atmosphere and mood that support the play.

The nursery represents childhood and innocence. It reflects the attitude of Ranevskaya who is spoilt by their upper class upbringing. Her childhood is associated with happiness. So, the uses of nursery as the place of reunion family after the left of Ranevskaya is meant they go back to their memory of happiness; eventhough it begin end.

The plan of the sale of the cherry orchard makes everybody surprised. As if they are not ready to face it. All characters are gloomy. The atmosphere of Act II shows reaction of characters when they heard this plan.

All servants: Dunyasha, Yepikhodov, Charlotta, and Yasha talk about the future of the estate. From the outset Ranevskaya is irritable, and this affects the general mood: there is friction and bad feeling. Only the arrival of the young people from the house is able to break this mood in Ranevskaya. At first the atmosphere of ill feeling seems to continue.

Lopakhin and Trofimov make sound like quite wounding remarks to one another. They twitting each other. Varya does not like to hear it, and want them to change the subject. They talk about the return of Ranevskaya to previous day's discussion about 'the proud man'. The mood is now quite different: more relaxed and reflective. Of course, it is not really a discussion. The mood is such that each participant is enabled to express something of what he feels about life. Lopakhin's comment that human being should be more worthy of their magnificent natural surrounding follows on very directly from Trofimov's speech about the Russian intelligentsia, but it does follow on emotionally in the sense that he, too, is expressing something that he feels deeply.

Music -- Yepikhodov is playing his guitar in the distance -- is now used as a signal that this discussion sequence is at the end, and to introduce a more purely

emotional passage. The absent minded way in which Ranevskaya and her daughter repeat the same phrase - 'There goes Yepikhodov' - suggests how that the sun has gone down, and before anyone can stop him, he has begun to address himself to nature.

*Gayev : [in a subdued voice, as if reciting a poem] Oh, glorious*

*Nature, shining with eternal light, so beautiful, yet so*

*indifferent to our fate ... (Act II)*

Suddenly, in the silence that follows, 'a distant sound heard, as if from the sky, the sound of a breaking string, dying away, mournful' (Act II). The word "dying away" here is suggested an obvious symbolic parallel to the 'dying away' of the estate and the old regime.

The atmosphere of 'the sound of a breaking string' is related to the sound of Yepikhodov guitar. The characters are all in a very quiet, dreamy kind of mood. Their attention has just been drawn to the sound of music : Yepikhodov 'softly and sadly' playing his guitar. Then the emotional context changes. The characters are seen in relation to the world of nature, to the sun that has just set. There follows a pause, a moment of emotional rest, but one in which characters are particularly responsive to sound and to their natural surroundings. Suddenly this mysterious sound is heard-a musical sound in its way but contrasting so strangely with the thoroughly familiar sound of Yepikhodov's guitar-and emanating from somewhere in the world of nature,

from distant point, so it seems, in the sky itself. For a brief moment the characters seem very close together, linked by a common emotional awareness.

There is ample time to act on Lopakhin that the orchard be leased for summer house, and the play covers a period from May to October, but the plan is not acted on because to the aristocrats any sort of selling is unthinkable, and although one Pishscik is in the course of time miraculously redeemed from financial ruin by some Englishmen who discover and buy "some kind of white clay" on his land, time brings Ranevskaya and her brother Gayev no such good fortune. So far as the main happening in the play are concerned, time neither presses nor preserves; it only passes.

During the passage of time, the orchard is lost and the characters reveal themselves to be funny. The lost of the orchard is itself happening of an uncertain kind. It stands, partly, for the end of an old way of life. But if that way once concluded intelligent and gracious aristocrats, it also included slavery, and in any case it now be embodied in the irresponsible heirs- Mme. Ranevskaya and her brother Gayev, along with their deaf and near senile servant Fiers. For Gayev the orchard is important chiefly because it lends prestige, since it is mentioned in the encyclopedia. Mme Ranevskaya sees more to it. For her it is "all white" and it is "young again, full of happiness:, we are momentarily touched by her vision, but there is yet another way

of seeing the orchard; for Trofimov, a student who envisions a new society as an orchard for all people, the ancestral cherry orchard is haunted by the serfs of the bad old days. Moreover, although the orchard is much talked about, it seems to have decayed to a trivial ornament. Long ago its crop was regularly harvested, pickled, and sold, thus providing food and income, but now "nobody remembers" the pickling formula and nobody buys the crop. There seems to be some truth to Lopakhin's assertion that the only remarkable thing about this cherry orchard is that it is very big, although one must point out this remark is made by a despised merchant, Lopakhin is neither a fool nor the "money grubber" that Gayev thinks he is.

Lopakhin is serious concern, whether for his poppies or for the future of the cherry orchard, contrasts interestingly with Mme. Ranevskaya's and with Gayev sporadic passion for the orchard. Mme. Ranevskaya says, "Without the cherry orchard, I couldn't make sense of my life" (Act I), and she doubtless means what she says; but that her words have not much relation to reality is indicated by her meaningless addition, "If it reality has to be sold, then sell me along with the orchard."

(Act I)

In Act IV Ranevskaya said that the winter will pass and spring will come again. Winter symbolizes old age. This age will pass together with the sale and the cut down of the cherry orchard. And because it is not suitable with society anymore. This old

age will be changed by spring that symbolizes regeneration and youth. That is changed by a youth generation that hope a better life than aristocracy.

The symbolism of *The Cherry Orchard* does not only related to its sale. It also expresses the destruction of beauty by those who are utterly blind to it. "All Russia is our garden", Trofimov says to Anya at the end of Act II, and he adds: "The earth is great and beautiful and there are many wonderful places in it." (Act II). And his words are meant not only as a consolation to Anya, but as a warning agaisnt the Lopakhin of this world, a warning that can be understood everywhere, since the menace of the speculative builder has been felt not only in Russia. The cherry orchard indeed is a purely aesthetic symbol which its owner with the traditions of an old culture behind them fully understood.

### III.1.2. Characterization

#### Ranevskaya

Ranevskaya (Lyubov Andryeevna) is the owner of an ancestral estate where the cherry orchard within. She is a good and gentle woman, not unintelligent, but somehow out of touch with reality. She is surely more to be pitied than as a surrogate of a superannuated society.

Ranevskaya has been away from her family estate in the provinces of Russia for more than five years. She had left it six years ago when in one month her husband died. Her husband is a terrific drinker. He died from champagne. And then, she fell in love with another man. She lived with him. At that time, her little son, Grisha, was drowned into river. Then, she leaves her estate, run to Paris to leave all her sins. But her boyfriend followed. In Paris, he fell ill, and she bought a villa near Mentona. For three years Ranevskaya exhausted herself tending her sick lover. Finally she had to sell the villa for debts and when they went to Paris the lover robbed her of everything and then threw her over for another woman. Ranevskaya had tried to poison herself, and suddenly she wanted to return home.

As stated above, Ranevskaya is somehow out of touch with reality. She still pretends her old life style when she still has everything. She cannot leave her habits. But despite the poverty, Mme. Ranevskaya has been spending her money as though she is still a very rich woman. Although the servants and the family have only soup to eat, she gives a beggar a gold piece, and calls for another loan from Lopakhin.

In Ranevskaya Chekhov is presenting us with a character who has a quite unusual capacity for giving herself up wholeheartedly to the emotion of the moment. She is perfectly sincere in what she says to Trofimov - and equally genuine in her reaction to the *lyezginka*. Such behaviour undoubtedly is child like, but it is not the behaviour of a spoilt overgrown child. It is much closer to the way in which a small

child's attention can be diverted by something which makes her laugh with pleasure even before the tears of frustration have begun to dry.

She is not the kind of person who can bottle things up inside her. It would be unfair to say that she lives her emotional life in public - she is too well - bred for that - but it is noticeable that when she is trying to explain to Lopakhin what she feels about the estate, she does not refrain from going into all the details of how her lover in Paris robbed her, and how she tried to poison herself.

This capacity for giving herself up to the emotion of the moment seems to have clearly defined positive and negative aspects. On the positive side, she is a person who is capable of generating great emotional warmth among those around her; all the satisfaction that she derives from life is to be gained from her emotional contacts with other people. It is underlying warmth which has drawn Lopakhin and Trofimov to the estate. Her warmth derives partly from the spontaneous way in which she gives expression to what she herself is feeling. If a person looks older, Ranevskaya comes straight out with it and tells him so, whether it be Firs, on her brother, or Trofimov:

"... Well, Pyetia? how is it you've lost your good looks? Why have you aged so?" (Act I)

But her warmth also derives from her responsiveness to emotion in others. She has the capacity to enter into someone else emotion world - her brother's, for example:

Ranevskaya : How does it go now? Let me think ... I put the red ... I  
go in off into the middle pocket!

Gayev : I put into the corner pocket! ... (Act I)

She is usually quick to perceive any emotional changes in other people, noticing in Act II that Anya has tears in her eyes, or that Trofimov's face has begun to assume a strenuous expression (Act III).

The negative aspects of Ranevskaya's emotional orientation are evidenced all too clearly in the course that her life has taken. She is completely vulnerable to every passing emotional stimulus, and her affections are so comprehensive that they embrace unworthy objects as readily as worthy ones. Gayev says of her:

" ... She's a good, kind, lovable person, and I'm very fond of her, but whatever extenuating circumstances you may think of, you must admit that she's a bit easy-going morally. You can sense in every movement ... (Act I)

Ranevskaya's appearance is only affected by the fate of the orchard, whereas in reality she is incapable of feeling deeply about anything. She and her brother are children who have not grown up. They are spoiled children, spoiled by their upper-class upbringing. It is no coincidence, that they are both so often recalling childhood, and that the room in the opening play is their former nursery.

**Gayev (Leonid Andryeevich/Leonia)**

Gayev is a Ranevskaya's brother. He is fifty one, but so childish. Gayev is sentimental, garrulous, good natured, and slightly old-maidish. He must constantly be reminded to stop talking so much, and he is still focused over by Fiers as though he were a young child. Gayev has never worked and has never been married - he is untouched by responsibility. His great passion is billiards and he plays imaginary games incessantly. Like so many men of his generation, he is educated, gentle, but unable to find anything whatsoever to do with his life.

Never having needed to fend for himself, Gayev has no become a full member of the adult world, and in times of difficulty is liable to withdraw into the escapist world of childhood. The 'parody of tragedy' view of *The Cherry Orchard* seems especially opposite in the scene where Gayev return from the auction, wiping the tears away from his eyes - but having omitted to purchase in town some anchovies and some herrings which he now carefully hands over to Fiers - and when the expression of resigned suffering on his face is transformed by the sound of billiards being played in the next room. Gayev's grief is genuine though in despair; it is just that he is childishly unable to face up for long to the demands and realities of life.

**Lopakhin (Yermolai Aleksyeevich)**

Lopakhin is the son and grandson of serfs who worked in Ranevskaya's estate. Being extremely ambitious and having acquired refinement, Lopakhin has been a great

success as a merchant. He is very rich, very gentlemanly, although he has not quite reached the point of understanding the books he reads nor appreciating the beauties of nature.

Lopakhin is in no sense cruel or heartless. He sympathizes with the family's distress (though he cannot empathize with it), and he wishes he could help them, or that they would not be so foolish. He is a gentleman, educated and decorous. Sensitive about his serf origins, he delights in the pride he brings to his ancestors by the purchase of the estate. He is loved by a religious and honorable woman, and this in itself is a measure of his worth.

Lopakhin has no sense of the natural beauty he will destroy, no understanding of the gaceful, leisured life it embodies. And yet he is moving with the times. He is a man of the middle-class future, with all its vigor and aesthetic grossness.

Everybody talk that he will propose Varya. But Lopakhin himself never talk about it. When they are together and nobody around them, Lopakhin never talk about marriage to Varya moreover propose her. And Varya always waits this change, and hopes Lopakhin will really propose her. But it's never happened. Lopakhin only wants to talk about the fate of the cherry orchard, how if the orchard is cut down and sale to pay debts.

Varya sees in Lopakhin something that other people do not see. This is the spiritual side of Lopahin, the side of him that responds to the beauty of his poppy

fields. But the period when they were most attracted to one another has become somewhat remote, and now they seem to be growing apart rather than together. Varya appreciates that 'he's making money, he has bussiness matters to attend to and he's no time for me'(Act I). She could never begin to share those bussiness interests. As for Lopakhin, he is no longer able to speak to Varya except in a bantering tone. To suggest that he is inhibited from proposing to Varya by feelings of guilt or social inferiority seems unnecessary. Though he may not yet realize it consciously, surely Lopakhin does not want to marry Varya. Varya too does not regard marriage to Lopakhin as her highest ambition in life, but, she has a very strong sense that it is her duty to marry.

Regarding to the fate of the cherry orchard, Lopakhin advises Ranevskaya to sale the orchard to pay her debts. He also said that the estate will be built to be a summer villas. The orchard will be cut down. He always dreams of building more and more summer villas. But Ranevskaya is never agreed about it.

But, finally Lopakhin can fulfil his dreams. In the auction, he succeeds to buy the orchard. He can buy the estate where his father and grandfather worked as a serfs. As if, he wants to prove to Ranevskaya that eventhough he is a heritage of serf, he change his life better.

Lopakhin : ... If only my father and grandfather could rises from their graves and see evrything that's happened ... how their

Yermolai, their much beaten, half literate Yermolai, the lad that used to run about with bare feet in the winter ... how he's bought this estate, the most beautiful place on God's earth! Yes, I've bought the very estate where my father and grandfather were serfs, where they weren't even admitted to the kitchen! .... (Act III)

### **Trofimov (Piotr Serghyeevich/pyetia)**

Unlike Lopakhin, who is building for the future, Trofimov talks about the future. He is a student, but he is almost thirty and still has not received his degree. His speeches are moving, especially those on the need to work rather than to talk in the future is the better than the past.

He has visionary views of what ideal society will be like, but for himself he has yet to take part in its evolution. The perpetual student, taking cover behind his books, Trofimov has yet to plunge into life. He is 'above love', above generosity and sentiment, and he has no patience with human weakness. He is a harsh spokesman at a time when action and gentleness is required.

If Gayev and Ranevskaya value the orchard for its emotional associations, and if Lopakhin looks upon it, initially at least, as a practical problem, then it is the idea of the cherry orchard that matters to Trofimov: the orchard as a symbol of an unjust and outdated social system.

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Trofimov is an idealist, and optimistic believer in the cause of a better Russia. He is ready to serve these lofty ideals with complete singlemindedness, refusing to let his life be influenced by private emotional considerations; as he says of himself and Anya: 'We are above love.' This singlemindedness is both comic and endearing. He can do without money. He does not mind where he lives: when the play opens we learn that make he a nuisance of himself indoors, he had decided to camp out in the estate bath-house. His personal appearance does not bother him, but there is more than a touch of self-consciousness about the way in which he tells Ranevskaya that he has 'no desire to be good-looking'. He does not mind labelling himself 'an eternal student', nor does he hesitate to describe how the peasant woman in train referred to him as 'a moth-eaten gent'.

The minor characters in *The Cherry Orchard* also have much more important part to play on the social level. The retainer characters from a distinct group, a separate servant world. Each has a particular social background, each a distinctive attitude towards the masters and his or her fellow-servant. The servant's world seems to be parodying that of their masters (it is an obvious comment on the bankruptcy of the master's world).

The minor characters are Anya, Ranevskaya's daughter; Varya, Ranevskaya's adopted daughter; Simeonov-Pishchik, a landowner, Ranevskaya's neighbour; Charlotta Ivanovna, a German governess; Yepihodov, a clerk on Ranevskaya's estate;

Dooniasha, a parlourmaid; Fiers, a man-servant, aged 87; and Yasha, a young man-servant. In this subchapter, these minor characters will not be analyzed one by one, but they will be included in analyzing problems. Because the minor characters only support the main characters.

### III.1.3. Plot

The exposition begins with the return of Ranevskaya from a self-imposed exile in Paris to seek peace in her girlhood home. She is accompanied by her daughter, Anya, seventeen, who had gone from Paris to make return trip with her mother, and her brother, Gayev, an ineffectual aristocrat whose chief interests are billiards and caramels.

The estate, with its famous cherry orchard, heavily mortgaged, is about to be foreclosed, leaving the family virtually penniless. Ranevskaya, absent since the death of her husband seven years ago. Her husband was a drunker. He died of champagne. And then, she fall in love to other man. At that time, her little son, Grisha, drown into the river. She fels that it's a punishment for her. She ran away to Paris to leave her sin. But her lover followed. In Paris she bought a villa near Mentona, because her lover is fell ill. She taken care him, but he robbed her and run to other woman. She fall in debts. And then she sells her villa to pay debt. And suddenly she wants to go home to her estate in Russia.

Among those who have come to greet her is Lopakhin, a merchant who recalls Lyubov as a splendid, kind-hearted woman who friended him when he was a peasant child. He reflects:

"My father was a peasant, it's true, but here I am in a white waistcoat and brown shoes, lie a pig in a bun shop. Yes, I'm a rich man, but for all my money, come to think, a peasant I was and a peasant I am. I've been reading this book and I can't make head or tail of it." (Act I)

Anya tells Varya, Ranevskaya's adopted daughter, that her mother simply cannot understand the change in their fortune. Although they had only enough money for the trip from Paris, she brought with her mincing young valet, Yasha, and insisted upon the most expensive meals for the party, which included Charlotta, Anya's governess. Varya tells Anya that Lopakhin still has failed to propose to her, despite a neighborhood assumption that they are to marry.

Here, the conflict is began. Lopakhin tells Ranevskaya that he loves her more than his own kin for her kindness to him when his father and grandfather were serfs of her family. He suggests that she can avert the forced sale of the estate, set for August, if he will raze the house and cherry orchard and develop the land for summer villas. He offers a loan to help, but Ranevskaya and Gayev the thought of razing the beautiful old orchard is incredible.

Whenever Lopakhin talks about the auction, Ranevskaya always avoids it. She talks that the summer villas is very vulgar. She chatter of a telegram from her lover, demanding her return to Paris; of summoning an orchestra for a dance some evening, and of the drabness of the peasant's lives. She promptly discourages Gayev's plan to work in a bank. Although the servants and the family have only soup to eat, she gives a beggar a gold piece, and calls for another loan from Lopakhin.

On the very evening of the sale of the estate in town, Ranevskaya engages an orchestra for a dance. Eventhough she knows that it's wrong time. Varya comforts her with the assurance that Gayev, who has attended the sale, probably has bought in the home with authorization sent by a wealthy great aunt, but Ranevskaya knows that the sum is not enough even for the arrears.

She tells Trofimov, a penniless student who has won the heart of Anya, that she cannot conceive of life without the house and orchard. She tells him that now she is drawn back to her worthless lover in Paris who again is ill and alone.

Gayev and Lopakhin, the later giddy with joy, return. Lyubov demands to know at once if the home is lost. Lopakhin says that he has bought the estate and the orchard. Lyubov sits down, crushed and weeping. She is so shocked. Here is the climax of this play when the fate all the characters change together with the sale of the cherry orchard. This part is the most important that support to analyze the theme. Because in this part there is a change of fate of cherry orchard that symbolizes the fate of Russia.

The suspense is when all must leave the estate and also the orchard. Lyubov will return to Paris, Gayev works in a bank, Varya is to be a housekeeper in a distant town, Anya is to remain in school while Trofimov completes his studies in Moscow.

They leave, and there is only the sound of doors being locked, the carriages driving away, and in the distance the sound of the axe. The ancient Fiers, deathly ill, totters in, tries the door and sits on a sofa. He cries: "Locked! They have forgotten me ... Never mind." He lies down, is motionless, and sound like that of a breaking harp string is heard, dying away mournfully. Then there is only the sound of the axe.

### **III.2. The Sale of The Cherry Orchard**

The impending sale of the orchard and estate is the central event to which each character relates. And each one's mode of relating to the sale serves as a characterization. Old Fiers, an ancient valet, lives wholly in his past. Deaf and grumbly, he remembers the orchard when it produced wagonloads of processed dried cherries which were shipped for profit to Moscow and Kharkov. Ranevskaya and Gayev equate the orchard in bloom with their childhood happiness and innocence. For them "it was just as it is now, then, nothing has changed". Of course, everything has changed, but they have foolishly failed to recognize it. Lyuboff can not even think about the descending doom. Gayev prods himself into dreaming up impractical solution.

But whatever happened and whatever they want, the orchard must be sold. This sale can not be avoided. There are several causes that make the orchard must be sold. In this part the writer would like to analyze and find the causes of the cherry orchard and the attitudes of characters toward this sale before and after the orchard sold.

### **III.2.1. The Causes of The Sale of The Cherry Orchard**

There are several reasons that cause the cherry orchard must be sold. The main cause of this sale is because of bankruptcy. In this analyzis, the writer would like to analyze the causes of bankruptcy as the background of the sale of orchard.

One of the reasons of the sale is the attitude and life style of the owner of the orchard and estate, those are Ranevskaya and Gayev. They were born and brought up in the aristocratic family. The custom and culture of aristocratic has lived in their soul for long time. They live in the wealth, inherits their parents' leisured and cultured way of life. This way of life has occupied their mind so deeply that they still praise the blooming cherry trees and consider them as their precious inheritance from the aristocratic ancestor. They have been brought up in a leisure and cultured life and have been taught how to appreciate the beauty of this life. Unfortunately, they never taught the way to keep the orchard.

They can only use the money from their ancestral. They never think how to add the family income. Their responsibility is only to keep the estate and orchard from bankruptcy. But because they have been living in wealth for long time without knowing how to get it all, they only throw money. Whereas, the condition of the orchard is not like before. It cannot produce useful product anymore that can add the family income. They can only throw the money to unimportant things.

One of Ranevskaya mistakes is she had married a man who was not of noble birth. She married a solicitor and not a nobleman. Her husband was a man who like to drink champagne. He was a drunker. He only left her in debt. Her husband was died because of drinking. And Ranevskaya behaviour has been exactly virtuous. Because of this mistake, she gets difficulty when look for loan from her aunt, the Countess, when she needs money. It is just because she married a solicitor. It can be seen from gayev's words:

Gayev : Do not blubbering! The Countess is very rich, but she does not like us .... First, because my sister married a solicitor, and not a nobleman .... (*Anya appears in the doorway*). She married a man who wasn't of noble birth ... and then you can't say her behaviour's been exactly virtuous. (Act I)

When Ranevskaya went to Paris, to forget her sins, her estate is lived by Gayev and her daughter Anya. Gayev himself is a irresponsible man. As stated in character

of Gayev, he is a spoilt, irresponsible, and lazy. He can not do or decide anything without the assistance of Fiers. His great passion are billiards and caramels. Gayev does not responsibility to keep the orchard. His sense of belonging to the orchard is less. In his world is only billiard and poppy candy. How he cares to the orchard and his family, if he can not take care himself. He depends his life on Fiers only.

Ranevskaya's lover is vital as a source of bankruptcy. Because of him, Ranevskaya should leave her estate for so many years. She ignores her estate for so many years, and believe to Gayev to take care it eventhough she knew Gayev is irresponsible man. And also, her lover is not different with her husband. He only gives her debts. She should spend money to buy a villa near Mentona because he fell ill there. To taking care of him she finally sold the villa to pay debts. But he robbed her and run away and lived with another woman. Because of this robbery she had nothing left, positively nothing. There are not money left, not a penny. But Ranevskaya could not grasp that. In station restaurants she would order the most expensive dishes and tip the waiters a rouble each.

Ranevskaya is untouched by reality. It's difficult for her to face that the orchard is to be sold. When they are going to bankruptcy and all servants and family only have soup to eat, Ranevskaya gives her only gold money to a beggar. It also happened when they wait the auction, Ranevskaya makes a party and rents a local band. That's

Ranevskaya life style in which always feel that she is still a rich woman. That why she always looks to her past, to the glory of the orchard and her old life.

Ranevskaya (*looking in her purse*) : Yesterday I had a lot of money, but today there's hardly any left. My poor Varya is feeding everyone on milk soups to economize; the old servants in the kitchen get nothing but dried peas to eat, and here I am, spending money senseless, I don't know why .... (*She drops the purse, scattering gold coins.*) Now I've scattered it all over the place. ... (*Annoyed*)

(Act I)

Those are all terrific life of Ranevskaya. Her husband is died and only left not more than debts. Also, her lover who robbed her and left her in debts. Awfully, she should face it all by herself, eventhough sometimes she looks as if she did not care to all this. Nobody can help her to solve this problem. Not Gayev, who irresponsible, or Anya, Varya, or Trofimov. Gayev and Varya only try to get loan from their aunt who hates Ranevskaya. Eventhought they succeed to get loan, but it is not enough to pay debt. And it means Ranevskaya must face the auction and wait her fate if the orchard really sold on the auction.

Another cause of the sale of the orchard is because the condition of the orchard itself. When the orchard was in bloom at the height of its productivity, it was a source

of great income for its rich owner (and a source of drudgery for the owner's serfs). At one time the orchard represented the possession of human souls for private gain - an ugly problem of the days of slavery.

After the emancipation, the orchard's productivity waned. The formula for drying the cherries was lost, crops came in only every other year, and when they did ripen they were unsellable. It means no income for this family. Whereas, now the recipe is lost. They cannot exploit the crop of the orchard. It only produces a crop every other result except only crop. It means there is not income anymore for this family. It can be seen from dialogues below:

Fiers : In the old days, forty or fifty years ago, the cherries were dried, preserved, marinaded, made into jam, and sometimes ....

Gayev : Be quiet, Fiers.

Fiers : And sometimes, whole cartloads of dried cherries were sent to Moscow and Kharhov. The money they fetched! And the dried cherries in those days were soft, juicy, sweet, tasty ... They knew how to do it then ... they had a recipe ....

Ranevskaya : And where is that recipe now ?

Fiers : forgotten. No one can remember it. (Act I)

When the orchard is going to be mortgaged, Lopakhin comes to offer help. By putting his financial expertise at their disposal, he can help Ranevskaya and Gayev to salvage the family fortunes. He is quite sincere when he says that he has something 'very pleasant and cheerful' to tell them, going on to elaborate his scheme for converting the estate into a dacha colony. Quite apart from the satisfaction of arranging a good business deal on behalf of capitalist he deplores the sight of all his valuable land being wasted on an unproductive cherry orchard when it could be put to so much better use.

### **III.2.2. The attitude of characters toward the sale of the cherry orchard**

#### **Before the sale**

After went to Paris for five years, Mme. Ranevskaya returns to her ancestral estate. She returned to find that her whole estate, including a cherry orchard, so famous that it was mentioned in the encyclopedia, was to be sold at auction to pay her debts. Madame Ranevskaya was heartbroken, but her old friend Lopakhin proposed a way out. He said that if the cherry orchard were cut down and the land divided into lots for rental to summer cottages, she would be able to realize an income of at least twenty-five thousand roubles a year.

Madame Ranevskaya could not endure the thought that her childhood home with all its memories should be subjected to such a fate, and all the members of her family agreed with her. Her brother Gayev was convinced that there must be some other way out, but none of his ideas seemed feasible at the moment. It would be fine, he thought, if they all come in for a legacy, or if Anya could be wed to a rich man, or if their wealthy aunt could be persuaded to come to their aid.

Gayev : It would be a good thing if somebody left us some money, or if we married off our Anya to some very rich man, or if one of us went to Yaroslav and tried our luck with the old aunt, the Countess. You know she's very rich. (Act I)

But, in turn, Anya is attracted by the feckless student Trofimov and his dreams of social progress. It is impossible to married off to some rich man. And Trofimov himself is not a rich man. To Borrow money form the aunt is very difficult, because she did not entirely approve of Madame Ranevskaya, who, she felt, had married beneath her.

The thought that Gayev himself might do something never occured to him; he went on playing billiards and munching candy as he had done all his life. Others futile dreams. Varya hopes that God might do something about the situation. Pishchik, a neighbouring landowner, advised a policy of waiting for something to turn up. The only apparently feasible proposal comes from Lopakhin, a merchant whose father was

once a serf of the Gayev family. He suggests cutting down the famous cherry orchard and dividing the land into plots for summer cottages. Lopakhin sees that the estate is very strategic, It is only a mile from town, and the railway line is not far away. By cutting the orchard and leased out for summer residences, Ranevskaya will have a yearly income of at least twenty-five thousand roubles. (Act I)

The idea of Lopakhin to destroy such beauty is rejected as a sacrilege, and with no specific plan in mind for saving the estate, the family drifts aimlessly but hopefully toward the day set for the auction. They do not have any aid they want.

They do not have any other way out to save the estate from auction. All members react in different ways about this sale. For Ranevskaya and Gayev, as the owners, the orchard and the estate have much memories, especially their childhood and their youth. They equate the orchard in bloom with their childhood happiness and innocence. For them "it was just as it is now, then, nothing has changed." (Act I). Of course, everything has changed, but they have foolishly failed to recognize it. Ranevskaya cannot even think about the descending doom. Gayev prods himself into dreaming up impractical solutions.

Cutting or selling the estate means losing their happiness and their memories of innocence childhood. It also shows their unresponsibility to keep their ancestral estate. They have failed in life. If the estate is sold, this will be a punishment to Ranevskaya for having lived her life so badly. When she speaks of living in a state of apprehension,

'as if the house were about to collapse around our ears' (Act II). She seems almost to desire to take this punishment upon herself, to be punished in advance for feeling this urge to return to Paris.

Lopakhin, who had struggled hard to attain his present position, was frankly puzzled at the family's stubborn attitude. He had no illusions about himself, in fact, he realized that, compared with these smooth-tongued and well-mannered aristocrats, he was still a peasant.

Meanwhile, other members are busy to save the orchard by looking for loans, Lopakhin support to sale this estate. In his opinion, the estate is part of problem, because it is too large. And it is waste and unproductive. To sell the estate and orchard for Lopakhin is a way to escape from his bitter childhood memories that his father and grandfather were serfs in Gayev's estate. Peasants life have influenced his own life. Eventhough he is educated, but he got difficulty to understand a book he read.

The disagreement of Lopakhin to save the estate as before makes conflict with Ranevskaya. They have different views in it. They both try to save the orchard from the auction, but their way is different. Ranevskaya tries hard to get loans to pay her debts, eventhough she knows that it is very difficult. And Lopakin tries to keep the estate by change it to be a summer cottages. In his mind is only money and profit.

Other conflict arises about the sale of the orchard. It comes from Trofimov. He is a student who envisions a new society as an orchard for all people. He agrees to sale or to build the summer cottages in this land, eventhough he does not say directly to Ranevskaya. In his mind, the orchard is only a property of one group. He dreams better life than life that divided into serfs and gentry. He wants to change it into something that useful for everybody.

Trofimov shows his idea through Anya. He tries to change her idea about the orchard. At the beginning, Anya is still a very young girl, seeing the world through the same eyes as her mother and uncle, who represent the safe old world of childhood. But by the end of Act II she has swung round completely and can no longer feel the same way about the orchard. Through Trofimov, she has been brought into contact for the first time in her life with ideas, and has been quite swept away by them. But in spite of her change of heart towards the orchard, Anya remains her mother's daughter in the sense that it is not really the ideas in themselves that interest her, but only ideas as a means of replacing one emotional world by a new one - the emotional world that is suggested to her by Trofimov's more poetic flights of rhetoric. This is why, as he expounding his ideas, Anya will come in with a little remark that the weather is wonderful, or that Trofimov speaks so beautifully, or that the moon is raising.

But whatever their efforts to save this orchard, there is no way out anymore. The deadline is over and this orchard and estate should be mortgaged to pay debts.

The auction will be held on August. Until the day of the auction, Ranevskaya can not find loan to pay her debts. Eventhough finally her aunt sent money, but it is not enough to pay it.

#### **B. After the sale**

The cherry orchard finally is put up at auction. That evening of the auction, Ranevskaya gives a ball in the old house, an act in keeping with the unrealistics attitude of her class in general. Even her aged servant, Fiers, supported her in this view by his loyalty to her and her brother.

When Lopakhin enters, the party is going on, a shabby imitation of former balls. He has come from the auction and is bursting with the news of his purchase. Mme. Ranevskaya asks him with agitation whether the sale has taken place. He wants to shout it to the world but he is considerate and embarrassed, afraid of betraying his joy, and he evades to give an answer. Mme. Ranevskaya's brother Gayev, whose life has been part of the cherry orchard, enters, and she impatiently asks him to tell the news. He does not answer her, but bursts into tears and turning to the old servant Fiers, and tells him about anchovies and herrings. When the sound of billiards is heard in the next room, the most pleasant sound in the world to him, Gayev stops weeping and goes off to changes his clothes. Lopakhin hopes Gayev will gives answer, but now Lopakhin is the only one present who can answer Ranevskaya's question.

Lyubov Andryeevna : Has the cherry orchard been sold ?

Lopakhin : It has

Lyubov Andryeevna : Who bought it ?

Lopakhin : I did

*[a pause]*

Yes, I bought it. Wait a moment, ladies and gentlemen, do, please. I don't feel quite clear in my head, I hardly know how to talk .... *[laughs]* (Act III)

Here, Lopakhin has not been boastful nor tried to exhibit his new power. On the contrary, he has exercised remarkable restraint. But when Mme. Ranevskaya receives the news in tears and leans against an armchair, unable to stand up, and Varya flings the keys on the floor, he can hold back no longer. They have hurt him without meaning to. He will now hurt them out of his own goodness. He shouts to all to listen; he tells the details of the sale, he dances, he laughs, he stamps with his feet - he says all the wrong things, and he is wild with joy, even Mme. Ranevskaya is weeping bitterly. He goes over to her and says :

... *[reproachfully]* Why didn't you listen to me before, why didn't you ?  
My poor, dear lady, you can't undo it now. *[with great emotion]* Oh, if only we could be done with all this, if only we could alter this distorted unhappy life somehow ! (Act III)

After says this words, Lopakhin bursts into tears too. He wants to help her -to help them all- but it just hasn't worked out.

Now, in becoming the owner of the estate, it must be seem to Lopakhin that he is symbolically erasing those earlier painful childhood memories and at the same time redeeming his ancestors' past. Ranevskaya's childhood memories have also been symbolically wiped out; but what she must feel, as she listens to Lopakhin recalling the past, is that through her sinful life she has betrayed her ancestors and is now merely walking out of them. Perhaps this bitterness of betrayal might have been sweetened if the estate had been bought by a member of her own class, who would have been aware of the meaning of the orchard and to destroyed it, but it should have been purchased by Lopakhin, Yermolai Lopakhin, one of her own former serfs, is a crushingly ironical blow.

Life must go on. After lost of their orchard, the members of this family should leave this beautiful estate. They can not regret their orchard. It had happened. Now they should look for their own life to survive. Mme. Ranevskaya decides to return to Paris, even when her money does run out, Lopakhin is off to Kharkov for bussiness, Gayev, that unlikely recruit to the world of high finance, is going to live in the local town, Varya has taken the job of housekeeper on a nearby estate. Only Trofimov and Anya remain close to one another, they decide to continue their studies.

Mme. Ranevskaya is very sad to leave it all. It is difficult for her to face this bitter fact. Before leaving she gives fareweel to all, also to her only daughter, Anya. Ranevskaya cries and regrets to leave her. But Anya only tries to calm her down. She is sad too to separate with her mother, but there is a little faith about her new life.

Anya : Yes, very. Our new life is just beginning, Mamma ! (Act IV)

She talks dreaming of books and autumn evenings, but she must know that this is wishful, thinking, and her voice is full of uncertainty. Ranevskaya, quick as ever to respond to the moods of other people, is immediately reassuring :

Of course, I'll be back soon, my treasure. (Act IV)

After everything happened, Ranevskaya can breathe freely. She is not worried and upset anymore. Of course, she is very sad because her lovely orchard is sold. But she can feel quite cheerful.

Lyubov Andryeevna : Yes, my nerves are better, it's true. I'm sleeping better, too. (Act IV)

It is true as a simple matter of psychological observation that people are always less distraught after a disaster than while waiting for it occur. (Pitcher, 1973:164)

The orchard trees is cutting while they are leaving. It is so painful fo Ranevskaya when hears the axe cut down the trees. But she can not do anything because she is not the owner anymore. When Anya asks Lopakhin to delay the cutting until they leave, he refuses.

Everybody leave this place to find their own life. The house is locked But they do not realize that Fiers left in there. No body care about him anymore. They've forgot him. He cannot do anything.

Fiers : *[walks up to the middle door and tries the handle]. Locked.*

*They've gone. ... [Sits down on a sofa.] They forgot about me.*

*Never mind. ... I'll sit here for a bit. I don't suppose Leonid*

*Andryeevich put on his fur coat, I expect he's gone in his light*

*one. ... [sighs, preoccupied.] I didn't see to it. ... These*

*youngsters! ... [Mutters something unintelligible.] My life's*

*gone as if I'd never lived. ... [lies down.] I'll lie down a bit. You*

*haven't got any strength left, nothing's left, nothing. ... Oh, you*

*... you're daft! ... [lies motionless] (Act IV)*

### III.3. Symbols of The sale of The Cherry Orchard

The main purpose of this thesis is analysing the passing of the old order symbolized by the sale of the cherry orchard in *The Cherry Orchard*. Here, the sale of the cherry orchard is considered as the end of the old order and change to some better condition for part of them. The passing of the old order which is represented by the sale of the proud of the family cannot be separated from certain conditions.

What the writer means with these certain conditions are everything that have relation with the sale of the cherry orchard that can represent and explain the passing of the old order:

The cherry orchard represents different symbolic meaning for different social classes. In the same way, it stands for different symbolic meaning for different generations.

Nothing is immortal in this world and so is a generation. The young generation replaces the old generation that passes away, and in turn it will be replaced.

Since every generation has its own experiences and philosophy of life, there will be a generation gap in the society where there are more than generations living in the same period of time. Naturally, each generation wants to defend its own philosophy based on its own characteristics without realizing in which period it is living now. The old generation is not as energetic as the young one in everything, so it cannot adapt itself easily to a new and modern society. While the young generation who is vigorous, hardworking, productive, and practical is more reasonable than the old one in solving problems.

In *The Cherry Orchard* there are three generations living together: the old, middle aged, and young generations. Fiers, who has been living since the time of Mme. Ranevskaya's parents and who has reached his dotage, now represents the old generation, and Mme. Ranevskaya herself belongs to the middle aged generation. The

young generation included Mme. Ranevskaya's daughter, Anya, her fiance, Trofimov, a young servant Yasha and Lopakhin, who was a little boy when Mme Ranevskaya was young.

The old servant, Fiers, who belongs to the old generation, has a similar interest in the cherry orchard to his master, Mme. Ranevskaya, because he is too faithful and loyal to her as he says:

Fiers : *[not having heard him]* Rather ! The peasants belonged to the gentry, and the gentry belonged to the peasants; but now everything's separate, and you can't understand anything.

(Act II)

As an old man, it is logical for Fiers to be worried about his livelihood since he needs someone for depend on. Being devoted to his master, Fiers does not want to leave her considers the estate where his master lives to be the only place for him to stay. Fiers is happily dwell on the cherry orchard and confesses,

Fiers : ... And when freedom was granted to the people, I'd already been made a chief valet. I wouldn't take my freedom then, I stayed with the Master and Mistress ... *[Pause]* I remember everyone was glad at the time, but what they were glad about, no one knew. (Act II)

The cherry orchard is so essential for Fiers that it symbolizes the happiness he gets from living together with his master.

Having been a serf for many years in Mme. Ranevskaya's estate, he becomes hopeless at the time when his master sells the estate. Instead of being happy to see the sale of the estate which means the end of the days of slavery, Fiers become confused and hopeless. He falls asleep when his master leaves the estate. His action suggests his inability to adapt to the new order. For him, the orchard is a symbol of the happiness of living in the aristocratic family and the cutting down of the orchard symbolizes the end of his happy life.

When Mme. Ranevskaya was a child, she lives happily with her parents in the cherry orchard. But later in her youth, she herself suffers a lot; losing her son, husband and being robbed by her lover. Because of this, she considers the cherry orchard to be a symbol of the memory of her innocent childhood. Everytime she looks at the cherry orchard, her beautiful memory becomes alive, and it lessens her distress. In order to console herself for her sufferings, she tries to keep her cherry orchard.

Being a middle-aged woman, Mme. Ranevskaya has the characteristics which are more like those of the young generation. She lacks a vigorous mind so she is unable to adapt to a new and modern society. After she has lived in Paris for five years, she is not influenced by the society there. She has a tendency to appreciate her parents' inheritance, the cherry orchard. Although she has a financial plight, she does

not want to sell her orchard. She tries hard to find another way to pay her debts instead of selling her estate. To keep the cherry orchard is her responsibility as a daughter and to make an effort in keeping the orchard is her duty as a linking generation, between the old and young generations. If she sells the cherry orchard she will feel guilty towards her late parents. All of these are motivated by her sense of responsibility, or duty and of guilt.

Informed that the estate is sold out, Mme. Ranevskaya cries because she fails to preserve her ancestors precious inheritance. For her, the sale of the orchard reveals her irresponsibility to her parents. She feels guilty of her bad deeds and regrets her faults that she loses the orchard. because of this, she hates the new order which causes the destruction of the cherry orchard. And this destruction stands for the end of the memory of her innocent childhood. After losing her orchard, she decides to leave Russia for Paris. Her action symbolizes her inability to adapt to a new society which forbids the growing of the unproductive cherry orchard.

For the young generation, they actually want some change in this life. For Lopakhin, the cherry orchard is looked as a kind of problem. It is too large. He wants to change the orchard becomes a summer villas that can benefit for all people, not for one group. It shows that the old rule is not suitable anymore in this society. Part of them want any changes. Trofimov represents young educated generation tries to explain about those changes.

Beside from the attitude of those three generations about this change, the passing of the old order can be looked through the relationship between the masters and the servants. In the opening of Act II, the servants hold the stage alone for a while and are seen together in their normal relations. It shows the servants' world seem to be parodying that of their master. It is an obvious comment on the bankruptcy of the masters' world that the only people still left around them should be such an odd bunch of individuals.

Gayev's attitude towards Fiers, as towards the peasants generally, is the old paternalistic attitude; while Fiers for his part is absurdly devoted to the masters :

Fiers : ... The mistress is home again ! Home at last ! I don't mind if I die now .... [ *Weeps with joy* ] (Act I)

and even proprietorial in his attitude to 'young' Gayev : " You went off this morning and you never said never said a word." (Act II). It is Fiers who feels more keenly than anyone the social degradation that is involved when the family has to invite the local postmaster to a ball. Again, it shows the lost of aristocracy power. Because, formerly when they made a ball party, they invited all their friend from their own class. Now, when they become bankruptcy, their guests is only the postmaster.

Yasha, on the other hand, is a former peasant who has acquired a thin veneer of town sophistication, irresistible to Dunyasha, as a result of living abroad as Ranevskaya's personal servant. In addressing him she uses the more formal second

person plural, rather than the condescendingly familiar second person singular used to Fiers. The self seeking Yasha is servile to Ranevskaya, knowing that she may take him back to Paris. Gayev resents his brash behaviour, but when he tries put Yasha in his place, the young upstart just laughs at him quite openly. And there is nothing Gayev can do about it. He has no authority left. More and more the younger servants are infiltrating the masters' world. Dunyasha is asked to make up the numbers at the ball because there are not enough ladies to go round. Yepikhodov is playing billiards, and breaking a cue, in the masters' billiard-room. Here, the world and the power of the masters begin to weak. Their authority over their own property is begin to bother by other class, those are the servants.

Another condition that characterizes the passing the old order is a memory of the fame of the cherry orchard. When the cherry orchard was in bloom at the height of its productivity, it was a source of great income for its rich owner. Every year the wagonloads of cherry crops were sent to Kharkov and Moscow. And sometimes the cherry were dried, preserved, marinaded, and made into jam. The cherry orchard is a symbol of prosperity for the aristocrats.

On the contrary, the serfs who are treated cruelly and severity consider the cherry orchard as their burden or suffering. They must work hard to cultivate the masters' lands and take care the cherry orchard without gaining anything. They can only see the productivity of the orchard with a lot of suffering. The orchard which is a

pleasant thing for the aristocrats become an unpleasant one for the serfs. At one time the orchard represented the possession of human souls for private gain - an ugly emblem of the days of slavery.

After the emancipation, the productivity of the orchard waned. The formula for drying the cherries was lost. Unfortunately, the crops of the cherries only come in every other year. When the harvest came, the crops that they did ripen were unsellable. It means no income for aristocrats. Because the recipe for drying the cherries has been lost, they cannot make use of the cherry fruits. So, the orchard only produces the rotten cherries. And Ranevskaya and Gayev have likewise lost the recipe for the gracious way of life of earlier generations. At this point the orchard stood for a foundering society, a society forbidden slavery but unable to function without it.

Still bearing the beautiful blossoms, the cherry trees are highly appreciated by the aristocrats. They make effort to keep the unproductive cherry orchard where they have had pleasant life before. During the days of unproductive blooming, the orchard served as a memory of the leisured, well-ordered, moneyed day and provided a source of great visual beauty.

Everything which is imbalanced cannot retain in its position. It must undergo some changes. The cherry orchard which symbolises the prosperity, the aristocrats' beautiful life and the slavery is not suitable anymore for a new society which forbids slavery. Due to the progress of time, the cherry orchard has to be auctioned and the

barren trees must be cut down in order to be replaced by something useful for the whole society.

The bankruptcy of the aristocracy, represented by Ranevskaya's family, symbolizes the lost of aristocracy power. Their authority ends. Their efforts to heal their bankruptcy shows become weak of the authority of aristocracy. They try to save their power. But because the condition and the period is different, add by no one support their efforts, their exertion is failed.

The cutting of the cherry orchard symbolizes the end of the old order. The order of the glory of the aristocracy that according part of the member of the society is not suitable anymore. It should be change into some better and gracious order.

The cherry orchard finally is bought by Lopakhin, who was formerly a peasant and his father and grandfather were a serfs of Ranevskaya. The possession of the the cherry orchard into the hand of a descent of serfs symbolizes the turnover of a power to another hand, those are from aristocrats' hand into the peasants one who dreams a better life. The order of Lopakhin to cut the cherry trees also symbolized a new rule and a new master have come to this society.

Formerly, the orchard has become identified in Ranevskaya's mind with the innocence and happiness of youth. At the end of the play, when the cherry trees are cut down, the door back to that earlier period is symbolically closed to her once and

for all, and the orchard's destruction also symbolizes that the way of life of a certain class has come to an end, hinting perhaps that the class itself will soon become extinct.

The characters react to the fate of the orchard in different ways. Trofimov and Anya have no regrets. Lopakhin looks upon it as just another commercial venture on which he has already wasted far too much time. Even Ranevskaya and Gayev will muddle on somehow. Their lives are not yet over, though the world in which they were central and 'belonged' has gone for good. Weighed down by the attachment to her lover, Ranevskaya returns to Paris; while her wealthless brother will work on a bank, even though sometimes Lopakhin laughs it.

Only for Fiers there is no longer a place anywhere. He was part of the old feudal Russia, 'the disaster' as he calls it. His only place is in the old feudal home. It is right that he should remain there.

But the orchard is also a symbol of a better life ahead. 'The whole Russia is our orchard', Trofimov tells Anya about his dream of a beautiful orchard for all people. And Anya also consoles her mother by saying that "we'll plant a new orchard, even more splendid than this one." (Act III). It shows a hope of a better life, a new orchard, even though sometimes Anya is not sure about the future of this life.

**CHAPTER IV**  
**CONCLUSION**